

**Colonialism Revisited:
Reading in Selected Poems of the Nineteenth Century
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Abstract:

This paper will try to discover and discuss the colonial contents of some of the nineteenth-century British poets. At that time, the colonial ideology and impetus were increasingly elevated and demanded as the British Empire notably expanded and significantly flourished. Colonialism was among the main aspects in the British political and social life. Literary figures and scholars dealt with this newly-born phenomenon differently; some welcomed and adhered it, while others showed some doubts and suspicion. There was no unified thread about the colonial project the Europeans held. Did exist there a kind of consensus? Or was there a sense of ambivalence about it? This paper is going to address these issues and attempt to reach at some plausible answers and results. To do this, the paper will analyze a group of poems by William Blake, Samuel Taylor Coleridge, Alfred, Lord Tennyson, and Rudyard Kipling.

Key words: Colonialism, nineteenth-century British poets, William Blake.

**إعادة قراءة في الحقبة الاستعمارية
قراءات في قصائد منتخبة لشعراء القرن التاسع عشر
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المخلص:

يحاول هذا البحث اكتشاف ومناقشة المحتويات الاستعمارية لبعض الشعراء البريطانيين في القرن التاسع عشر. في ذلك الوقت، عندما توسعت الامبراطورية البريطانية بشكل ملحوظ وازدهرت بدات اهمية الايديولوجية والدافعية الاستعمارية بالتزايد. كانت الاستعمارية من احدى اهم الخصائص في الحياة الاجتماعية والسياسة البريطانية. لقد تعامل الادباء والباحثين مع هذه الظاهرة الحديثة بصورة مختلفة، فالبعض رحب بها واتبعها والبعض الاخر شكك بها. لم تكن هناك فكرة موحدة حول المشروع الاستعماري الذي تبناه الاوربيون. هل كان هناك نوع من الرضا حول الممارسات الاستعمارية؟ وهل كان هناك تناقض في المشاعر حولها؟ يناقش هذا البحث هذه المسائل ويرنو إلى الوصول لإجابات واستنتاجات عقلانية. ولعمل كل هذا، سيحلل هذا البحث مجموعة من قصائد ويليام بليك وساموئيل تايلر كالورج واللورد الفريد تينيسون وروديارد كيبليغ.

الكلمات المفتاحية: الاستعمار، شعر البريطانيين في القرن التاسع عشر، ويليام بليك،

1. Introduction:

By the mid of the nineteenth century, colonialism was in its heyday. On both sides of the Atlantic, expansions, progresses, and hopes were at work. People were pushed willy-nilly into the projects and ideologies of colonial ideals; or into the "civilized mission" as had been called by the some. These ideals competed with the zeitgeist to be highly imperialist and exploitative. And many European countries participated in carrying out their own versions of colonialism; the United States of America also took part in this global practice. These practices included plunder, genocide, negotiation, confiscation (Loomba 11). But the British Empire could be seen as a colonial power with special interests and ideologies. It had various engagements in different places across the world. It had its presence in Asia, Africa, and America. The British were exercising imperialism and at the same time colonialism. To put it in Edward Said's words, "'imperialism means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; 'colonialism', which is almost always a consequence of imperialism, is the implanting of settlements on distant territory'" (1993, 8). Yet literary and educated circles and figures dealt with colonialism differently. Or to put it in a direct way, the colonial project was received by various responses and different voices:

In Britain, at least, and arguably elsewhere too, by the end of the nineteenth century, a domestic programme for the function of Empire could be clearly discerned, as Victorian society faced increasing internal dissension and division. . . Empire became the principal ideological unifier across class and other social divisions in Britian. (Ashcroft, 1998, 48)

Thus, some believed in the civilized mission, that the metropolis claimed. Indeed, the metropolis "is a term used binaristically in colonial discourse to refer to the 'centre' in relation to a colonial periphery" (138). This mission targeted the "Other." And it is worth noting in this context that "an other (the colonized) existed as a primary means of defining the colonizer and of creating a sense of unity" (49). Others encouraged imperialism; while some were ambivalent about it. Here this paper tries to probe how some prominent English poets of the nineteenth-century dealt with it.

2. William Blake

The poetry Blake wrote immersed in the daily life of Londoners. Amidst his most famous, yet controversial and unique poems is "The Tyger." The figure the poem promotes and introduces exhibits novel and strange characteristics of a matchless power that emerges rapidly. "The Tyger" then may be read and interpreted as an inaugurating poem that sheds light on the factors (social settings) and parameters (Industrial Revolution) that lead to colonialism. William Black tries to view the recent modern

(colonial) man as a kind of a “Tyger” and expresses his astonishment at him: “Tyger! Tyger! burning bright / In the forests of the night,” (1-2). This Blakian “Tyger” stimulates what the twentieth-century man would be like. Moreover, this horrible “Tyger” figure does not only make the poet wonder: “Did he who made the Lamb make thee?” (20), but lead the poet write this revelation with a great deal of mystery and suspense:

Tyger! Tyger! burning bright
In the forest of the night,
What immortal hand or eye
Could frame thy fearful symmetry? (Abrams, 1794) ¹

From the very beginning, the poem is highly symbolic. The society is portrayed as “forests” and we know that this image is loaded with a plenty of information and reality. Forest or wood is a dangerous place where fear, suspicion, and threat are found. Forests "are traditionally dark, labyrinthine, and filled with dangerous beasts" (Ferber 78). While the setting is a "night" which rises other ambiguity and fear. These images then connote to something evil and mysterious. But the shape of a “tyger” is a token for cruelty and ferocity; it seems to embody "some morally ambiguous force or potency in the universe, an aggressive, self-assertive energy" and also it refers to the other (Lawrence 14). It should be mentioned here that the tiger is not mentioned in the Bible or in Greek poetry (c.f. Ferber, 217). Hence, Blake highlights the unusual qualities of this animal: “And when thy heart began to beat, / What dread hand & what dread feat?” (11-12).

As the poem progresses, readers start to discover some hints and information that draw the attention to the truth that this “tyger” is the offspring and the direct consequence of the social factors and cultural ideologies current at that time. That is, this "tyger" emulates the zeitgeist. This is apparent in the following lines:

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

The vocabulary of the above stanza refers to a semantic domain that is specific of a factory or industry in general. The words: “hammer, chain, furnace, anvil” are terminological of factories, being used by a blacksmith and those who work with iron and metal industry. The thread Blake tries hard to distribute and disseminate connotes to the Industrial Revolution as a new socio-cultural parameter that creates and establishes its subsequent force, colonialism. Another hint the diction supplies is that the Industrial Revolution affects and influences not only land and nature, but increasingly sky and atmosphere:

¹All the subsequent references on poems are taken from this book.

When the stars threw down their spears
 And water'd heaven with their tears:
 Did he smile his work to see?
 Did he who made the Lamb make thee?

Here what happens on earth causes some impacts on the sky. It can be argued that factories and many industries produce smoke and polluted substances that damage man and nature alike. This paper argues that Blake's "Tyger" stands for a colonial figure who occupies, slaughters, and confiscates both land and air.

Another poem which deals with colonial aftermaths is "The Little Black Boy." The poem offers a maternal dialog between a mother and a child. This dialog concentrates on how the child and his mother are treated by a colonial society basically as other. Hence, the poem regards the boy and the mother as the colonized and the absent white boy the colonizer. Therefore to amend this, the poem attempts to dwarf the aftermaths of colonial contextualization of white and black races. Here the "black boy" emerges under the impact of colonial ideologies and practices. The poet on the other hand sets forth to deal with this issue and come up with a compromise that guarantees dignity and free life for the black (victim) boy. But as it will be analyzed and brought to light, Blake does not condemn or even refute the colonial behavior and thought. He is ambivalent and to some extent neutral about colonialism; he is against societal discrimination, but leaves the colonial project without direct, apparent criticism. This notion is sustained by the poet's technique of letting the black boy speak and disclose his anguish, and at the same time silencing the (colonial) white boy who remains entirely quiet through the poem's course.

The first stanza contains the main issue of the poem. It serves as an introduction to the poem. It introduces a boy who is the first speaker in the poem. The "black" boy feels and believes he is victimized by his own color. The sentence "And I am black, but O! my soul is white" reveals the boy's anguish and agitation concerning the color of his skin. And by employing the technique of contrast, the poet holds a comparison between the clashing colors of his skin and his soul. The poet goes even further in mentioning the "English" boy who is white. He ends the first stanza by emphasizing the issue of blackness of the speaking boy. The other four stanzas are devoted to solve the boy's plight. The solution comes from the boy's mother, who is regarded as the second voice in the poem. The second stanza provides the setting where the conversation between the black boy and the mother takes place. Time is the noon and the place is under a tree. The setting is romantic and how the mother interacts with her son is romantic as well. While her pointing to the "east" symbolizes a couple of

romantic elements, namely the east embodies light, sun, nature, beauty, and God.

The third stanza elaborates what God does, gives, and provides for life on earth. God's grace reaches almost all things and creatures: "flowers, trees, beasts, men." This stanza then probes into how life runs quite normal and bestows tranquility. The mother in so doing, lets her boy reflect on her son's problem and the options that stand in front of him in solving it and get rid of it eventually. Thus, the mother tries to convince her child and at the same time responds to his issue and dilemma. The fourth stanza continues to illustrate life and men's purpose on earth. "That we may learn to bear the beams of love" is the line that reveals the aim and the objective behind men's living; "love" is the ultimate learning goal that man should gain and hold while "these black bodies" are just like a "cloud." Here this comparison points at how short and temporal is the blackness. In other words, the black color the boy has doesn't last forever, rather it shall disappear. It is the fifth stanza that ends the mother's speech. But in this stanza, we hear a new voice; the mother cites God's some words. The words tackle the issue of how God is going to receive all men irrespective of their color and shapes. Mankind is going to be united and gathered in the "golden tent" of God. This image is both romantic and religious for it brings imaginative, beautiful, nice, and subjective qualities incarnated in the place and words of God. The last two stanzas typify the black boy's response to his mother's advice or solution. The two stanzas contain the boy's resolution to take seriously his mother's thread. The poem attempts to reduce the tension caused by colonial practices.

This same indirect condemnation runs also in "London." The poet turns the metropolis of the colonial project into no man's land of suffering and victimization. In other words, the poem does not celebrate the flourishing circumstances of the Londoners', but it shows how people, have an ill situations and life:

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

Blake makes the life of citizens a nightmare where anguish is seen " In every cry of every Man, / In every Infants cry of fear"(5-6). The poet is contextualizing the ordinary, young man with that subjects who go abroad to carry out the colonial project the British government adopts. Thus, the poet looks at the community as a body of people whose life and destiny, present and future are led and controlled by some (political and imperialistic) decisions they cannot either alter or bear. He goes even further in referring to the Church as it takes part in all of what is occurring:

How the Chimney-sweepers cry
 Every blackning Church appalls,
 And the hapless Soldiers sigh
 Runs in blood down Palace walls

Blake tries to illustrate in these poems how people's lives and circumstances change according to what happens in the political life. He also does his best in revealing and portraying the status quo of his colonial society.

3. Samuel Taylor Coleridge

The Rime of the Ancient Mariner reports a peculiar experience and some wrong acts; it also tries to make out of this experience an anecdote with a deep moral lesson. Yet, the poem may be read by employing the colonial theory. Thus, characterization indicates to some salient point: The "Mariner" embodies a colonizer, the "Albatross" a colonized or the other, and the "guest," who interacts with the Mariner represents a third part, an audience who only receives the news and does not take any part in it. The guest then enables the poet to let the experience reach the other world. Coleridge's *The Rime of the Ancient Mariner* holds some colonial tropes. These tropes are: The voyage, slaughtering, victimization, and remorse. These four elements mirror vividly colonizing practices. The poet put the Mariner in direct connection with the "Albatross." "To begin with, "England is an island and the sea washes its literature as much as its shores" (Wilson13). For this island to perform a colonial act, the sea is the main means to do so; the British navy has this "glorious" mission. In Coleridge's poem, the voyage refers to this. The Mariner sails to his destination:

"The ship was cheered, the harbor cleared,
 Merrily did we drop
 Below the kirk, below the hill,
 Below the lighthouse top. (21-24)

The Mariner begins his voyage. Gradually the ship becomes a symbol of a powerful machine capable of sailing and reaching new lands. Therefore, the ship symbolizes that British colonial advanced power. Moreover, by choosing the symbolism of a colonial navy power, Coleridge alludes to the thread that British colonialism knows no limits and acknowledges no borders; it goes over seas and oceans, as it really does as India and the New World are the clearest examples.

The voyage leads to other colonizing practices. It seems that the voyage opens the door wide to more colonial acts. The first one of these comes too early. The poem introduces another figure, the Albatross. The poem at first connects the bird with religious and holy metaphors:

At length did cross an Albatross,
 Thorough the fog it came;

As if had been a Christian soul,
We hailed it in God's name. (63-66)

The arrival of the bird initiates the first connection between colonizer and colonized. At first, this connection is friendly and fruitful. But out of nothing, the Mariner commits an evil deed; he kills the bird. The Albatross "has come to mean a burden of guilt or sin" (Ferber 9). The Mariner does this out of a sudden and with cold blood:

'God save thee, ancient Mariner!
From the fiends, that plague thee thus—
Why look'st thou so'—With my crossbow
I shot the ALBATROSS. (79-82)

The Mariner's act reflects a culture of brutality, military, and abuse. The killing here reminds readers of the killing of buffalos by the Europeans during their early stages in colonizing the United States. Or to put it in other words, the slaughtering of the Albatross expresses an aggressive, unjustifiable, and evil deed. It also insinuates a fact that the deed is done against nature and common sense; it may be a great sin (Ferber 27). Thus, this act reminds readers about the atrocities the colonizers do and commit against the colonized in Asia, Africa, and other parts of the world. As the colonized are without protection so is the Albatross.

Indeed, this practice of genocide has a direct aftermath: Victimization. Here victimization has a dual effect. The bird is affected by it and the Mariner as well:

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

Water, water everywhere,
And all the boards did shrink,
Water, water, everywhere,
Nor any drop to drink. (115-122)

Indeed, victimization in the poem resembles any other victimization committed by colonial exercises. These practices affect man and land; they lead to the suffering and lack of everything. This act alludes to the use of overpower and wrong actions the colonizer does.

The last part of the *Rime* deals with that acute remorse the colonizer tellingly exhibits. Or to put it in other words, this is about "guilt and terror" (155 Companion). This part renders the Mariner a version of a soldier who takes orders and carries them out; he seems to have nothing to do with the atrocious act that he has done:

Alone, alone, all, all alone,

Alone on a wide seat!
And never a saint took pity on
My soul in agony

The many men, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things
Lived on; and so did I. (232-239)

The poem ends with this remorse and pain the Mariner has. It can be argued that Coleridge writes an indirect account on the consequences of the colonial exercises his country does. Furthermore, the poet silences the colonized and at the same time gives a full power to the colonizer. The poem then contains a bold warning about colonialism.

4. Alfred, Lord Tennyson

Tennyson was highly engaged with the happenings of domestic life. Gradually he was forced and obliged to encounter the colonial project his country held. Among early poems that began to view colonial enterprise was “England And America In 1782.” The poem links England and America and tends to celebrate the American independence in such a way that views America as a previous colony of British Empire. Tennyson writes that “O thou that sendest out the man / To rule by land and sea / Strong mother of a lion-line” (1-3). Tennyson celebrates the conquer of America by the British: “Be proud of those strong sons of thine / Who wrenched their rights from thee!” (4-5).

“England And America In 1782” regards the independence of the United States as a deed that the British people teach and guide. Indirectly, then the poet views the newly independent country as a former British colony that belongs to it consequently. In this way, the poem connects the metropolis with the colony and does not consider the act of independence a rift in the relationship between the two. Reading the following stanza illuminates this notion clearly:

What wonder if in noble heat
Those men thine arms withstood,
Retaught the lesson thou hadst taught,
And in thy spirit with thee fought—
Who sprang from English blood!

Tennyson ends the poem in a prophet-like voice:

What harmonies of law
The growing world assume,
Thy work is thine—the single note
From that deep chord which Hampden smote
Will vibrate to the doom. (16-20)

The poet finalizes his comment by joyfully welcoming the separation of the colony; and in this way he regards this act as an advanced colonial work.

But in *Ulysses* Tennyson sets out to stress and promote the basic vision of a colonial (adventurous) hero. *Ulysses* then may be regarded as a colonial poem that encourages Victorians to take Ulysses as a hero to be not only imitated but celebrated and honored. The poem harmonizes announcement of the adventurous hero with the colonial spirit which presents itself overtly during the time of the poem. Yet, this is done piecemeal for the poem develops this theme gradually. Tennyson renders the Greek figure a prototype that the English people should imitate and follow. The poet therefore introduces a new colonial hero who wants to conquer both land and sky. This colonial character is a necessary need for the zeitgeist. The poet employs the ambitious deeds of this figure as qualities that the new and present age demands. That is why the poem starts from the personal and local levels to impersonal and international ones: Ulysses is portrayed as a husband and then as a leader; he has a dual responsibility, one towards himself and the other towards his country.

Tennyson borrows from Greek history the tale of Ulysses; that warrior who has seen ups and downs. The poet lets Ulysses reveal everything within his thinking and feelings. He manages to do so by employing the technique of dramatic monologue in which the persona is alone and speaks and reveals everything to a silent audience; he gives many details about his physical and spiritual sides. And we notice that as if we enter into the persona's identity. Indeed, while entering into this identity, we observe many paradoxes. Although he is old, still has hope for adventure, although his path is filled with dangers and hardships, he is resolute to do his task. The paradoxes are between his aged body and the young soul. As if he wants to say that time does not alter his approach towards life and living. Therefore, he raises a colonial slogan:

Some work of noble note may yet be done. (52)

Here we imagine that Ulysses is holding a banner and marching into life, filled with resolution and will to colonize the world. No doubt then this poem presents an exemplar in the figure of Ulysses. Indeed, this figure reminds readers about Faustus in which here we have a Faustian Ulysses (Houghton 297). Therefore, this slogan alludes to the colonial ideals present during the Victorian period. This colonial hero and his followers are going to do their best for "Tis not too late to seek a newer world" (57). They are united by the same motive and force:

One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield. (68-70)

The dynamic forms of the verbs used are meant to reflect the active and powerful actions Ulysses does and is going to do in the course of life. The poet refers implicitly to troop through the words "friends" and this means that Ulysses is going to carry out his colonial project with his troops, a highly military allusion that reminds readers about colonialism. *Ulysses* presents life as an adventure where man has to conquer the world, a colonial thread. Ulysses sets to conquer lands beyond measure and to spend his life doing this. What Ulysses and his troops do is really colonial.

4. Rudyard Kipling

Experiencing the life of a colonizer, observing the daily details of the colonized, and immersed deeply in the national code of honor and patriot of British colonialism, Kipling offers himself as a meditator, commentary, someone who stands between two different worlds. Being as such, he must have been in the middle and at the heart of the British colonial project, if is not a contributor. He seems to deal and view it as a current project that should thrive and continue. And the clearest example in this regard is *Jim*. It tells the story of a boy who travels to India. The novel is filled with colonial ideologies and voices. Jim acts as a spy for the British authorities and uses his color and tongue to penetrate Indian communities. The novel is a record by a colonial writer about a colonized land.

Turning to poetry, one can note that Kipling's poems vary from narrative to meditative poems that try to give elaborate descriptions, social and cultural, ideological and political about the lives of those who carry out the colonial project and at the same time of those who receive the colonial project. Kipling's related poems may be a diary, an account of how the situation of a figure is and seems to be in India of late nineteenth century. Among his most famous poems stands "The White Man's Burden." It celebrates the confiscation of Philippine by the United States of America. As the title denotes, conquering countries and exploiting their resources and turning their people into slaves are the responsibilities, "burden" of the white. Hence, the title does not only hold colonial aspects and practices, but refer to racial ones as well. Moreover, the title serves as a refrain that all seventh stanzas begin with. While each one begins with an imperative sentence that encourages the "white man" to carry out the colonial project that he is apt to:

Take up the White Man's burden--
 Send forth the best ye breed--
 Go bind your sons to exile
 To serve your captives' need;
 To wait in heavy harness,
 On fluttered folk and wild--

Your new-caught, sullen peoples,
Half-devil and half-child. (1-8)

Kipling views the colonial practices the troops do as serving the "captives' need," that is, their mission is to civilize the colonized. Therefore the "White Man' here denotes racial distinctions. This man represents "an idea, a person, a style of being, seems to have served many Britishers while they were abroad" (Said, 1978, 226). On the other hand, the poet treats the other as primitive, underdeveloped, and uncivilized. He depicts them as being "Half-devil and half-child."

But the poem also has some religious content for it deals with Philippines as a pagan race. This point sustains the claim that colonialism has within its ideology and heritage a religious tone that cannot be overlooked or dismissed. Therefore, Kipling insinuates what American troops do comes under the banner of establishing peace upon the "heathen":

Take up the White Man's burden--
The savage wars of peace--
Fill full the mouth of Famine
And bid the sickness cease;
And when your goal is nearest
The end for others sought,
Watch sloth and heathen Folly
Bring all your hopes to nought. (17-24)

The poem goes on in this rhythm and intensity to praise the colonizers' deeds and condemn the colonized for their state and conditions. It glorifies the colonial project the U.S. does. Indeed, the poet loads the diction with some connotative words that are meant to euphemize the imperialistic and exploitative nature of colonialism. Addressing the troops, Kipling tells them that "Ye dare not stoop to less— / Nor call too loud on Freedom" (33-55). He really believes that the troops bring and protect "Freedom" but this is a big contrast for they occupy and kill the natives. Moreover, the poet even believes that the colonized is going to admire them: "By all ye leave or do / The silent, sullen peoples / Shall weigh your gods and you" (11). The poet continues in this manner and finalizes the poem by referring to the great present and promising future of the soldiers' work and duty:

. . . to search your manhood
Through all the thankless years
Cold, edged with dear-bought wisdom,
The judgment of your peers!

The poem attempts to alter the colonial atrocities and put the picture upside down by giving poetic threads, images, and metaphor that find their listeners only on the colonizers side. No doubt then the poem's phase: "the

white man's burden" becomes a "watchword of imperialism" (Buckley 903). Moreover, the poet is alluding to the fact that the poem asserts which is that "being a White Man, in short, was a very concrete manner of being-in-the-world, a way of taking hold of reality, language, and thought. It made a specific style possible" (Said 1978, 227).

Another poem which highlights the colonial codes and inspirations is "Recall." In this poem, the poet tries to convey a patriotic voice; he wants to draw the soldiers' attention to their motherland in a way that gives them a full responsibility not only conquer more land for the motherland but also protect the motherland proper and return to it:

I am the land of their fathers,
In me the virtue stays.
I will bring back my children,
After certain days. (1-4)

And when they leave for other duties, they come back to this land but they do this after a considerable period, so they become "strangers" to the land: "They shall return as strangers. / They shall remain as sons" (7-8). They and the land are in a good relation; they establish a tie that cannot be broken or weaken, neither with time nor with (geographical) separation. This bondage to the land is a colonial code Kipling stresses over and over. So important is this that the poet ends the poem with repeating the same notion of the eternal union between the soldiers and the land: "Till I fill their hearts with knowledge, / While I fill their eyes with tears" (19-20).

Kipling seems to have a strong belief in colonial project. No doubt then Kipling is called the poet of British imperialism (Abrams 1714). As has been noted, some adherers of this project add religious content to the project. They intend to color the project with some acceptable and even holy religious meanings. Maybe they have seen themselves as Crusaders who conquer both body and soul. In his "Recessional," Kipling speaks about Queen Victoria and makes her the heir of God and Church. Of course the symbolic of the queen is obvious: The head of the empire, the head of the colonial power. The poet begins the poem with a religious token:

God of our fathers, known of old,
Lord of our far-flung battle-line,
Beneath whose awful Hand we hold
Dominion over palm and pine—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget! (1-6)

The poet elaborates the thought that God guides and protects England. God is always with the country and its people. He reveals that " The Captains and the Kings depart: / Still stands Thine ancient sacrifice" (8-9). Then the poet confesses even when they commit a bad deed, God shall correct them:

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe,
Such boastings as the Gentiles use,
Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget! (19-24)

The poet wants to say that his county is protected by God's grace and "mercy." That is why he ends with poem by indirectly telling the queen that God is with them and their country: "Thy mercy on Thy People, Lord!"

5. Conclusion

Colonialism is felt and viewed during the nineteenth century as a new ideological force. It begins to alter many various codes and ideals on social, cultural, and political levels. Indeed, colonialism is the direct heir of the Industrial Revolution and its spirit: imperialism. Many British literary figures deal with it as a "normal" and common, but others show some ambivalent feelings about it. William Blake and S.T. Coleridge belong to the second faction; they express their uneasy and doubtful threads about the colonial project. But Tennyson and Kipling exhibit the opposite direction: They welcome and support the colonial project. Nevertheless, the tension and uneasiness between the two factions remain an issue and this seems to prevail to the present time.

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