

his obsession with her being exclusively his. Since at this point she is not, his motive stems directly from this desire. Structurally at this point, since nothing else as strong has been requested, Browning builds up to the violent murder subtly, since one could at this point just take this as a very pure and longed for love, reflecting the speaker's ability in having hid true nature under his love for Porphyria for so long, perhaps raising ideas about the psychopaths that live amongst us.

- 'That moment, she was mine, mine, fair/ Perfectly pure and good' – repetition of possessive pronoun 'mine' epitomises his possessive nature and excitement at his desires which in 'that moment' are fully realised. ∴ his immediate motive is to preserve that 'perfectly pure and good' perception of Porphyria forever.
- His 'surprise' at his discovery could hint at deeper insecurities and doubts as to the actual extent of her love and hence his urgent need to capture this reciprocated intensity of love, imagined as it may be, before he loses it.
- The speaker also seems to justify his actions through supposedly fulfilling Porphyria's 'darling one wish' – 'all it scorn'd at once is fled/And I, its love, am gain'd instead' as if it were a consensual act of generous ingenuity. This is implied to be an incorrect interpretation of external reality as it seems as odds with Porphyria's inability to 'dissever' herself from upper class society which ∴ supports the idea of the speaker's psychosis but also suggests his motives were a mix of self-interest and a delusional overestimation of Porphyria's love for him.
- *Morals and Guilt*
 - Motivated by self-interest, imposition of his own will onto victim 'Her darling one wish' and therefore perhaps is governed by his own code of morals, since he doesn't explicitly show his motives to be governed by self-interest, instead referring to 'Her darling one wish' and 'its utmost will' suggesting a need to appear selfless, yet through the egotistical suggestion that 'I, its love, am gain'd instead' is the epitome of her desire, Browning indicates his psychopathic inability to emotionally engage with Porphyria. Instead he twists reality and rationalises his murderous action in order to fit it into the moral and pure image he had of their relationship and absolve himself of guilt in his self-justification.
 - This lack of outward guilt is most poignant in the last line of the poem, wherein the narrator has gained further confidence, expressed by emphatic 'And yet God has not said a word!'. Here the speaker alludes to a sense of religious justice as he has not yet been punished in any way-that he feels the need to justify his actions on this flimsy basis could be indicative of a basic insecurity and underlying guilt, which needs to be suppressed. On the other hand it could show his absolute confidence in his own morality, as a kind of retort to societies strict rules to which he has found a loophole. However due to the previous indications of the need to justify his actions, it is more probable that Browning hoped to convey this underlying, yet not redeeming, guilt further, yet with the unsympathetic claim to impunity which affirms his moral delusion.
 - Perhaps more so in the Victorian era may some have seen Porphyria's sexual progressiveness ('made her smooth white shoulder bare') as troublingly transgressive and therefore immoral, however Browning's careful presentation of her duality challenges idea that sex and purity are mutually exclusive, and furthermore since the setting is presented as private and 'warm', the initial impression was perhaps more titillating than immoral.