

Original Paper

Freudian Trivialization of the Characters' Problematic and Traumatic Death Drive in *After Death* and *Aurora Leigh*

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Abstract

*With respect to the Freudian psychoanalytical meditation on the complicated minds of the vivid characters depicted in the introspective and instructive production of Christina Rossetti's *After Death* (1866), and, Elizabeth Barrett Browning's *Aurora Leigh* (1856), it has come to the minds of an increasing number of experienced readers that it takes them to think much more of the crucial connection of the theoretical insights carried in Freudian death drive and the particular development of the perceptive and cognitive potentialities of the characters depicted in the symbolic and strategic characterization of those two poems produced for the evident, authentic, and, essential revelation of their unconscious minds as mirrored in the insightful and ingenuous trivialization of the problematic and traumatic thoughts and actions of the characters of those two poetic texts to be read in line with what has been manifested in the reliable visualization and narrativization quite conducive for the euphemistic purification and pacification of the peaceful and painful minds instilled into the interweavement of the crucial narrative facts and narrative events valuable for the representation of the mindsets of those who have been symbolized in the poeticization of the social thoughts and actions of those who have lived and worked in Victorian age. However, what seems to be quite pitiful in the critical and crucial valuation, evaluation, and revaluation of the rather high perceptive and cognitive compatibility epitomized in the essential and evident elaboration of the unvisited perceptive and cognitive microcosm of those characters, is, that the critical attention of most literary scholars has seldom been paid to the intentional trivialization of the true physical and spiritual mishaps those characters have suffered from in their lives and experiences. To have a much better understanding of their strong intrinsic perceptive and cognitive inclination, this essay will make an exploration of the characters' similar death drive trivialized in the euphemistic figuration, configuration, and, transfiguration of their problematic and traumatic misfortunes of those miserable characters indebted*

to the theoretical enlightenment acquirable from the aggression, repetition, compulsion, and, self-destructiveness in the elaboration of Freudian death drive.

Keywords

Sigmund Freud, death drive, After Death, Aurora Leigh

1. The Great Crucial Necessity for the Freudian Trivialization of the Characters' Problematic and Traumatic Death Drive in *After Death* and *Aurora Leigh*

The appropriate similarity of the social, cultural, and, ethical inclination on which the Victorian era has been imprinted and impressed on the way to the accumulation and acceleration of the financial capital that has provided this the Victorian zeitgeist with a strong impetus or stimulus to replace the developmental inclination of previous age with a new one that has turned out to be in an intimate connection with the growing expansion of the true marketization, capitalization, and, utilitarianization that have been running through the gradual development and improvement of capitalism in Victorian England which has been considered as a "...valley of the shadow of death (Battiscombe, 1965, p. 8)" on account of the authentic and essential exchange of the strong practical interests of one another at that historical moment on a daily basis in view of what can be seen in a rather clear fashion in the systematic, symbolic, and, strategical stratification, serialization, and, summarization of the experiential and experimental insights as perceivable and conceivable from the aesthetic and artistic diversification of the major narrative facts and narrative events of which those two imaginative and instructive poems are inclined to be mainly composed of in an organic fashion and in an understandable fashion to give an account of the rich experiential and experimental nutrients indispensable for the evident clarification of the psychological truth hidden behind the complicated minds of the vivid characters depicted in an ingenuous fashion in those two poems with respect to the euphemistic articulation and amplification of their intrinsic and insightful perceptive and cognitive inclination quite valuable for the evident revelation of "the sadness of unfulfilled affection (More, 1904, p. 817)" in her life, has made it possible for Christina Rossetti and Elizabeth Barrett Browning to make the internal instinct and drives of the vivid characters they have been depicting in the actual production of their own poetic texts in their objective and instructive valuation and revaluation of the true social, cultural, and, ethical mores of Victorian era that have been closely related to the evident and essential revelation of the authentic minds of those authentic characters who have been equipped with the quite veritable and valuable intrinsic qualities of the so-called Victorianism that has been instilled into the confused minds of those who have to live in that historical period. Either the intentional or intentional interaction of the social, cultural, and, ethical impact of that historical period with the representation of the authentic mindsets of those who have been forced to personalize, to popularize, and, to particularize the distinctive Victorian zeitgeist owing to its great impact on either the improvement or even imprisonment of the minds of the vast majority of those who have been forced to perform and continue the vastitudes and vicissitudes of

the social, cultural, and, ethical encouragements or discouragements of the dominative utilitarian Victorianism or Victorian utilitarianism in an appropriate way or in an inappropriate way as what has been insinuated into the poems produced by Christina Rossetti who have turned out to be accepted as “primarily the poet of death, the poet of the death-wish...(Zaturenska, 1949, p. 229)”, has given rise to the high possibility for the essential objective exemplification of the epochal universality and individuality of Victorian England in the imaginative practices of a body of imaginative women poets like Christina Rossetti and Elizabeth Barrett Browning in the midst of their poetic production. To a great extent, it has turned out to be apparent that it is inclined to be inevitable for their poetic texts to be free from either the conscious or unconscious implantation of those zeitgeists released either in a direct way or in an indirect one. Furthermore, this understandable combinative inclination and interaction between the overall acquisition of the strong conceptual inspiration from Freudian death drive and the reasonable and even rational reflection and rumination of the practical production of those two poetic texts, have resulted in the gradual enrichment and improvement of the critical insights of a good many scholars who have taken a rather strong interest in having a good understanding of what has been carried in the poetic texts produced at this historical moment by a great many poets like Christina Rossetti and Elizabeth Barrett Browning. An example to be given in this respect is that the increasing transmission of Christina Rossetti’s and Elizabeth Barrett Browning’s poetic insights and poetic thoughts into the critical practices and critical processes of a good many creative literary scholars for the sake of having a much profounder understanding of the perceptive and cognitive essence entailed in the production of *After Death* (1866) by Christina Rossetti and *Aurora Leigh* (1856) by Elizabeth Barrett Browning has urged those scholars to show their respective concerns for the crucial issues they aim to address in their studies indebted to the impressive and instructive enlightenment and encouragement in the process of their overall reflection and rumination of the objective truth and the genuine essence of the poetic spirits and poetic pursuits articulated in an euphemistic fashion in the textual formation of those two poems in relation to the rich critical inspiration and critical illumination obtainable from the critical insights diversified in a wide variety of insightful theoretical and practical perspectives. Impressive and instructive as the concerns of those scholars are, what appears to be pitiful is that little of their critical concern that ought to have been shown for the essential and evident articulation of the Freudian death epitomized in the characterization of those two poetic texts *After Death* (1866) and *Aurora Leigh* (1856) on the subject of the death instincts shown up in the authentic and objective revelation of the social, cultural, and, intellectual vices exemplified in the victimization the characters have been forced to be subjected to in their own lives and experiences narrativized in the major meaningful historical facts and historical events delineated and disguised in the confidential insinuation of those two poetic texts produced by Christina Rossetti and Elizabeth Barrett Browning who have captured the shocking similarity of the perceptive and cognitive resonance of the authentic perceptive and cognitive essence and existence instilled into the lives and lots of those characters

depicted those two poems with the experiential and experimental truth imprinted in the aesthetic and artistic poeticization of the miserable pains and malicious pits the underdogs living and working at Victorian age have to be faced with time and time again in an unstoppable fashion and in an uncontrollable fashion notwithstanding their unwillingness to make their lives and lots disposed of by the gloomy shadows they have turned out to be free from either in an instinctive fashion or in an intentional fashion on account of the futility they are doomed to be imprisoned throughout their lives in relation to the unbearable cruelty and brutality of the social reality, historical reality, and, psychological reality connected with the true danger into which they have been thrown in a hegemonic fashion and in a monstrous fashion when it has been emphasized in large part that the laboring majority of a population “should not be required or encouraged to think for themselves (Adelman, 2017, p. 759)” for the aim of the rigid restrictions of the normal and natural development of the adequate moral and intellectual capacity of the laboring majority of the average population who has been considered as “stupid and ignorant (Smith, Ed., Campbell et al., 2017, p. 782)” in most cases in the development of the English commercial society in nineteenth century. To show much more concern for this critical inadequacy in the wake of the characters’ perceptive and cognitive deterioration or even decadence shown in their quite strong perseverance of the true intrinsic perceptive and cognitive transcendence over their potential perceptive and cognitive counterparts in many a way in accordance with either the perceptive and cognitive essence or quintessence as concretized and crystalized in their passive acceptance of rather than their positive resistance against the obtainable perceptive and cognitive progress to be made in their lives and experiences just as what has been supported in the sound crucial and conducive textual evidences to be dug out from the very profound and particular analyses and syntheses of the perceptive and cognitive growth of the characters depicted in the production of those two poems, it is of great necessity for researcher to dive into the profound analysis and synthesis of the narrative factors and narrative parameters related to the authentic, intrinsic, and, essential development and improvement of the thoughts and actions of the characters depicted in those two poems to have a good access to the Freudian instinct and Freudian drive potentiated in the successive and sustainable growth of their normal or natural minds in the course of the apparent articulation of the intentional prevention of the destructive forces disguised in the instinctive and unconscious development of their death drive through aggression, repetition, compulsion, and, self-destructiveness in a confidential fashion indebted to the impressive and instructive theoretical instruction and inspiration obtainable and acquirable from the trivialization of the destructive power carried in Freudian death drive in the wake of aggression, repetition, compulsion, and, self-destructiveness. To a great extent, the complete and profound immersion into those analytical and synthetic experimentation in the ambitious exploration to be made of the sound problematic and traumatic bitterness of those characters, is inclined to help a larger number of those inexperienced readers or experienced readers to have a profounder understanding of their unforgettable physical and spiritual traumas and tribulations, or, their upcoming

crises and tragedies imprinted on either the specific traces or tracks of the everyday details in their traumatic or tragic lives and experiences epitomized in the anxious and ambivalent spiritual crises they have been suffering from the personalization and particularization of the unforgettable impasses that they have been thrown into in an uncontrollable fashion and in an unstoppable fashion on account of the combinative interaction between the strong intrinsic forces and extrinsic forces upon which their miserable and chaotic lives and lots have been imposed in an unconscious fashion on account of the great similarity the world of death bears with that of love and life epitomized in the veristic and realistic portrayures of the complicated minds of the characters depicted in the two poems to be analyzed in this research in view of the great impact irrationalism has, actually, had on the authentic, essential, and, objective representation of the psychological reality carved into the minds of those who are forced to live and work over Victorian period in British history that has been viewed as “a disembodied and fetishised commodity in literary and critical marketplace (Chapman, 2000, p. 2)” in the increasing marketization and capitalization of the vast majority of manual workers and mental workers who have been witnessing the true commercialization of the civil society right at the rather crucial historical Victorian moment in the social, cultural, and, intellectual development of Great Britain.

2. The Breakthroughs and Blind Spots in Reviewing the Characters’ Problematic and Traumatic Death in *After Death* and *Aurora Leigh*

In the case of the objective and authentic justification of the argumentative feasibility and possibility for the theoretical and practical trivialization of the major characters’ problematic and traumatic death drives particularized in their daily living and working experiences as shown in the authentic and essential characterization showing up in the imaginative and instructive production of those two poems, namely, *After Death* (1866) and *Aurora Leigh* (1856) in line with the great efforts Christina Rossetti and Elizabeth Barrett Browning have made to free their respective characters from the sexual, social, and, economic “victimization of Victorian society (Sari, 2017, p. 1503)”, it is of great logical necessity for this researcher to provide appropriate and adequate critical and conducive evidences valuable for the evident and essential justification of the critical inadequacy of most literary scholars and to make an analytical and synthetic preparation for the logical and systematic argumentation of the objective and authentic existence of the Freudian death drive potentiated in the characterization of those two poems in view of the specific changes that have taken on the devalued or distorted minds of the characters as depicted in the linearization of the narrative facts and narrative events of which the crucial narrative plots of those two poems have to be made up in an indispensable fashion for the temporalization and spatialization of the story time and storyline of those two poems in a reasonable fashion just as what has been epitomized in the unintelligible response the children workers have given to their death at the sight of “the harsh reality of the mines (Phelps, 2018, p. 30)” with which they have to be faced in line

with what has been connotated in the strong willingness developed to get very far away from the harsh conditions under which they have worked in that death will be bound to bring them is thorough salvation as mirrored in what has happened to Alice in this poem *The Cry of the Children*. In this sense, an investigation has to be given of the indispensable and inevitable literatures in relations to the insightful comments that have been made on the intrinsic and instinctive characterization of those two poems in the following two folds in terms of the actual perceptive and cognitive breakthroughs and blind spots existing in critical reflection and critical rumination of a good many crucial scholars in their interpretation of the true mental essence of the characters depicted in the ingenuous and insightful production of those two poems.

On the one hand, it has been shown in the analytical observation a good many literary scholars have made of the critical insights in the thematic implications of Christina Rossetti's poem under the title of *After Death* (1866) in an evident fashion that they have shown a great critical concern for the rather profound elaboration of the intrinsic thematic implications carried in the ingenuous and imaginative lines of this poem in accordance with the appropriate comments made on the tragic bitterness of the pre-Raphaelite love as portrayed in the light of the crucial thematic issues over there like "death, gender, and a romantic relationship (Irena, 2019, p. 1)" that have been illuminated in the valuable and veritable articulation of the traumatic or even tragic sentiments penetrated into the imaginative lines of this revolutionary poem sometimes in an ambiguous fashion or sometimes in an apparent fashion to show the central concern for the end of life in a reflective way with an aim of making an ruminative exploration of the cultural values concealed in the mourning ways of one's friends and relatives to the effect that the extent to which they have shown for the dead can be regarded as a conclusive evidence for the justification of the intimacy between them and the dead with regard to the implicit examination of their private interpersonal communication with one another; the consideration taken into the profound critical and perspicacious meditation on this poem that this poem is in a position to be seen as "an externalization of a wish-dream common to young girls, that of punishing the indifferent lover by their death. (Packer, 1963, p. 53)"; the clear picture given of the "imagined death (Okhee, 1992, p. 19) " existing in the aesthetic and artistic visualization of the truth told in the genuine psychological reality of a great many people who have been mirrored in the veritable lines of this poem produced right at Victorian moment in British history; and the rich "conventional experience of temporality (Hensley, 2016, p. 399)" as what has been carved in a symbolic fashion in delineation given of the timescales that have been indicated in this poem. In view of what has been discovered from the critical comments made on this poem, it has been shown in an obvious fashion that the inadequate critical concern has been shown for the in-depth analysis of this poem to show her burning concern for the realization of the spiritual resurrection, redemption, or, salvation after the eventful life and eventual death of a man who has been unable to be freed from the doomed mortality of his life. In other words, this can be considered as his spiritual rebirth after his physical death as it has been taken from the

religious belief that his physical death does not keep in pace with his spiritual death after. To this extent, it has been shown in this study in an optimistic fashion that one's physical death does not put an end to his spiritual life. As a matter of fact, for most, this has put a full stop to his rich spiritual life, but, for few, this has indicated an outset of his spiritual continuation to enrich the critical imagination and critical illumination of the analyses to be made for the stimulation and promotion of the appropriate and adequate critical interest to be developed to take a first step toward the transcendence or elevation that might be followed in the refreshment and refinement of the perceptive and cognitive nutrients indispensable for the pacification and purification of the mind and soul that are supposed to be achieved in a graceful fashion and in a grateful fashion right after his essential and evident acquisition of the spiritual rebirth that seems to be believed to be turned into reality after the procession of his physical death.

On the other hand, it can be seen from the overall analyses of the critical practices in relation to the comments made on *Aurora Leigh* (1856) by Elizabeth Barrett Browning that scholars prefer to give their respective interpretations to this poem as a consequence of the stronger interest they have taken in reading and analyzing this poem after their deep reflection and rumination of the crucial and conducive issues carried in this poem in the contrast to be made with “a century of critical neglect (Freiwald, 1986, p. 311)” she has been suffering from main stream criticism. To be specific, it can be seen in a clear fashion from the analytical foci of those scholars that they have devoted a lot of their critical spaces to the positive reviews of this poem on the ground of “the praise which men give women (Freiwald, 1986, p. 311)” as indicated in the detailed summarization of the critical preferences of a good many literary critics; the evident justification of the analytical statement that “*Aurora Leigh* remains the single work that best documents her quest for ultimate reality...(Lewis, 2005, p. 18)” notwithstanding the critical failure to seek for the modification of the philosophical and religious values euphemized in the elevation of the intrinsic pursuits and extrinsic pursuits of the rather crucial characters as depicted in the ingenuous and insightful production of her poems; the very clear elaboration of “... the interconnectedness of writers, politics, aesthetics, and poetics... (Chapman, 2013, p. 277)” in the allusive and canonical meditation on the abundant symbolic implications in the rather veritable and valuable characterization insinuated into the practical production of this particular and profound poem in relation to the close historical and cultural connections it has with the critical discovery of Isa Blagden, Sophia May Eckley, and, Michèle Martinez apart from the substantial and subtle sculpture of John Gibson; the critical assessment Aurora has made on “the symbolic potential of needlework (Lackey, 2012, p. 1)” in connection with the specific analyses made of the specific characterization pertaining to the authentic and objective depiction of Aurora Leigh in this poem; the discussions made about “the politics of women's bodies and social classes (Huseby, 2018, p. 20)” in the creative and critical demonstration of the diverse forms and themes euphemized in the enrichment and improvement of the formal and thematic components of this poem; the instructive and impressive explications of “the

mystery of creativity in the narrative (Hamamoto, 2018, p. 85)” that has been embodied implicitly in the empirical and practical perceptive and cognitive growth exemplified in the very ingenuous and instructive refreshment, refinement and reinforcement of the rich aesthetic and artistic literacy of this versatile and veritable Victorian poet by the name of Elizabeth Barrett Browning; the strong determination of the women character as depicted in the true perceptive and cognitive formation, transformation, and reformation of the personality traits inevitable for the characterization exemplified in the production of this poem who aims to “subverts the male-dominant discourse (Bekler, 2021, p. 277)” for the decisive, diverse and distinctive continuation of the strong resistance against the true patriarchal ideology and epistemology employed in an insightful fashion and in an impressive fashion to govern the minds and actions of women; the great emphasis placed on the authentic and rational delineation and deliberation of the “Victorian life writing in verse (Bello, 2020, p. 267) ” with regard to the reflective and ruminative exemplification of the specific empirical and experiential details of Elizabeth Barrett Browning and the rich living and working experiences of many Victorian women in accordance with what has been euphemized in an impressive fashion and in an instructive fashion in reference to the crucial and conducive details indispensable for the systematic and structural concretization and prioritization the important narrative facts and narrative events woven in a conscious fashion or in an unconscious fashion in her ingenuous production of this poem.

With account taken into what has been broken through and short of in the rather impressive interpretation given of the distinctive characterization cropping up in the production of those two poems, it has been shown in an evident way and in an essential way that most scholars are more interested in the fashionable and formulaic interpretation that has been given of *Aurora Leigh* (1836) in comparison that has been made with that of *After Death* (1866) to address the unpredictable problems they have run across in their critical and analytical experiences and experiments upon their having read those two poetic texts apart from the critical inclination that scholars have seldom made a mention of the perceptive and cognitive similarity and diversity between what has been instilled in the light of the story time and story lines into the regular or irregular narrative distribution of the narrative factors and narrative parameters valuable for the production of Christina Rossetti’s *After Death* (1866) and what is inclined to be illuminated in the narrative linearization of the similar narrative facts and narrative events embedded in the actual empirical and practical production of Elizabeth Barrett Browning’s *Aurora Leigh* (1856) on the subject of the death that has been permeated into the increasing enrichment and improvement of the incredible imagination and inspiration developed and enriched in the production of those two poetic texts. For the sake of what has remained to be rarely explored, or, unvisited in an explicit fashion in the veritable and valuable valuation and revaluation of the death themes or even death motifs potentiated in the thematic textures of those two poems, it will be meaningful to dive into the conscious and unconscious minds of the characters depicted in those two poems to get a good access to the Freudian death drive over there in combination with the theoretical

insights accessible from the death drive propounded in the structural and systematic construction of the crucial and conducive theoretical insights of Freudian psychoanalyses as to be elaborated below in the third part of this study.

3. The Theoretical Relevance of Freudian Death Drive to the Trivialization of the Characters' Problematic and Traumatic Misfortunes in *After Death* and *Aurora Leigh*

In reference to the analytical needs to be met in the objective justification of the actual potentiation of the Freudian death drive in the practical perceptual and cognitive inclination of the characters depicted in *After Death* (1866) and *Aurora Leigh* (1856), an explanation has to be made to the rich implications of this Freudian concept in an understandable way. The death drive refers to Thanatos in line with the conducive role it has been playing in complementation of implications of eros in the enrichment of the post-Freudian thought. In Freudian sense, the death drive stands for a force not essential to the life of an organism but crucial for the denaturalization of it to make it counter-intuitive. This has a great deal to do with this basic Freudian premise that "...the course taken by mental events is automatically regulated by the pleasure principle... [associated] with an avoidance of unpleasure or a production of pleasure (Freud, trans by Strachey, 1961, p. 275)". However, the practical failure to make a satisfactory explanation to the mental events according to the three major types of the conflictual evidences collected for the analytical needs to be met his study for the authentic and essential justification of the practical operability to strive for the practical trivialization of the problematic and traumatic death drive imprinted in the characterization of those two poems, has tended to make him feel it quite significant for him to bear in his mind in a clear fashion that he has to look for another principle existing in the mental lives of his patients beyond the pleasure principle proposed in his theoretical studies and implemented in his clinical practices in late years of his academic and clinic career even when he hasn't known in a clear fashion that it is this search that ultimately helps him to get access to the concept of the death drive. Although Sigmund Freud has posited the essential and substantial existence of more drives in this psychoanalytical works, it has been stated in an explicit way in Lacanian Seminar XI that all the unconscious drives of the human subjects including their life drives are partial to their death drives in an eventual sense in more than one case. In combination with what has been preoccupied with in the very clear theoretical and practical elaboration of Sigmund Freud when he tries to give a scientific investigation to the strong unconscious desires and wishes buried in the minds of his patients in most cases, the death drive expounded in his psychological work under the title of *Beyond the Pleasure Principle* (1920) will be dealt with below one after another in relation to the internal inclination of his patients who have been associated with his objective and authentic observation of the genuine thoughts and behaviors of his clinical patients whose minds has been characterized with the strong intuitive or intuition drive toward their inevitable death and destruction through the profound and overall analyses to be made of their own behavioral articulations of aggression, repetition,

compulsion, and, self-destructiveness (Segal, 1964, p. 12) in an objective fashion that are going to be used to make an overall exploration of the Freudian trivialization of the characters' problematic and traumatic death drive in *After Death* (1866) and *Aurora Leigh* (1856).

3.1 The Freudian Death Drive Articulated through Aggression

The first behavioral articulation referred to in the clear elaboration of this term in the exploration to be made of in this research has to be kept in mind in a particular fashion that this is concerned with the adequate preparation made for the appropriate solution to the first problem Sigmund Freud has encountered in his psychoanalytical treatment of his own patients who have been lost in the phenomenon of the frequent repetition of the traumas they have experiences in their previous lives like those spent in the strong terrors of wars as a result of the observable perception and perceptive observation of the quite strong anxieties and glooms engendered in the undescriptive cruelty with which their unspeakable lives or experiences have been characterized in a forgettable way or in an unforgettable way. This is particularly true of the case that when he works with those who have been tortured or tormented by the unbearable traumas or tragedies on which their previous experiences have been imprinted or imposed particularly when he has been told in details either the traumas or pathos experienced by those patients who have worked as the soldiers during World War I. With a very good look taken at those traumas and pathos in a cautious fashion, it has been observed in an apparent fashion from his intimate interviews and his profound investigation of the actual intrinsic and extrinsic poverty of those miserable patients who tend to repeat or to re-enact these traumatic and tragic experiences and practices that: "dreams occurring in traumatic patients have the characteristic of repeatedly bringing the patient back into the situation of his accident" (Freud, trans by Strachey, 1961, p. 285). This is bound to lead to the unexpected development of his timely awareness of either the counter effects or side effects of this repetition that has turned out to be quite contrary to the practical and professional expectations of the true pleasure principle expounded in his important psychoanalytical works and the unavoidable imprisonment of the genuine fulfillment of the true pleasures that ought to be achieved in a natural way as a consequence of the possible ignorance of the conflictual instincts of those Freudian patients either in a conscious fashion or in an unconscious fashion. For the sake of seeking for their holistic exemption from either the bearable or unbearable bitter tortures and tortuous bitterness ambushed in the preventive failures of the empirical or experimental trials and tribulations Freudian patients have been faced with in their quite miserable lives and experiences in an inevitable fashion, it has occurred to him in a definite sense that their aggressive behaviors are inclined to be considered as an action to be taken to help those patients to release the destructive or devastative force carried in the uncontrollable and unstoppable death drives that have turned up in the lives and experiences of those Freudian patients who have shared with the miserable lives and experiences of the miserable characters as depicted in a vivid fashion and in a veritable fashion in the production of the two impressive and instructive poems chosen to be analyzed in details

in this critical exploration for the valuation and revaluation of the important role the aggression of those characters have been playing in the essential and evident trivialization of the strong destructive power of the death drives entailed in the either intentional prevention or repression of the harms this death drive tends to do in the formation, transformation and reformation of the unconscious universe of those traumatic or tragic characters who have been depicted in an imaginative fashion and in an impressive fashion to give a picture of the miserable lives and experiences of those who have lived at the age when the two poets produce those two poems according to what has echoed in their minds right after their insightful and ingenuous observation and reflection of the genuine psychological reality of them owing to the appropriate and adequate development of the ability for them to see through the psychological essence and truth that have been disguised in an unidentifiable fashion and in an unintelligible fashion in the authentic consciousness of those characters in an unconscious fashion.

3.2 The Freudian Death Drive Articulated through Repetition

The second behavioral articulation dwelled upon in the constructive elaboration of this term can be demonstrated in the practical and professional exploration to be made of the feasible strategies used to address the second problem that has come to his mind in his continuous observation, revelation, and, explication of the experiential behaviors of the patients for whom he has shown his concern on the ground of the exploration to be made of the practical significance euphemized into either the normal or abnormal behaviors of those patients Sigmund Freud have tried every means to cure in his clinic experiences and experiments in a patient fashion, in a particular fashion, in a practical fashion and in a professional fashion in combination with what has been enlightened from everything that has caught the attention he is in a position to pay to the practical and popular behaviors of the children who have served as rather crucial participants in a children game like the Fort or Da Forth. In the close and profound observation of the diverse and distinctive behaviors of those patients while making conversations with them in an intimate fashion, it has been made evident and clear in the interview he has made with a good many children at the age of his grandson who has turned out to be able to stage and re-stage the presence or absence of his mother in relation to the actual appearances of his mother or the profound impression his mother has left on him in either his memorable or unmemorable communication with his mother who has shown a great concern for him in his lives and experiences, or, even the present or absent existence of himself in a repetitive fashion. However, what has been shown in this observation of the practical behaviors of those children in the interviews he has made with them, is, that it has been found in this experiential and experimental observation that it is of high possibility for this psychoanalyst to enable himself to translate the destructive power of death drive into a constructive one of it in that the latter is likely to give a strong mental impetus to those miserable children who have to be freed from either the bitter gloom or gloomy bitterness as engendered in the experiential and experimental presences or absences of their mothers over their merciful or miserable childhoods. From the point of view of the correlative responses they have given to the true causes and

effects between the presence or absence of their mothers and the true feedbacks they have given to this psychoanalyst in an objective fashion and in an authentic fashion, what has to be known in an overall fashion and in a profound fashion is that this rather observable outcomes of the experiential or experimental interview is indebted a lot to the high possibility for his exploration of the possible answer to this question “How then does his repetition of this distressing experience as a game fit in with the pleasure principle? (Freud, trans by Strachey, 1961, p. 282)” Enlightened from this game played by and with those children in a pleasant fashion, it has occurred to him in an instructive fashion and in an impressive fashion that the repetition applied into the experiential and experimental observation of the behaviors of those children in those interviews can be taken as an appropriate way to stimulate and promote the tentative transformation of the terrible destruction of the evident death drive potentiated in either the behavioral unconsciousness or unconscious behaviors of those children into the rather valuable construction of it right after their successful and sufficient acquisition of the genuine pleasures they are inclined to get access to in the presences or absences of their mothers. Grounded on the illumination and inspiration obtainable from the empirical and practical pleasures of those Freudian patients who have been acting as the crucial participants of those interviews, it has been come to the mind of this researcher that the impressive repetition as mentioned above bears a great perceptive and cognitive similarity with the authentic behavioral responses the distinctive characters depicted in the aesthetic and artistic production of those two instructive poems have given to their respective miserable lives and experiences.

3.3 The Freudian Death Drive Articulated through Compulsion

The third behavioral articulation touched upon the essential conceptualization of the rich theoretical and practical implications of this Freudian death drive in the elaboration of the crucial role compulsion has been playing in the genuine therapeutic prevention of the strong destructive power potentiated in either the unconscious world or unconscious universe of those Freudian patients in the essential and quintessential revelation of the unpredictable dangers that have been running through the death drives of those Freudian patients, is of high relevance to the intrinsic and extrinsic exploration of the horizontal and vertical dimensions of the feasible solution to the third problem he has come across in his own clinical practices, clinical experiences, and, clinic experiments in connection with what he has acquired from the actions his patients tend to take to give an appropriate response to the sound bitterness and sadness they have suffered from their miserable lives and experiences as a result of the repressive vice or violence they have been imposed upon when they aim to fulfill their authentic unmet wishes and desires in a conscious fashion on account of the failed prevention of those who have been imprisoned in the iceberg of the spacious unconscious universe of those Freudian patients. Therefore, what is in a position to be known in a succinct fashion in the meticulous valuation and revaluation of the unforgivable and unforgettable traumas and pathos of those Freudian patients, tends to be that what they have to be obliged to repeat the repressive vice and violence in the contextualization of the

unfulfilled wishes and desires they have been longing to turn into the objective realities that are inclined to be textualized and concretized to help them to enrich their mental lives and experiences in a contemporary way rather than to be remembered in an eternal fashion on account of the great difficulty they are likely to have in the practical realization of the perceptive and cognitive oblivion of their painful lives and experiences, for what has been imprinted upon their minds in the conscious repression of those wishes and desires, has made it impossible for them to get free from the successive and sustainable tortures of the unbearable pains that have been rooted in their previous memories in a regular sense and to enable them to distance themselves from the great devastative impact the unbearable forces carried in death drive have had on the successful and sufficient accumulation of the strong perceptive and cognitive power on the road to the refinement and reinforcement of the intrinsic and extrinsic priority of them in an appropriate fashion and in an adequate fashion. In connection with what he has called “the compulsion of destiny” of all human beings who have to be faced with the “same outcome” (Freud, trans by Strachey, 1961, p. 292) in relation to the Freudian elaboration of the unconscious power of the minds of Freudian patients, it is inclined to be evident that the essential and evident dissociation from this repression has led to the Freudian insight “to justify the hypothesis of a compulsion to repeat—something that would seem more primitive, more elementary, more instinctual than the pleasure principle which it over-rides. (Freud, trans by Strachey, 1961, p. 294)” To meet this analytical need, he has tried his best to make an explanation to the crucial role this compulsion has been playing in the alleviation of the repressive pressures those patients have to be faced with in most cases. In Freudian sense, it has been inclined to be urgent for him to seek for a new instinctual paradigm to cope with this problematic repetition of the major compulsory mental events occurring in the minds of his patients in his clinical practices because he has found its urgency in “an urge in organic life to restore an earlier state of things (Freud, trans by Strachey, 1961, p. 308)” and the good it tends to do to help them to work much harder for the verbal or non-verbal recovery of the inorganic and unconscious status of the crucial events showing up in his patients’ conscious lives and experiences. In this conservative way, he can restore his patients’ instinctual life and derive this compulsion from his death drive based on his profound and perspicacious awareness of the causes-and-effects correlation between the strong “pressure towards death” and the “separation of the death instincts from the life instincts” (Freud, trans by Strachey, 1961, pp. 216-322) as what can be seen in conceptualization and reconceptualization of this term *eros* in his actual psychoanalytical explorations. Therefore, it can be made really understandable in an apparent fashion that the death drive of those patients is inclined to manifest itself in the understandable and reasonable clarification of the confused and complicated minds of those blind individual patients who can be considered as an inevitable force “whose function is to assure that the organism shall follow its own path to death (Freud, trans by Strachey, 1961, pp. 216-322)”. To be put in another way, this compulsion articulated in the form of death drive is bound to be valuable for them to take their courses in terms of the practical exemption of the strong unbearable

pressures of those Freudian patients from the destructive power of death drive upon which their minds have been imprinted in an unavoidable way and their actions imprisoned in an incredible way. In connection with the denotative and connotative similarity between the conceptual boundaries of this Freudian compulsion used to give a description of the psychological status quo of those Freudian patients, and the striking behavioral traits of the characters depicted in the practical production of the two poetic texts to be taken as the analytical samples in this research.

3.4 The Freudian Death Drive Articulated through Self-destructiveness

The fourth behavioral articulation that has been used to deal with a wide variety of profound conscious and unconscious implications of Freudian death drive in the rather ambitious and aggressive exploration made of the perceptive and cognitive essence and truth of Freudian patients in the objective observation, examination, and, identification of the practical recovery of the oblivious empirical and practical details while receiving the psychoanalytical treatment of Sigmund Freud, the true perception and cognition of those authentic implications seem to be correlated with the essential and quintessential acquisition of the further potential clinical support for the objective and essential existence of a self-destructive force accumulated and accelerated in the actual formation, transformation, and, reformation of either the destructive conscious or unconscious power as carried in the experimental theorization and theoretical experimentation of the conceptual denotations and connotations of this Freudian term from the perspectives of psychoanalytical empiricism and experimentalism to have a good access to the authentic psychological reality of those Freudian patients. For the sake of the reliable and trustable access to and revelation of the psychological truth and essence of those Freudian patients, it has been found in a sensible fashion and in a senseful fashion in Freudian investigation that the strong potential destructive force as mentioned in the elaboration of the profound conscious and unconscious implications of this term can be made available or accessible through an overall reconsideration of his authentic views on the masochism that has been previously “regarded as sadism that has been turned round upon the subject’s own ego” to make it quite possible for this ego to allow to make it quite meaningful that “there might be such a thing as primary masochism—a possibility which I had contested (Freud, trans by Strachey, 1961, pp. 216-328)”. In spite of the strong experiential and experimental support clarified above, it is crucial for readers to know the objective fact in an adequate fashion that Sigmund Freud tends to resist against the qualitative or quantitative application of this psychoanalytical concept into his clinical practices in most cases as he has taken it for granted in a blind fashion that this concept bears to much relevance to the Jungian insights regarding the deaths of the instinctive or intuitive destruction concealed in the unconsciousness of those patients. Quite unexpected, he has finally adopted it, for it has been made evident that over later years he has laid a tentative foundation for the essential and evident serialization and systematization of this destructive inclination in an extensive sense in either the theoretic conceptualization or conceptual theorization of the destructive truth and essence of this terrible power just as what he has indicated in the production of

Beyond the Pleasure Principle (1920). To this extent, what tends to impress readers and researchers a lot in having a profound understanding of the genuine perceptive and cognitive essence and quintessence of the destructive minds of those Freudian patients in an instructive fashion, he has turned out to be playing a crucial role in preventing the blind popularization of the rigidification of the possible good the consciousness of those Freudian patients has been believed to be inclined to do to the development and improvement of their worthwhile personalities rather than the dogmatic or pedantic development and improvement of his argument in a general fashion in making an appropriate analysis of the psychological phenomenon of those Freudian patients in a reasonable fashion just as what he has expounded in his another psychoanalytical work in a rather definite sense that “the death instinct would thus seem to express itself—though probably only in part—as an instinct of destruction directed against the external world (Freud, trans.by Strachey, 1923, p. 381)”. Although this has been considered to be articulated in an autonomous fashion or in an ambiguous fashion, it has turned out to be implied in the practical and professional clarification in the production of another of his psychoanalytical work titled *The Ego and the Id* (1923) in an apparent fashion. What matters more in this research in relation to the examination of the conscious or unconscious problems of Freudian patients and the interpretation of the genuine perceptive and cognitive essence and quintessence of the characters depicted in the empirical and practical production of the poetic narrative texts taken as the analytical samples in the exploration to be made of the rather repressive role Freudian investigation has been playing in the authentic characterization of the confused and complicated minds of the traumatic or tragic characters depicted in the production of the two poetic texts to be analyzed in this research, is, that the abundant illumination and inspiration as carried in the rather profound conceptual denotations and connotations of this Freudian death drive seems to remind readers and researchers of the great emphases that ought to be placed on the cautious sculptures and nurtures of the anxious minds and souls of those characters in a conducive fashion in view of the possible actions to be taken to the conscious or conscientious trivialization or even reduction of the destructive power carried in the untraceable and unnoticeable death drive that has been running through the emotional changes of those characters either in a visible fashion or in an invisible fashion as a result of the possible failures to prevent the destructive harm the unconscious instinct of those characters are inclined to do to the thorough destruction of their lives and lots regardless of the intrinsic disorders and extrinsic chaos this harm might bring them in a ruthless fashion.

Based on the subtle theoretical insights with which Freudian death drive has been equipped in an instructive fashion and in an impressive fashion in the investigation he has given of the psychological reality of his patients in his rich clinic experiences and experiments when he is needed to provide appropriate treatment for those patients in reference to either the potential or possible destructive power existing in their own practical perceptive and cognitive inclination of those Freudian patients either in a conscious fashion or in an unconscious fashion on the basis of the objective and essential valuation,

devaluation and, revaluation of the genuine practical roles their own aggression, repetition, compulsion, and, self-destructiveness has been playing in enabling readers and researchers to have a very good understanding of the profound conceptual denotations and connotations of this Freudian concept death drive in an adequate fashion and in an essential fashion, what has to be realized in a sensitive fashion and in a sensible fashion in the analyses and syntheses of the minds of the characters depicted in the two poetic texts to be picked as the analytical samples of this research in an overall fashion is that the great perceptive and cognitive similarity of those sympathetic Freudian patients in the Freudian investigation given of their psychological phenomenon as demonstrated clearly in the conceptualization of the Freudian death drive that has been articulated and stratified in the form of aggression, repetition, compulsion and self-destructiveness will be inclined to be echoed in the cautious characterization of the confusing hopelessness and helplessness of the poor characters depicted in the narrative delineation and deliberation of the major facts and events that have happened to them in an authentic fashion and in an unavoidable fashion. This has been turned out to be a sound perceptive and cognitive foundation laid for the appropriate and adequate adoption and application of the four folds of this Freudian death drive into the overall interpretation of the inevitable devastative force carried in the practical characterization exemplified in the meditative and miraculous production of *After Death* (1866) and *Aurora Leigh* (1856) in the following part of this essay in reference to the meticulous and miraculous jobs done in the continuous development and improvement of the rich aesthetic and artistic imagination and inspiration developed and improved in the rich creative experiences and experiments of Christina Rossetti and Elizabeth Barrett Browning who have witnessed everything that has happened to most of those who have undergone the unconscious chaos at the critical moment during Victorian age in the history of Great Britain in line with what has been deeply, diversely, and distinctively impressed and imprinted in the reflective and ruminative visualization of the rather strong conflictual interaction between the consciousness and unconsciousness of those characters to be analyzed below in four folds in the interpretation of their minds and souls in accordance with what has been exemplified in the unbelievable traumatic and tragic trials and tribulations of those poor characters in an apparent fashion based on what has been penetrated into the truly experiential and experimental stratification and serialization of the unforgettable perceptive and cognitive traces showing up in the characterization of those two poetic texts.

4. The Freudian Trivialization of Characters' Problematic and Traumatic Death Drive in *After Death* and *Aurora Leigh*

*4.1 The Freudian Trivialization of Characters' Problematic and Traumatic Death Drive in *After Death* and *Aurora Leigh* through Aggression*

In connection with the death drive articulated through the aggression that has had a great impact on the moderation or even manipulation of the inappropriate behaviors and minds of the confused Freudian

patients who have been treated on the ground of the conducive and crucial perceptive and cognitive indebtedness to the profound and perspicacious access to the conscious or unconscious essence and truth that have had a great control over the behavioral and psychological inclination of those Freudian patients in their rich lives and experiences marked with the traumatic or even tragic imprints the intrinsic impulse or extrinsic instinct running through their miserable lives and lots might bring them either in an organic fashion or in an inorganic fashion due to the destructive power potentiated in the unconscious chaos as engendered in the successive and sustainable suppression of the consciousness that tends to give rise to the continuous increases of the high risks to be taken in the unconscious resistance against the destructive power carried in this Freudian death drive as shown in the procession of its conceptualization and reconceptualization in the theorization of the perceptive and cognitive inspiration and illumination Sigmund Freud has acquired from his close observation of the behaviors and thoughts of his patients in his clinic experiences and clinic experiments, it can be drawn on from the rather profound and perspicacious consideration to be taken into the critical role the aggressive inclination of those Freudian patients have been playing in the reduction of or even exemption from the destructive forces hidden behind the unconsciousness of them and shaped in the articulation of their death instincts in an unintelligible fashion that the characters depicted in the unforgettable Rossettian poem under the title of *After Death* (1866) and the Browningian poem titled *Aurora Leigh* (1856) just as what to be manifested in the following two elaborations in a respective fashion in combination with the evident concretization and crystallization of the aggressive articulation of their death drive in relevance to the rational extrinsic suppression of the unconscious sterility of those vivid characters as opposed to the irrational stimulation of the intrinsic satiation with the conscious stability of them in the interpretation to be given of the characterization of those two poems.

With standpoint of the elaboration of the aggressive inclination of the characters who have been depicted in the production of the former poetic text in connection with the perceptive and cognitive trials and tribulations the unconscious experiences and practices of the traumatic or tragic characters depicted in the formulaic linearization of the perceptive and cognitive details pertaining to the behaviors and thoughts of those characters depicted in the former poetic text to be analyzed in details in this research on the basis of the essential and quintessential perception and cognition of the true experiential and experimental indebtedness to the analytical and synthetical inspiration and illumination available and accessible in the reflection and rumination of the genuine perceptive and cognitive similarity or sameness between the clinic and objective observation of the aggressive behaviors and thoughts of the psychological phenomenon exemplified in the minds of Freudian patients and the abundant critical and creative encouragement and enlightenment perceivable from the impressive and instructive characterization turning up in the production of this poem in reference to the unconscious formulation of their practical aggressive behaviors and thoughts in a conscientious fashion, it can be found in a clear manner in this poem *After Death* (1866) that the potential articulation of the

aggressive penetration of the conscious intrusion into in the unconscious universe of the characters depicted in the aesthetic and artistic production of this poem has been made perceivable in the essential and objective interpretation to be given of the impressive and instructive characterization of the narrator who has been depicted in a particular fashion and in a professional fashion with regard to the experiential and experimental manifestation of the narrative professionalization and professional narrativization that invite to be kept in the minds of the readers and researchers of this poem with respect to the location, dislocation, and, relocation of the unconscious desires and wishes of those characters in either the appropriate or inappropriate localization of the possible destructive power diversified in the intentional or unintentional repression of their intrinsic unconsciousness in the delineation of and deliberation on the empirical and practical values of the aggressive behaviors and thoughts as shown in the experiential and experimental prevention and repression of the potential destructive power of those characters, is inclined to enable the vast majority of the readers and researchers of this poem to distract the analytical and critical attentions to be paid to the destructive power of the protagonist of this poem in an appropriate fashion from the hegemonic devaluation and distortion of the perceptive and cognitive potentiality of this character depicted in the transplantation of her unconscious impulse into the conscious impetus she is likely to have a practical access to in the midst of her insightful and ingenuous avoidance of the empirical and practical pains and pathos in her live and her lot when her own mental life has been imposed upon the unstoppable, unacceptable and unavoidable conscious domination and manipulation just as what has been shown in the possible trials and tribulations Freudian patients have to be faced with when they are unable to have a good access to the psychological reality with which their chaotic minds have been characterized in an adequate fashion. In this sense, the actual articulation of the true death drive of the character depicted in the authentic and objective revelation of her psychological truth and essence of this miserable character indebted to the acceptable absorption of the effective role her aggressive behaviors have played in the passive prevention of the destructive power carried in her death drive just as what has been particularized in the insightful inspiration and illumination on which she has counted a lot in the trivial reduction or reductive trivialization of the traumas she has suffered from in her life and experience even if it has been held on the subject of the death in the poems of Christina Rossetti that the death dwelled upon in her poeticization of the traumatic images throughout her life can be considered as “the destroyer of mortal things (Salih, 2019, p. 1010)”. To be specific, the preventive particularization with regard to the truly effective trivialization of the problematic and traumatic pathos this character has been suffering from in her live and experience tends to be imprinted on her behavioral quietness exemplified in the following line taken from this poem in terms of the ambitious purification of her genuine motivation and the aggressive pacification of her mind in spite of the unstoppable popularization of the hegemonic motivation and intention that tend to spoil the purity of her mind and the vicious transmission of the massy noises or noisy masses that are made to dimmish the treasurable tranquility of her heart.

“Lay thick upon the bed on which I lay,” (Rossetti, 1866, p. 39)

In accordance with what has been imprinted and impressed on the rather peaceful and particular delineation of the aggressive quietness and quiet aggressiveness shown in the unnoticeable and untraceable development of the great perceptive and cognitive wishes and desires concealed in the essential and practical development of the true unconsciousness of the character with regard to the victimization that has happened to her in her living experiences in view of the perceptive and cognitive likeness that has been shared with the experiential and experimental treatment of the Freudian patients as dealt with in the elaboration of their aggressive translation of their pains and pathos into the pleasures that are highlighted in the conceptualization and reconceptualization of the denotations and connotations of death drive in the investigative production of this psychoanalytical work under the title of *Beyond the Pleasure Principle* (1920), it turns out to be true that the articulation of the death drive of the character depicted the imaginative production of this meaningful poem has much to do with the unconscious interweavement of the overall perceptive and cognitive structure and the ingenuous and insightful design of the unconscious status of this character as epitomized in the perceptive and cognitive verisimilitude that has been potentiated in the genuine poetic visualization of the strong perceptive and cognitive motivation and intention instilled into the essential concretization and crystallization of the major crucial and conducive structural and systematic components as formulated to complete the practical and particular consciousness and unconsciousness in the specific and special constitution of the genuine personality structure of this character in the production of this poem in the systematization and serialization of the main narrative factors and narrative events dispersed in the storyline and story time dispersed in the construction of the true story world in the poeticization of the confused and complicated mind of this character due to the pessimistic notion carried in her poems that life is “less significant than death (Salih, 2019, p. 1011)”. To this extent, what can be conceived in the aesthetic and artistic vivification of the true psychological reality of this character who has turned out to be quite impressive as a consequence of the ambitious and aggressive exploration to be made of this miserable psychological reality imprinted on the rather confused and complicated minds of those characters in line with the aggressive attitude she has been holding towards the strong destructive power hidden in her death drive in the trivialization of the empirical and practical traumas she has been suffering from in most cases in her own miserable and nightmarish experiences that are not inclined to be favorable for the tranquilization of her anxious mind in helping her to have a good experiential and experimental access to the effective and essential exemption from the strong perceptive and cognitive disturbance and interference of the internal conscious noises and nosy consciousness indicated in the eventual instillation of the intrinsic and extrinsic chaos into her mind to give a clear picture of the psychological reality that has to be reflected in the actual production of this poem. For the sake of the rather crucial role the reflective and ruminative inspiration and illumination obtainable from the profound and perspicacious perception and conception of the actual authentic and essential good the

aggressive and ambitious articulation of Freudian drive has done to the true trivialization of the bitterness and sadness triggered by the destructive power dispersed in the true conscious frameworks of this character, what has been made clear in the examination and identification of the peaceful and particular perception and cognition of this veritable character in reference to the actual practical formation and reformation of the perceptive and cognitive quietness of her mind, is, that it has been shown in a rather clear fashion in the empirical and practical quietness of this character's mind when she has been forced to be faced with the dreadful outcome of the destructive power existing in the conceptual and practical concretization of the death drive running through in her life in an indomitable way that even though she has to be faced with the unbearable vice and violence carried in the unconscious desires and wishes in the implicit and explicit procession of the death drive in her life and lot, she has failed to think of the tremendous blow that has been engendered in the strong destructive force carried in her behavioral aggression showing up in the apparent or ambiguous stratification and serialization of the sweet love she has confessed in the entire process of the conscientious revelation of the absurd and abnormal satiricalness and ironicalness of the psychological reality that have been governing the minds and souls of those who have been caged in the gloomy shadow and shadowy gloom of the pedantic or even dogmatic rationalism originated from the extensive or excessive exaggeration of the crucial role their consciousness has been playing in the dominance of their social and cultural lives without knowing in a sensible fashion that it is dangerous or risky for them to adapt themselves to the radical popularization of the role of their consciousness like that. From this point of view, what can be perceived from the incredible quietness rather than the nosy anxiety of the mind of the character depicted in this poem whose minds and souls have been purified and pacified in an unintelligible fashion, it invites greater emphasis to be placed on the this line that the quietness or stillness kept in the mind and soul of this character is inclined to be considered to be absurd or abnormal at that time in an aggressive fashion, for this unconscious tranquility seems to challenge the so-called authoritative perception and cognition of the rationalism that has been based on the excessive distortion of the true consciousness of the mainstream society even if it is likely to help this character to reduce to the least the destructive power of the death drive that has been running through her life and lot in a profound fashion and in a panoramic fashion. At the thought of the appropriateness and adequateness of the true attitude she has to hold toward the common outcomes she has to be faced with in her life and lot when she is unable to get free from the threat of the destructive power of this death drive, what has to be admitted in an honest fashion after the dialectical access to the quietness and stillness of her mind is that the decorative articulation of the rather destructive power of this death drive under the protection of the coat of aggression has contributed a lot to the empirical and practical prevention of the unexpected and unpredictable destruction that might be caused in the failure to address the strong bitterness and sadness that have been glooming her mind and soul either in a traumatic fashion or even in a tragic fashion. As a matter of fact, what has happened to her in the

veritable poeticization of the intrinsic authenticity of her mind and soul tends to be quite similar with what all human beings have done in a peaceful fashion and in a quite fashion at the last moments of their lives notwithstanding their intrinsic reluctance to embrace with what seems to be doomed at that critical moment in their lives when they have to have a harmonious understanding of the great realistic necessity for them to have a very good access to the relaxing avoidance of the strong damage done to them by their own misuse of the rather strong power carried in the unfulfillment of their unconscious wishes and desires. In this sense, the aggressive articulation of the death drives existing in the anxious minds and souls of this narrator just as what has been exemplified in an apparent fashion in her quite impressive behavioral quietness has turned out to be quite crucial for her effective and eventual prevention from the continuous governance of the intrinsic death drive that has been tossing her life and lot suppose her mind is not inclined to be instilled into either this aggressive quietness or quiet aggressiveness to enable him to get entirely free from the strong unstoppable anxieties and fears hidden behind the great harm the destructive force of the death drive tends to do her in an unpredictable way to give rise to the unstoppable and unpredictable increases of her intrinsic trials and tribulations.

In the case of the profound and particular elaboration of the true appropriateness and adequateness of the genuine perceptive and cognitive potentiality rooted in the minds of Freudian patients on the subject of the unbearable pains and pathos that can be found in the increasing painful lives and experiences of Freudian patients in a problematic fashion as expounded in the practical and professional production of this crucial and conducive psychoanalytical work titled *Beyond the Pleasure Principle* (1920) when Sigmund Freud wants to try his best to have an essential and evident access to the unconscious truth and essence of his patients in his clinic experiences and experiments in combination with what has been epitomized in the poeticization and narrativization of the confused and complicated minds of the characters depicted in a similar fashion in the panoramic picture that has been given of the sound and sad bitterness they have been suffering from in their lives and experiences as mirrored in the experiential and practical details dealt with in the production of this Browningian poem in a specific way, it is supposed to be seen in a rather obvious fashion that in comparison with the instinctive, impressive and instructive insightful perceptive and cognitive paradigm imprinted on the reliable and veritable vivification of the confused and complicated mind of the impressive and instructive character depicted in this imaginative production of the Rossettian poem under the title of *After Death* (1866) in a lyrical way that has been discussed in the earlier in this part, what appears to be quite true is that the aggressive articulation of the destructive instinct propounded in the conceptual implications of Freudian death drive has turned out to be much more referential in the narrative concretization and imaginative crystallization of the crucial components that have been employed to mark the perceptive and cognitive inclination of the protagonist Aurora Leigh who has been personified in an instructive fashion and in an impressive fashion in the experiential and experimental production of this poem *Aurora Leigh* (1856) in more than one respect in order to “avoid violating social decorum

(Sanders, 1995, p. 235)” at cost of the rather hegemonic female victimization acknowledged in the extensive popularization of the Victorianism often grown out of patriarchal tradition that has been mapped out for the exaggeration of the existential distance and difference between the perceptive and cognitive superiority of men and the inferiority of women in line with the biased cultural intellectualism accepted in most cases at that moment. A particular example in this respect can be traced back to the substantial and sufficient description that has been given of the adversity she has encountered in her life and lot in a subtle fashion as mirrored in the production of this poem in terms of the empirical and practical achievement of the her perceptive and cognitive quietness in a harmonious fashion and in a peaceful fashion in that she has achieved her aggressive personality from the quite strong courage and confidence she has picked up from her sufficient acquisition of what has been implied in the books left by her father and in her communication with her cousin and friends. To be specific, what has to be exemplified in the actual delineation of and deliberation on the instinctive and instructive quietness that has been particularized in the very deep impression she has left on the critical perception and cognition of the readers and researchers of this poem in reference to the unconscious aggression that tends to do a lot of good to the harmonious trivialization of the problematic pains of the protagonist of this poem and the tranquillization of her noisy minds that have been characterized with the experiential and experimental rumination and production of this poem the traumas that have been dispersed in the life and experience reflected in the impressive narrative facts and narrative events of this poem when she has to be faced with the empirical and practical adversity she has to manage in an optimistic way during her childhood just as what has happened to her in the lines quoted below from this poet text produced by Elizabeth Barret Browning:

“I kept the life, thrust on me, on the outside

Of the inner life, with all its ample room.” (Browning, 1857, p. 18)

To this extent, it has to be known in a clear fashion that the aggressive articulation of Freudian patients’ death drive has turned out to be shadowed in a similar fashion in the experiential and practical particularization of the evident perceptive and cognitive diversity and subtlety in the impressive and instructive characterization of this poem in the authentic and objective revelation of the unconscious truth and essence that have been imprinted on the perceptive and cognitive growth of the character depicted in the instructive production of this poem in relation to the experiential and practical trivialization of the sound pains and pathos that have been problematizing the actual perceptive and cognitive growth of this miserable character that tends to give rise to the perceptive and cognitive paralysis that has been running through her own mental growth on account of the failure to fulfill the unconscious wishes and desires existing in the grand universe of her unconsciousness due to Aurora Leigh’s absurd intention that sexual fulfillment is inseparable from artistic fulfillment (David, 1985, pp. 129-130) as shown evidently in the unbearable distortion relation with her cousin. As a matter of fact, it can be seen in a clear fashion in the potential purification and pacification of the character as described

in the authentic and objective investigation and revelation of either the perceptive and cognitive state or status of this character in the production of this poem that the ample perceptive and cognitive room she has made for the continuous achievement of the intrinsic behavioral quietness has made it evident that she has tried her best to achieve the evident, essential and eventual perceptive and cognitive success in her strong resistance against the dominance of the destructive power carried in the death drive that has had a tremendous impact on her life and lot, for she has taken advantage of her own intuitive aggression as a rather crucial means to deal with the sustainable disturbance and interference of the violent and vicious destruction potentiated in the empirical and practical impossibility for the effective and essential prevention of the popularization of this destruction. What matters much more in the practical stoppage of this terrible destruction in relation to the behavioral responses she has given to the stressful destruction she has to be faced with in an ambitious fashion, in a brilliant fashion, and in an aggressive fashion, is, that from the point of view of the correlation between the effective and efficient prevention of the destructive power potentiated in the clinical treatment of the rather traumatic and problematic bitterness and sadness of Freudian patients engendered by the destructive power hidden in their death drive and the efficient trivialization of the crucial trials and tribulations the character depicted in this poem in relation to the practical attitude she has held toward the very similar destruction when she has to be faced with the psychological reality, the genuine exemplification of the similarity between them lies a great deal in the true maintenance of the genuine strong intelligent courage and confidence she has developed in an unconscious fashion over her childhood in spite of her practical unawareness of the distinctive aggressiveness she has obtained from this mental growth as shown in the rich implications carried in the lines quoted above when she has to address her own problems in an independent way indebted to the insightful employment of the aggressive power valuable for the actual reduction of the painful sadness and sad pains caused by the successive and sustainable increases of her death drive, for it tends to be true that the distinctive and diverse perceptive and cognitive similarity between those Freudian patients and the characters depicted in the production of this poem turns out to be quite favorable for her to get much closer to the profound and perspicacious perception and cognition of her strong disconnection with the unbearable harm the possible role the strong destructive force carried in her instinctive death drive with the help of the adequate perceptive and cognitive room made for her to seek for her intrinsic perceptive and cognitive growth connected with the strong internal instinctive energy she has been trying to obtain from her own rather brave and brilliant resistance against either the governance or dominance of the tremendous destructive threat derivative from her possible subjection to the strong irrational indulgence of the destructive instinct of the fatal force carried implicitly in the practical articulation of her own death drive in an aggressive way.

In connection with the increasingly strong perceptive and cognitive echoes between the characters depicted in the imaginative and impressive production of those two poems when they have been thrown

into the practical dangers they are forced to be faced with or imposed upon in an unconscious fashion due to their empirical and practical failures to fulfill the rather strong uncontrollable and unstoppable wishes and desires existing in their tremendous unconscious universe in reference to the rich resonant experiences they have shared with the Freudian patients as mentioned above indebted to their insightful and ingenuous introduction of the aggressive power in the distinctive subversion of the destructive power concealed in their death drives as elaborated in the overall experiential and experimental investigation Sigmund Freud has given of the psychological reality of his patients in his clinical practices for the essential and overall revelation of their own psychological essence and truth in an objective fashion, it can be concluded in a rather clear fashion that what has been exemplified in the veritable and valuable characterization of their complicated minds in the production of those two poems has turned out to be conducive for the effective and objective trivialization of the rather miserable traumas and pathos that have been connected with the harmonious tranquillization of their confused and complicated minds, and the very graceful and grateful pacification and purification of the intrinsic chaos imprinted on the traces and traits of their unconscious world with the help of the insightful transplantation of their aggressive power into the articulation of their death drive that has a great deal in the conceptualization of the rich denotations and connotations of Freudian death drive. This reconceptualization of them will be bound to lay a sound foundation for the further articulation of the death drive in repetition as to be elaborated in the following part in a remarkable sense with regard to the great impact the repetition most Freudian patients have experienced has had on the strong conscious and unconscious resemblance of the concrete experiences and experiments the characters depicted in those two valuable and veritable poems have to be engaged throughout their gradual perceptive and cognitive growth.

4.2 The Freudian Trivialization of Characters' Problematic and Traumatic Death Drive in After Death and Aurora Leigh through Repetition

With respect to the inevitable force carried in the explicit or implicit revelation of the internal forces that have done harm or even damage to the practical formation, transformation and reformation of the gradual conscious or unconscious perception and cognition of the characters depicted in the delineation of the psychological reality imprinted in the textualization of the intrinsic sentiments of Christina Rossetti and Elizabeth Barrette Browning and the narrativization and historicization of the cruel social facts and social events in relation to the tremendous destruction the conscious or unconscious power has brought for the experiential and experimental alleviation of the sweet bitterness and bitter sweetness exemplified in the specific development and improvement of the personality of the patients investigated by Sigmund Freud by the virtue of repetition on the ground of what has been reflected in those unbearable and unavoidable psychological reality symbolized in the miserable sadness that has been problematizing and traumatizing their lives and lots, it has to be made evident that as what has been propounded in the linearization of the theoretical insights of the death drive elaborated in the

psychoanalytical practices of Sigmund Freud in the clinical treatment of the intrinsic traumas of his patients, what tends to occur to most readers of those two poems is that either the intentional or even instinctive awareness of the important role death drive has been playing in the destruction of the experiential and experimental development of the positive and worthwhile personality of the veritable characters depicted in the production of those two poems is inclined to deepen the full understanding of the good death drive has done to the trivialization of the trials and tribulations those characters have come across in their lives and experiences as to be shown in the profound analyses to be made of the articulation of the destructive power of death drive in the poeticization of the sentiments instilled into the subtle lines of those two poems and the linearization of the historical facts and historical events that have been narrativized to give an account of the inevitable cruelty and brutality of the psychological reality that has been torturing the minds of those characters as what to be elaborated below one after another.

In the case of what has been epitomized in the production of the strong sentiments articulated in the impressive and imaginative lines woven in those Rossettian poems chosen to be used as the analytical samples of this research to provide readers with the sufficient textual evidences to be used for the logical and systematic justification of the critical and constructive hypothesis in an objective fashion and in an evident fashion that the character's problematic and traumatic death drive in this poem *After Death* (1866) can be addressed in the form of the gradual trivialization through either the repetitive actions taken or the repetitive activities she has taken in her lives and experiences that have much to do with the normalization and naturalization of the perceptive and cognitive status quo she has to keep in her mind in the entire process of freeing herself from the conscious or unconscious disturbance and interference of the destructive power carried in the death drive she has to be faced with in her life to change her lots and fortunes in an appropriate fashion, the appropriate dissociation and detachment of the absurd and abnormal mentality of the conscious or unconscious universe of the impressive and imaginative character as depicted in the perceptive and cognitive construction shown in the actual production of this poem from her natural and normal mentality on account of the true aesthetic and artistic failure to empower her with the strong perceptive and cognitive superiority to enable her to resist against the internal devastation and distortion of the death drive, have turned out to be quite operable and flexible in the repetitive responses she has been given to in her practical and experiential resistance against the victimization of the death drive existing in her conscious or unconscious world in accordance with what seems to remind readers of this poem *After Death* (1866) in a euphemistic fashion to the effect that the miserable and misfortunate mentality of this character has drawn the sympathetic attention to be paid to what she has been suffering from her miserable lives and lots. By and large, it has been found in the cautious and creative analyses to be made of the relevance of the analytical samples in this poem to the great similarity with the lives and lots of the Freudian patients as mentioned above that the repetitive sympathies shared with those readers who have been impressed by

the perceptive and cognitive similarity between the lives and experiences of this character and those of the Freudian patients referred to as above, has much to do with the experiential support provided by the repetitive response her beloved, that is, the unknown male character of this poem has given to her in a melancholic fashion in relation to the fact that woman is often “destroyed by various form of love (Walkowitz, 1980, p. 34)” as what to be demonstrated in the line to be quoted and analyzed below:

“Poor child, poor child” (Rossetti, 1866, p. 39)

In view of the profound bitterness and sadness that have been carried in the strong repetitive responses the beloved of this rather melancholic character has given to the unbearable and unbelievable distortion and torture that she has suffered from her miserable lives and experiences on account of the great experiential and practical consistence with internal anxiety she has been faced with when she has failed to be content with the intrinsic quietness she has acquired from the repetitive sympathies of his beloved as quoted above in connection with the rhythmic and symbolic repetition of those words uttered in the mouth of her beloved the only male character depicted in this poem, it has to be noted in an authentic fashion that in a psychoanalytical sense, the true internal quietness she has perceived from the repetitive behavior of this male character has tended to play an important role in the pacification of her anxious and fearful mind and the purification of her confused mind when there is an indispensable must to enable her to tranquilize her irresistible and irrational confusion at thought of the fatal blow the cruelty and brutality of her fragile lives and experiences has thrown her as narrated in the imaginative strokes that have been adopted in the authentic and objective reflection and even revelation of the extremely complicated and confused psychological reality of most people who have shared with this character the same lots and lives at that historical moment due to the increasing expansion of the capital in British society at that time in reference to what has been impressed in the genuine conscious or unconscious world of this character due to the under-appreciated status in relation to the veritable and characterization of this poem regarding the essential psychological revelation of “the tensions between the inner domestic atmosphere and that of the economic market (Maxwell, 1995, p. 143)”. What has to be noted in a clear fashion in the very profound analysis to be made of the repetitive trivialization of the destructive power hidden behind the problematic and traumatic death drive of this character pertaining to what has been exemplified in the repetitive responses seeable in this quote is that in compatible with what has been enlightened in the repetitive articulation of the destructive power of the death drives indicated in the conscious and unconscious minds of the patients Sigmund Freud has investigated and treated in his abundant practical and particular clinic experiences and psychoanalytical experiments as what has been similarly exemplified in the “temporal disorientation (Hensley, 2016, p. 399)” and hallucination of the psychological elucidation of the character depicted in the intrinsic reflection and rumination of her mentality in this poem, it can be seen in an evident fashion in the creative writing experiences and practices of Christina Rossetti that the intentional acquisition of the internal tranquility of the mind instilled into the essential mentality of this character she has depicted in

the production of this poem, has turned out to be rather valuable for this character to enable herself to get far away from the dangerous threat the unpredictable violation of the destructive force entailed in this death drive when she is fully aware of the great potential perceptive and cognitive risks she is likely to take because the cruel psychological reality of people at that time tends to make those risks imposed upon her in a hegemonic way. In this sense, it makes sense in an instructive fashion that the appropriate articulation of the death drive of the miserable character depicted in this poem titled *After Death* (1866) through the repetitive responses her beloved has given her has turned out to be feasible for the essential trivialization of the great trials and tribulations engendered by the devastative violation of the death drive implied in the conscious or unconscious inclination of her in the midst of her perceptive and cognitive growth in combination with the abundant perceptive and cognitive inspiration and illumination obtained from the profound and perspicacious rumination and reflection of the authentic perceptive and cognitive mentality and the intrinsic pathos of more than one crucial Freudian patient who has turned out to be observed, examined and treated in his psychological investigation in a scientific sense.

For another thing, in relevance to the great similar effects the repetitive responses given to the practical perceptive and cognitive inclination of the protagonist depicted in the production of this poem *Aurora Leigh* (1856) in the increasing enrichment of the rich poetic imagination of this Victorian poet Elizabeth Barrett Browning have made on the effective trivialization of the tremendous intrinsic harm that her empirical and practical problematization and traumatization of the conscious or unconscious death drive of this character have done to the essential liberation of her from the true imprisonment of the destructive power entailed in her instinctive or intuitive death drive in reference to what has been resembled to the rather miserable perceptive and cognitive chaos Freudian patients have been suffering from in their painful lives in a traumatic fashion, what has to be known in the panoramic interpretation to be given of the effective trivialization of the destructive force particularized in the complicated and confused minds and behaviors of this protagonist has a great deal with the true exemplification imprinted on the characterization of this poem *Aurora Leigh* (1856) in relation to the rather great reflective and repetitive similarity of either the conscious or unconscious response the beloved of this character has given to her in an instinctive fashion or in an intuitive fashion, is likely to be approached in what is inclined to be impressive in the elaboration of the high relevance of her perceptive and cognitive experiences to the particular scenes in which the decisive response Marian Erle has given to her Romney Leigh in an aggressive fashion can be seen in what has been implied in an impressive fashion in the following three lines.

"I never could be happy as your wife

I never could be harmless as your friend

I never will more look into your face." (Browning, 1857, p. 169)

Grounded on the essential concretization of the correlative relevance of what has been implied in the repetitive articulation of the decisive rejection of the beloved of the protagonist depicted in the characterization of the psychological reality of those for whom this protagonist has stood for in most cases right at the critical and crucial moment in the historical progression of the transitional Victorian society where “the vast potential of Victorian women was wasted and ignored because of a social double standard (Robinson, 1995, p. 8)” implemented at that time, what has to be analyzed or anatomized in a sensitive sense in the elaboration and exploration of the destructive power carried in the death drive existing in either the conscious or unconscious world of this protagonist of this poem indebted to the perceptive and cognitive nutrients nurtured in the essential and panoramic meditation on the interactive effects Freudian death drive has made on the profound and overall access to the problematization and traumatization of the lives and lots of this protagonist is associated with the very great critical concern that is in a position to be shown for the conscious or unconscious phenomenon that has been linked with the true perceptive and cognitive status quo of those who have been epitomized in explicit or implicit revelation of the psychological reality in which most of those who live in Victorian era has to be faced with in that situation in a helpless fashion and in a hopeless fashion due to their failure to witness an “unthinkable vulnerability in the seemingly indestructible edifices of patriarchy and hegemony (Addison, 2023, p. 1)” in a sufficient fashion, has turned out to be true that the complicated confusion and the gloom of either the conscious or unconscious helplessness and hopelessness running through the vast majority of those who have lived at that historical moment have been symbolized in the subtle interweavement of the narrative strands valuable for the construction of the narrative facts and narrative events of the stories told in the production of this poems in the case of the emotional ups and downs of its protagonist who is inclined to be caught in the emotional crisis that is likely to throw her into the doomful destruction or destructive doom carried in the death drive with which she has to be faced in an inevitable fashion. In effect, what is in a position to be noted in a sensitive fashion and in a sensible fashion in the clear elaboration of this essential truth and true essence of the psychological reality with respect to the emotional anxiety, emotional depression or emotional desperation the protagonist has shared with Freudian patients in their respective miserable lives and experiences, is, that the rather decisive rejection she has given to the proposal of her beloved in a repetitive way has turned out to be the crucial impetus she is able give herself, for the perceptive and cognitive impetus she is inclined to obtain from this repetitive rejection, is bound to provide herself with the increasing stimulation and promotion of her own internal growth to the effect that the successive and sufficient acquisition of this rather strong perceptive and cognitive impetus is inclined to give rise to her true acquisition of the indispensable and undependable intelligence he needs much more to enable her to dissociate herself from the emotional entanglements triggered by her impossibility to prevent herself from the violent violation of the destructive power carried in the death drive that has deprived herself of the female identity and female dignity she ought to have been

endowed with in her lives and experiences in a sufficient way and in a successful way. In accordance with what has been implied in the quite repetitive and reflective connotations crystallized in the repetitive rejections of her beloved, it can be seen in an apparent vein that she has been giving all out to free herself from the unbearable and unstoppable internal bitterness she has been suffering a great deal from the discriminative and dominative chaos of men in the cruel patriarchal society in which she has to live at that historical moment although she has failed to be aware of the internal sense of helplessness and hopelessness that tends to tear into pieces the perceptive and cognitive impetus she is supposed to be determined to acquire in an appropriate fashion and in an adequate fashion to help her to resist against either the conscious or unconscious futility and fragility of her emotional collapses engendered in the similar emotional experiences rooted in the death drives she has shared with most Freudian patients. To this extent, it has to be admitted in an honest fashion that although those repetitive rejections are harmful for the normal and natural perceptive and cognitive growth of this protagonist on account of the unstoppable and unavoidable continuation of the “English male aristocratic hegemony (McBride, 2017, p. 4)” in Victorian period, the genuine optimistic and hopeful acquisition of this perceptive and cognitive impetus is bound to give rise to the seeable increases of the perceptive and cognitive courage and confidence on which she is inclined to count to help her to set foot on the possible prevention of the damages either her conscious or unconscious death drives are inclined to do to her regardless of her adequate awareness of the important role this strong perceptive and cognitive impetus has been playing in the continuous trivialization of the tremendous devastative power carried in her instinctive or intuitive death drives hidden behind the normal and natural operation of her personal consciousness in an unconscious fashion or her own individual unconsciousness in a conscious fashion.

Therefore, what has to be perceived in a conclusive way from the rather profound analyses made of the crucial role repetitive responses given to the characters depicted in the emotional entanglements penetrated into the narrative facts and narrative events of those two poems in a creative fashion in reference to the perceptive and cognitive similarity of the psychological reality and psychological truth of a great many similar Freudian patients in relation to what can be drawn on from the adequate use to be made of the positive role repletion is likely to play in the preventing those characters from the victimization of the practical problems and traumas they are inclined to run across in their own lives, is, that the intentional accumulation and acceleration of this perceptive and cognitive impetus are quite favorable for those two characters to set themselves free from the perceptive and cognitive tosses and tortures of this terrible destructive force coming from either their instinctive or their intuitive submission to the successive and sustainable domination and manipulation of the strong destructive power hidden in their death drives in that patriarchal context, for in most cases, either the extensive or excessive popularization of those strong patriarchal dominative and manipulative desires tend to throw their own changeable minds into an unchangeable danger that prevents themselves from making their

way to the essential and eventual trivialization of the emotional violence the destructive power of their death drives tend to bring them in an obvious fashion or in an ambiguous fashion notwithstanding their strong willingness they are willing to try their best to develop in a decisive fashion, in a diverse fashion, or, in a distinctive fashion to get rid of it from the patriarchal violation with which they have to be faced in an unavoidable way and in an unstoppable way for the sustainable and sufficient maintenance of their mental health.

4.3 The Freudian Trivialization of Characters' Problematic and Traumatic Death Drive in After Death and Aurora Leigh through Compulsion

With consideration taken into the crucial role the compulsion has been playing in the very appropriate and adequate trivialization of the tremendous harm the sufficient articulation of the strong destructive force of the characters' instinctive or intuitive death drive that has been carried in the harmonious pacification and the conscientious purification of their anxious or even depressive minds in reference to what has been exemplified in the vivid characterization of those Christina Rossetti's *After Death* (1866) and Elizabeth Barrett Browning's *Aurora Leigh* (1856) in relation to the actual illumination and inspiration acquired from the essential medication on the traumatic and melancholic emotional crises Freudian patients have suffered from their lives and experiences on the ground of what has been shown in the overall investigation this Austrian psychoanalyst Sigmund Freud has given of the minds, thoughts, experiences and behaviors of his patients in his clinical practices, it is of great importance for the researcher to make a profound analysis of the practical relevance of the characters' psychological reality demonstrated in the analytical samples to be picked out from those two poems to the comparative similarity of what has been found in the confused and complicated minds of those painful Freudian patients in an organic fashion and in an evident fashion as to be explicated below one after another.

From the point of view of the great effects those compulsive articulation is likely to make on the sustainable and sufficient maintenance of the precious mental health of the character depicted in this sentimental poem *After Death* (1866) at the age of the growing emotional irrationalism engendered from the emotional realism that tends to distract, to dissociate, to distance, or, to detach from what has been emphasized and valued in the strong emotional rationalism rooted in the extensive popularization of the emotional romanticism imprinted on the emotional witticism woven in the rather sentimental lines of this poem in combination with the great perceptive and cognitive similarity it bears to the emotional verisimilitude approachable from the psychological verisimilitude imprinted on the problematic and traumatic minds of most Freudian patients who have been suffering from the mental crises triggered in their painful lives and lots connected with their strong sense of helplessness and hopelessness and that of powerlessness to get free from the perceptive and cognitive imprisonment of their experiential and experimental failure to give up the disturbance or dominance of the destructive power of the death drive carried in their consciousness or unconsciousness as to be dealt with in an

apparent fashion in the following major analytical sample to be taken from this poem.

In connection with what has been exemplified in the characterization of this poem *After Death* (1866) pertaining to the revelation of the destructive power through the compulsion carried in the articulation of the death drive personified in the description that has been given of the apparent physical movements of the character depicted in the production of this poem as shown in the actual choice made of the verbs in the enrichment and improvement of the narrative imagination and narrative illumination indebted to the sufficient use made of her mind in a vivid fashion and in a veritable fashion in reference to what has been acquired from the profound meditation on the psychological similarity of this character with that of the confused and complicated minds of those who live at that critical historical moment when the intrinsic status quo has been investigated in the numerous clinic experiences and experiments of this psychoanalytical scholar Sigmund Freud to give an account of either the instinctive or intuitive impact their conscious or unconscious death drive has had on their lives and lots, it is inclined to be found in this poem with respect to the clear elaboration of the character's movements in this poem *After Death* (1866) that the articulation of the compulsion touched upon above has turned out to be valuable for the articulation of the true intrinsic voices of the confused and complicated minds of this narrator in relation to what has been epitomized in the depiction given of the problematic and traumatic sentiments carried in the destructive power of her death drives symbolized in verbs used in the lines to be analyzed below in an overall fashion and in a profound fashion according to the possible existence of those death drives in her conscious or unconscious world when there is no appropriate choice to be made after her death in terms of everything her beloved can do for her in a compulsory fashion including the funeral details as indicated clearly in those two lines.

"He did not touch the shroud, or raise the fold

That hid my face, or take my hand in his," (Rossetti, 1866, p. 39)

Based on what has been imprinted on the description of the minds and behaviors of this character indebted to what has been carried in the four transitive verbs used in those two lines and the mental clues epitomized in the internalization of the mental qualities of Christina Rossetti in the characterization of this poem due to the genuine connection of her inner qualities with those of the character depicted in the production of this poem regarding the source where this poet has accumulated her "emotional and psychological growth throughout her life (Harrison, 1993, p. 132)" in most cases, it has been impressed in the minds of the readers of this poem and imprinted on their critical perception and cognition in a clear fashion that the essential and evident clarification of the strong destructive power implied in the problematic and traumatic death drives of this character has been highlighted a great deal in the process of the panoramic anatomy of the character's confused and complicated mood and mind that have had a strong impact on the great importance to be placed on the essential and quintessential trivialization of the perceptive and cognitive bitterness and sadness concealed in the compulsory articulation of the death drives carved in an implicit fashion and in a symbolic fashion in

the practical construction, deconstruction, and reconstruction of the healthy, happy and harmonious conscious or unconscious world that is inclined to give rise to the emotional sweetness of his character as what has been valued a lot in the trivialization of the negative impact the patients' death drives have had on the pacification and purification of the intrinsic anxieties or even depressions of them in the clinical treatment of the mental illness of those patients in the clinical experiences and practices of Sigmund Freud in a scientific fashion. In this case, the positive role the articulation of this devastating power carried in the death drive of the character depicted in the aesthetic and artistic revelation of the symbolic and sympathetic psychological reality of this character in the production of this poem has played in the essential and evident trivialization of the destructive harm her death drive has done to the concretization of either the consciousness or unconsciousness has run through the increasing enrichment and improvement of the abundant emotional denotations and connotations of this character as to be shown in a clear fashion in the following three lines, for the subtle and sufficient application of this compulsion through which the destructive power of the characters depicted vividly in this poem *After Death* (1866) as to be shown in the exemplification approachable from the three lines to be quoted below, has given rise to the stimulation and inspiration of her optimistic acceptance and appreciation of what her beloved has done for her to help her to break away from the final disturbance and interference of the fatal force potentiated in the unconscious destruction concealed in her instinctive death drives on the way to the maintenance of her mental health.

"He did not love me living; but once dead

He pitied me; and very sweet it is

To know he still is warm though I am cold" (Rossetti, 1866, p. 39)

Based on what has been implied in this analysis made above and what those three lines have carried in terms of the crucial role the acceptance of the destructive power carried in the characters' death drive in reference to the personal trials and tribulations that have run through lives in a traumatic fashion or even in a tragic fashion owing to the popularization of the "sentimental suicidalism (Leighton, 1992, p. 291)" interwoven in the elaboration of the morbid societal marginalization the poetess tradition at that historical moment, what can be perceived in a valuable way over there is that it is the tolerable acceptance of the vivid character depicted in the production of this poem in relation to what can be benefited from the compulsory action of her beloved that has given a strong perceptive and cognitive impetus to her to enable her to transform her reluctant instinctive response into a receptive one just as what has been indicated in the those three lines. To a great extent, the appropriate and adequate transformation of her intuitive response through compulsion in relation to the unknown harm the destructive power concealed in her death drive has either simplified or nullified the tremendous destructive inclination of the inevitable devastating force carried in the irrational amplification or exaggeration of her instinctive death drive for this has made it possible for the behaviors of her beloved to remind her of the fond memories between them in an impressive fashion in that they have been

interweaved with the sound sweetness they have shared with each other in their living experiences and loving experiences in an unforgettable fashion so that it tends to make them take it for granted that the profound love between them is inclined to transcend happiness and sadness and then to shift the attention they ought to have paid to the unacceptable traumas they have suffered a lot from their affective journey even though they are unaware of the role compulsion has been playing in the practical achievement of the effective trivialization of the problems and traumas they have come across in their lives and experiences.

With the standpoint of the similar reflection of the compulsion in the production of the poems produced by Elizabeth Barrett Browning according to what is exemplified in the lines to be quoted below, what is in a position to be taken into account is the essential and evident compulsion hidden behind the gradual psychological growth of the protagonist depicted in the subtle production of this imaginative poem *Aurora Leigh* (1856) in accordance with the possible comparison to be made between what has been imprinted on the minds of the characters depicted in Rossetian poem and that of the protagonist in this poem by Elizabeth Barrett Browning who has tended to share with Christina Rossetti in terms of the characterization in their refinement and reinforcement of the poetic imagination and poetic inspiration in the production of their poetic texts in a veritable fashion and in a valuable fashion due to their strong narrative versatility and narrative virtuosity that can be used to capture the perceptive and cognitive truth and essence of those whom their characters have stood for in the cruel social realities where their psychological realities tend to be epitomized in an unintelligible fashion to make ample imaginative and instructive room for most of the readers of their poems to practice and promote their analytic and synthetic skills to lay a sound perceptive and cognitive foundation for their successful and sufficient access to the insightful connection between the depiction of the minds of those characters and the poetic visualization and vivification of what has come to the minds of the true narrative archetypes of those characters in a poetic fashion in combination with the victimization popularized in a given society at a given historical moment when it has turned out to be a strong must for poets to make a smart preparation for the possible practical politicization penetrated into the cautious and creative examination of the political stances embroidered or sculptured in the production of their poetic texts. In response to what has been elaborated above with respect to the great efforts that have been made in the profound and perspicacious depoliticization of the vicious political examiners of a given historical period, what can be acquired from the exemption from this examination concretized and crystallized in the authentic and objective revelation of the intrinsic truth and essence of the psychological realities of the vivid characters depicted in the imaginative production of those two poems in a metaphoric fashion and in a symbolic fashion is that in correspondence with the true compulsory echoes reflected in the mind of the narrator in *After Death* (1866) in the nullification of the harm the destructive force is inclined to do to the narrator of this poem, what is also inclined to come to the sympathetic minds of readers of this veritable and valuable poem *Aurora Leigh* (1856) that the essential compulsion carried

in the articulation of the instinctive intention of Aurora Leigh the protagonist depicted in this poem has given her strong impulsion to enable her to be brave and brilliant enough to make sure that she is rather courageous to be faced with the inevitable outcome of her increasing familiarity with her cousin Romney Leigh who has impressed her a lot even when it appears to be unpredictable for her to have a clear knowledge of the intrinsic terrors and fears interwoven in her problematic or even traumatic recounts of her experiences in relation to the practical friendship between her and her cousin, for it has been taken for granted in her mind that either the compulsory oblivion or ignorance of the trials and tribulations ambushed in the growing familiarity with each other in the practical achievement of the effective communication to be made between them will not give rise to the tragic outcome she doesn't want to see as what has been cured in the three lines quoted below.

*"I did not die. But slowly as one in swoon,
To whom life creeps back in the form of death,
With a sense of separation, a blind pain"* (Browning, 1857, p. 21)

In view of the insightful implications reflected in the destructive impetus of the death drives potentiated in her mind in a Freudian sense and the impressions those three lines have given to the readers of those poems when a good comparison is made between the painful experiences of Freudian patients and the problematic trials and tribulations of the protagonist depicted in this poem in reference to the perceptive and cognitive similarity between those patients and this protagonist by zooming in on the perceptive and cognitive resemblances and discrepancies that have been particularized in their lives and experiences, what invited to be clarified from what has been gained from the profound meditation on the perspicacious denotations of those three poetic lines pertaining to the perceptive and cognitive truth and essence carried in the poetic reflection of the psychological reality of the protagonist depicted in this poem when compulsion has become a must for the trivialization of the destructive power carried in the instinctive articulation of the death drive existing in her unconscious perceptive and cognitive universe in an unnoticeable fashion, is, that what most readers of this poem are in a position to remind them of in having an essential reading of this poem in a quintessential fashion when they have to try their best to have a good access to the internal truth and objective essence of the psychological reality of the protagonist depicted in the growing perceptive and cognitive construction of the protagonist in the imaginative production of this poem is that it is just her compulsory avoidance of the tragic end of the actual relationship between her and cousin that has turned out to bring her sort of rosy expectation despite her ignorance of the continuous consistence of her intentional compulsion to force her to turn a deaf ear of the unacceptable outcome of their relation with the practical outcome between them as released at the end of this poem on account of her persistence in this ignorant innocence that has paved way for the eventual trivialization of the problems and traumas that run across her life and lot in the articulation of their unconscious death drives where destructive power is located in an invisible fashion as a consequence of the patriarchal notion that "the English man's home is his own castle (Vickery,

2008, p. 154)”. To this extent, what can be concluded in a natural fashion and in a logical fashion from what has been analyzed above is that it can be perceived from those essential and objective analyses in an evident sense that her compulsory articulation of the destructive force in the instinctive death drive in her unconsciousness as exemplified in what has been imprinted on the minds and moods of this protagonist in the three lines quoted above tends to be manifested in a positive way due to her compulsory utterance as indicated in those three lines devoted to the avoidance of the tremendous destructive harm the destructive power carried in the articulation of her instinctive death drive is inclined to do her.

In accordance with the perceptive and cognitive similarity exemplified in the major analytical samples picked out from those two impressive and instructive poems that can be considered as the authentic and objective analytical evidences conducive for the reasonable justification of the crucial role compulsion has been playing in the true trivialization of the characters’ pains in relation to what has been particularized in the practical lives and lots of most Freudian patients who have turned out to be able to free themselves from either the perceptive and cognitive disturbance or inference of the death drive existing in their unconscious world, it can be seen in a clear fashion from the analysis of the analytical samples available in those two imaginative poems that the harmful problematization and traumatization of those characters depicted in those two poems can be trivialized through compulsion in reference to what can be obtained from the reasonable reflection and rumination of the trials and tribulations most Freudian patients have suffered from their psychological lives and experiences when they are forced to be faced with the similar situations in which those characters are inclined to be caught in a helpless fashion or even in a hopeless fashion.

4.4 The Freudian Trivialization of Characters’ Problematic and Traumatic Death Drive in After Death and Aurora Leigh through Self-destructiveness

In view of what has been elaborated for the trivialization or even elimination of the problematic or traumatic situations in which the rather tragic characters depicted in Rossettian *After Death* (1866) and Browningian *Aurora Leigh* (1856) through their self-destructiveness on account of the risk they are inclined to take in throwing them into a great danger of suffering from either the mental illness or even mental crisis in reference to the similar perceptive and cognitive experience and practice most of the Freudian patients have shared with them in their lives and experiences when they are surrounded with the destructive power in the articulation of their death drive, there is a strong must to make an analysis of the crucial analytical samples to be picked out from those two Victorian poems and make them analytical evidences to be provided for the objective and logical justification of the high critical feasibility to combine Freudian psychoanalytical insights with the perceptive and cognitive practices of the characters depicted in the production of those two poems when they have to face the music engendered by their failure or unwillingness to help them trivialize or eliminate their internal pathos and traumas carried in the destructive power in the articulation of their death drives through either the

appropriate or adequate use to be made of the self-destructiveness that will be incorporated into the following analyses to be made of the major analytical samples to be picked out from those two valuable and veritable poems one after another in view of the psychological reality on which the complicated minds of the characters depicted in those two poems have been imprinted either in a visible fashion or in an invisible fashion.

With the standpoint of the distinctive articulation of the strong destructive force in the death drive of the vast majority of the instinctive behaviors of Freudian patients who are quite anxious to get free from the despaired confusion gloomed in this force in an ambitious fashion and in an indomitable fashion in connection with what has been resembled in the impressive characterization of this poem *After Death* (1866) by Christina Rossetti whose characters have been characterized with a quite strong sense of bitterness and sadness rather than that of the happiness and sweetness that ought to have been made full use of to nurture their minds and souls in a peaceful way and in a harmonious way as a result of their perceptive and cognitive failure to empower them to be unaffected when they are inclined to be disturbed by the increasing destructive power concealed in the evident articulation of the character's death drive potentiated in her unconscious universe, it is of great perceptive and cognitive importance for those readers to enable them to make up their minds to cut the ties with the bitter experiences of their miserable past in a decisive fashion and in a distinctive fashion or at least to come to terms with the tremendous "emotional distance (Alfano, 2009, p. 12)" between the emotional attachment and emotional detachment dispersed explicitly or implicitly in the emotional bitterness and sadness they have tasted from their essential and overall rumination and reflection of the social and emotional cruelty the character depicted in this poem *After Death* (1866) has suffered from her own personal lives, personal experiences, and, personal growths indebted to the perceptive and cognitive enlightenment and encouragement existing in the very strong willingness she is in a position to acquire from the objective, authentic and rational attitude she ought to hold toward the harm the destructive power potentiated in the destructive power as hidden in the clear articulation of her death drive to enable or empower her to subvert the destructive instinct in their death drives in a brave fashion and in a brilliant fashion. Moreover, it is also of great importance for them to be aware of the great necessity for them have a good knowledge of the rather great importance for this character to shun away from the conscious or unconscious interference of those destructive force in a subtle way and in a sufficient way. In a specific sense, the narrator of this poem or in another way the character of this poem has also achieved this strong determination and willingness to draw a line to her past through what she is able to be indebted to the self-destructiveness she has turned out to make best use of in dealing with her own emotional dilemmas and sentiments, to throw into oblivion all those unpleasant events they have dealt with in previous days, and to bear in her mind throughout her life the uncomfortable hours she has spent together with her beloved on the basis of the quite unforgettable sweetness they have shared with each other in an unselfish fashion just as what has been epitomized in the following three lines in an

imaginative fashion and in an impressive fashion:

“He leaned above me, thinking that I slept

And could not hear him; but I heard him say:

‘Poor child, poor child’: and as he turned away” (Rossetti, 1866, p. 39)

In combination with the simple complexity and complex simplicity of the affective truth and essence instilled into the true emotional entanglement and interweavement of this character when she has to be faced with the emotional crisis that is inclined to give rise to her mental illness suppose she fails to be unaware of the appropriate actions she is supposed to take in a decisive fashion or in a distinctive fashion to deal with the perceptive and cognitive confinement she is unable to get free from due to her own experiential and experimental inability to the strong influence the destructive power in the articulation of her death drive are bound to have on her life and lot in more than one way in comparison with what is likely to be acquired from the genuine perceptive and cognitive insights perceivable from the profound and perspicacious introspection and inspection of the unconscious destruction Freudian patients have to be faced with in their lives and experiences according to what has been elaborated in the Freudian objective and authentic investigation and imagination, it can be seen much clearer in the pretensive subversion or inversion of the objective facts carried in the three lines quoted above that either this subversion or inversion, is, in essence, an effective way for the character depicted in this poem to try her best to drive away the affective bitterness or sadness she has experienced with her beloved in the pleasant and precious lives and hours they have spent together in a comfortable fashion and in a curious fashion through her acceptable and appropriate application of the actual self-destructiveness she is able to make use of to seek for her aim of trivializing the practical problems and traumas she has encountered in her lives and experiences. To a great extent, it can be seen from what has been implied in those three quoted lines in an apparent fashion that what has turned out to be much better for her to take into account when she is caught in the problematic or traumatic damage the articulation of the death drive carried in her unconscious universe, is, to try every means to put a pleasant stop to her previous miserable life and experience right after her having had a thorough understanding of the actual meaning and meaninglessness of life and love in a tolerable way and in a generous way due to her concessional “admission of her own imperfection (Rowland, 2019, p. 99)” in an honest fashion and in an objective fashion even if she has failed to be fully aware of the eventual trivialization of the trials and tribulations she has come across in her emotional experience and practice. However, from the point of view of analytical and synthetic elaboration and exploration of the researcher of this paper and the readers of this poem, what can occurred to them in an impressive fashion is that it is through the self-destructiveness of this character that she has finally achieved the pleasant trivialization of the problematic and traumatic pains engendered in the rather strong destructive power carried in her unconscious death drives as far as what has been exemplified in the authentic emotional facts and events interwoven in the three poetic lines picked out from this poem and

what has been illuminated from the theoretical insights Sigmund Freud has permeated into his clinical experiences and experiments when he treats the unconscious death drives of his patients to solidify the theoretical foundation he has been trying to lay for his giving an investigation of the unconscious perceptive and cognitive status with which the minds of his patients are inclined to be characterized in an impressive fashion and in an instructive fashion.

In compatible with what has been potentiated in an implicit fashion in the specific and special perceptive and cognitive strategy taken in the acceptable and appropriate articulation of the pretensive rejection to the objective and authentic emotional facts, emotional experiences, and, emotional reality used to highlight the emotional truth and emotional essence of either the narrator or the character depicted in this poem *After Death* (1866) in the form of self-destructiveness regardless of the relatively pleasant feedback she has been given in a graceful fashion or in an elegant fashion on account of the psychological reality penetrated into the emotional construction of this poem as illuminated in the perceptive and cognitive similarity with which Freudian patients have been characterized in the investigation that has been given of the actual emotional experiences and practices of those Freudian patients in the clinic practices and clinic experiments of Sigmund Freud, appropriate analytical and synthetic notice is in a position to be also taken of the self-devaluation of the individual image of the protagonist of this instructive poem titled *Aurora Leigh* (1856) produced by Elizabeth Barrett Browning on the ground laid for the profound reflection and rumination of the profound effects the protagonist's self-destructiveness elaborated in the explication of the destructive force preexisting in the instinctive intention manifested in her death drive in a Freudian sense to show the emotional fact that this humorous distortion can make great effects on her shortening the great perceptive and cognitive distance between her and her cousin in an emotional sense in reference to the extent to which the mentality of this protagonist has shared with that of most Freudian patients in many a way as can be sensed in a sensitive fashion and in a sensible fashion from the strategic distortion of the original perceptive and cognitive qualities of Aurora Leigh in the cautious and curious perceptive and cognitive construction of the unconscious universe of this veritable protagonist in the production of this poem with respect to the insightful articulation of her death drive that has carried the tremendous destructive power that is apt to be imposed upon her perceptive and cognitive growth in line with what has been implicated in trials and tribulations that have been trivialized in her mind as demonstrated in the three lines to be quoted below:

"But then, not wisely, I was heavy then,

And stupid, and distracted with the cries

Of Tortured prisoners in the polished brass" (Browning, 1857, p. 338)

In accordance with what has been highlighted in a poetic fashion in those three lines in terms of the emotional self-destructiveness that has been made fullest use of in the essential and evident revelation and reflection of the psychological reality of this protagonist in her authentic emotional catharsis in the

successive and sustainable construction of the unconscious world in which the production of this poem tends to provide for her in order to help her to have an authentic and essential access to the traumatic or tragic mental crisis she has been suffering from in the emotional failure she has undergone in the emotional communication she has made with her cousin on a daily basis when she has taken into account the high possibility for her to fulfill her dream of serving as both woman and artist in a wrong Victorian society in spite of the rather slim hope for her to “accept the incompatibility between those roles (Leonardo, 2011, p. 1)” she has to play in the authentic fulfillment of her womanhood duty and the essential achievement of her artistic superiority in a simultaneous sense, what has turned out to be evident in the reflection and rumination of the psychological reality of this protagonist in reference to the perceptive and cognitive balance that ought to be struck between the prevention of her mental crisis or spiritual tragedy and the protection of her mental health or mental well-being in dealing with the emotional entanglement with her cousin in a variety of emotional issues, is, that the choice she has to make in their effective or ineffective communication has much to do with the positive development of the strong willingness valuable for her to try her best to be aware of the actual perceptive and cognitive distance that is supposed to be shortened between them even though it takes her to finish this rather reluctant task through her self-destructiveness owing to the unfriendly attitude that has been held toward “the position of women poets in a male-dominated literary tradition (Pekşen, 2021, p. 31),” for her positive willingness to do so has turned out to be bound to give rise to the possibility that their communication will be made more comfortable in more than one case according to what has been exemplified in an evident fashion in the emotional essence and the emotional quietness demonstrated in the possible communicative transformation interwoven in three lines quoted above. Grounded on what has been scrutinized in the emotional phenomenon and emotional truth between her and her cousin as shown in those three poetic lines and what has been illuminated in the emotional experiences and emotional practices of Freudian patients who have been faced with the similar painful situations in the articulation of the death drive due to the tremendous destructive power carried over there in an invisible way, it can be known in a conclusive sense that the achievement of the positive transformation of their emotional communication due to her willingness to get close to her cousin in a positive fashion in emotional sense will tend to enable her to make her way to the acceptable and appropriate achievement of the acceptable pleasures engendered in the communicative success achieved in the protection and promotion of the female liberty, female dignity, and, female identity with which she ought to have been armed with in an appropriate fashion and in an adequate fashion, and, the great avoidable pains she is likely to suffer from their emotional conflicts or confrontation as long as she is willing to take a first step toward this negotiable emotional pacification through the self-destructiveness that can be applied into their communicative practices to help her to fight against the destructive inclination carried in the articulation of her death drive that has turned out to be rather unshakable in most cases in her own unconsciousness as a result of her instinctive resistance against the patriarchal community in which she

has to live in a euphemistic fashion, and her personal unawareness of the possibility that she is doomed to fail to get free from patriarchal imprisonment in a complete sense throughout her life at that historical moment.

In accordance with the combinative appropriateness and adequateness between the perceptive and cognitive enlightenment acquired from the analytical exploration made of the instructive interaction between the theoretical insights exemplified in the actual treatment of the psychological problems of Freudian patients and the solutions to those of the protagonist depicted in this poem in reference to the conducive values, norms, beliefs, and, attitudes that have been imposed upon the growing living and working experiences of a great many women who have been caught and tortured in the appropriate balance to be struck between the fulfillment of their duties at home and the actual accomplishment of their artistic dreams in intellectual field owing to the strong conflicts between the achievement of the domestic values of women and that of their intellectual values in most cases at that historical moment, it has been shown in this analysis made above in a respective fashion that the acceptable and appropriate application of self-destructiveness in her communication with her cousin to address their communicative problems as shown in the crucial narrative facts and narrative events of this poem has turned out to be quite conducive and crucial for the practical trivialization of either the traumas or tragedies carried in the destructive power she is inclined to run across in the unacceptable or inappropriate articulation of her death drive in reference to what has been indicated in the perceptive and cognitive compatibility between Freudian insights and textual facts regarding the appropriate trivialization of the protagonist's pains and pathos through the effective introduction of the active role self-destructiveness is likely to play in this process.

5. Conclusion

On the basis of the overall and objective analyses made of the analytical samples taken from Christina Rossetti's *After Death* (1866) and Elizabeth Barrett Browning's *Aurora Leigh* (1856) and regarded as crucial textual evidences valuable for the logical justification of the practical and empirical feasibility for the trivialization of the strong destructive power carried in either the inappropriate or unacceptable articulation of the characters' death drives through the application of their own aggression, repetition, compulsion, and, self-destructiveness into their lives to improve their lots bit by bit as demonstrated in a clear fashion in the categorical explication of their rather instinctive inclination potentiated in their unconscious world in relation to what tends to be similar to what has happened to Freudian patients in their experiences and practices and what has been enlightened from the valuable theoretical insights Sigmund Freud has elaborated and crystallized in his clinic experiences and clinic experiments that have a lot to do with the investigation he has given of the lives, lots, and, experiences of his patients in a scientific fashion as indicated in the analyses that have been made above in four folds, it can be concluded in a brief fashion that from the point of view of the theoretical enlightenment and

encouragement acquired from the Freudian death drives and the similar inspiration and illumination obtained from the profound and essential comparison made objectively and authentically between the mental essence and mental truth of those Freudian patients and those of the impressive and instructive characters depicted in those two poems *After Death* (1866) and *Aurora Leigh* (1856) in reference to the maximized trivialization of the strong destructive power carried appropriate and acceptable articulation of their death drives designed in a cautious fashion in the characterization of those two poems through the aggression, repetition, compulsion and, self-destructiveness in combination with what has been penetrated into the minds and behaviors of the characters depicted in those two poems to reveal the psychological reality of those whom those characters have been standing for in that historical period and to make an exploration of the appropriate way to minimize the mental bitterness and mental sadness they have been suffering from their lives and experiences at that particular historical moment when the increasing competition in the developmental context of capitalism has given rise to the destruction of the mental health of a lot of those who have been symbolized in a factual way in the construction of the unconscious world of the characters depicted in the production of those two poems, what can be sensed from the analytical meditation on the articulation of the characters' death drive from the perspective of the rich theoretical insights implied in Freudian death drive when they are connected with the psychological growths of the characters depicted in those two poems, is, that although the instinctive death drive of the characters in the former poetic text has been articulated in a lyrical form and that of the latter in a narrative form but in a relative sense, it has to be admitted in an honest fashion that the death drive of the vivid characters in the former poetic text has failed to be articulated as imaginative, instructive, as well as, impressive as that in the latter in more than one fold although the indispensable and inevitable role of the aggression, repetition, compulsion, and, self-destructiveness have been playing in the articulation of the authentic minds and instinctive behaviors of those characters in the production of those two poems, the appropriate and acceptable articulation of their death drives has turned out to be highlighted in an aesthetic fashion and in an artistic fashion to help them to distance themselves from disturbance or interference of the destructive power of the death drive as confided in the mental facts and events they have experienced in a respective fashion owing to their insightful dissociation of themselves with the potential mental crises and mental tragedies concealed in their increasing mental activities in which they have been involved in view of the intrinsic pace they have to keep in with the continuous development of capitalism at that historical moment. To a great extent, the exploration of trivializing the destructive power hidden in the Freudian death drives of the characters depicted in those two poems will make sense in a valuable way in more than one fold in the increasing accumulation and acceleration of the quite valuable and veritable critical and creative insights regarding the intertextual interaction between Freudian theoretical insights and the poetic pursuits visualized in those two poetic poems in terms of the positive attitudes those two Victorian poets have held toward death in a distinctive fashion and in a diverse

fashion pertaining to the revelation of the psychological details of their respective characters to have a good access to the mental truth and mental essence of those whom those characters have been bodying forth at that cruel historical moment. Valuable as this exploration will be, it has to be admitted in a sincere fashion that possible mistakes are likely to be made in this research and great efforts will be made in the future to correct them and to broaden the analytical horizons in this respect. For the sake of the possible mistakes that are likely made in this exploration, instructive and illuminative forgiveness and tolerance will be expected of a variety of scholars for the possible analytical inadequacy of this research and the unintentional disrespect that might be shown for them in an unintentional fashion.

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