

كلية : الاداب

القسم او الفرع : اللغة الانكليزية

المرحلة: الثالثة

أستاذ المادة : م.م. استبرق رافع غركان

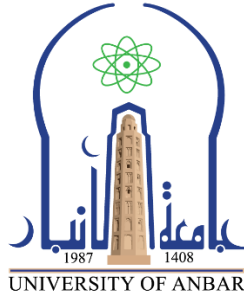
اسم المادة باللغة العربية : الشعر الانكليزي في العصر الكلاسيكي الجديد

اسم المادة باللغة الإنكليزية : English Poetry in the Neoclassical Age

اسم المحاضرة الأولى باللغة العربية: نبذة عن الشعر الانكليزي في العصر الكلاسيكي الجديد

اسم المحاضرة الأولى باللغة الإنكليزية : Overview of English Poetry in the Neoclassical Age

- What is Neoclassical /Neoclassism?
- strong interest in tradition.
- Looking back to the ideals and art forms of classical times.
- Literary decorum ( writing according to rules derived, or “learned,” from Classical authors)
- Imitation / imitative literature.
- Emphasizing the classical ideals of:
  - Order & balance
  - Rational control and restraint.
  - Moderation
  - Correctness & conformity, accuracy, exactness & directness.
- Focusing on the mind, not the heart.
- Logic & sound reason
- The focus is on government, ethics & science.
- The common sense of society rather than individual imagination. (Objectivity & humanism)
- Didacticism.
- Natural hierarchy (The Great Chain of Being) & the accessible goals (contrary to prideful hubris of the Renaissance man e.g. Dr. Faustus)



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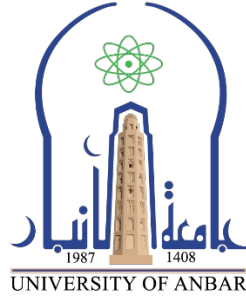
اسم المادة باللغة الإنكليزية : **English Poetry in the Neoclassical Age**

اسم المحاضرة الثانية باللغة العربية: مقارنة بين ادب عصر النهضة وادب العصر الكلاسيكي الجديد

اسم المحاضرة الثانية باللغة الإنكليزية : **The Renaissance Literature Vs. The Neoclassical Literature**

- The neoclassic literature differs from that of the Elizabethan Age, the climax of the Renaissance, in three ways:
  - 1- It is more formal, with its demand to follow exact rules.
  - 2- It is more artificial, polished, straightforward, dull and lacks the creative liveliness of the Elizabethans.
  - 3- The chief poetic form is heroic couplet which replaced the variety of forms in the Elizabethan Age.
  - 4- The Neoclassical literature had been passionate, concerned with the human relationship as seen from the viewpoint of feeling and imagination.
  - 5- Feeling and imagination were mistrusted. Feeling implied strong convictions. Strong convictions had produced a Civil War and the harsh rule of the Commonwealth. Imagination suggested the mad, the wild, the uncouth, the fanatical.
  - 6- The Emphasis on living a calm civilized life governed by reason. The town is the true center of culture & civilization. The country stands for primitivism & barbarism.
  - 7- In the Renaissance literature, themes are concerned with nature. Themes of the Neoclassical literature are related to the city: politics, the doings of polite society, the intellectual topics of men who talk in clubs and coffee-houses.

- 8- The heart is in complete control. The human brain has taken over and is in complete control.
- 9- The Emphasis in the literature of the Renaissance is on personal freedom, uncontrollable passions and boundless ambitions, whereas the focus in the Neoclassical literature is on Good manners, eloquence & wit.



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اسم المحاضرة الثالثة باللغة الإنكليزية : Overview of Satire in the Neoclassical Age

- **The Definition of Satire**

Satire is the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn or indignation.

- derogate means belittle, devalue, cheapen, depreciate

- **The Origin of the term**

The term satire was coined by the classical rhetorician **Quintilian**.

The term originates from the Latin word "satura" which means full and the phrase lanx satura.

Lanx Sature literally means "a full dish of various kinds of fruits."

- **Satire versus Comedy**

In **Satire**, laughter is used as a weapon to attack vices, follies, shortcomings, social & moral ills.

In **Comedy**, laughter is mainly an end, not a means.

- **The Targets or Objects of Satire**

Satire targets an individual, a person , a class, an institution, a nation or even the entire human race.

- Satire is sometimes corrective.
- Satire as a literary genre
- Satire as a literary Element

- **Types of Satire**

- 1- **Direct Satire** (the satiric persona employs the first personal 'I' to satirize someone or something by addressing the reader or a character within the work.)

- **Types of Direct Satire**

- 1.1. Horatian Satire** (named after the Roman lyric writer Horace)

In Horatian satire, the speaker's character is urbane, witty and tolerant. He focuses more on amusement than on moral indignation and uses a relaxed and informal language to evoke from readers a wry smile at the human failings.

- 1.2. Juvenalian Satire** (named after the Roman poet Juvenal (Quintilian's pupil) who wrote satirical poems entitled the *Satires*.)



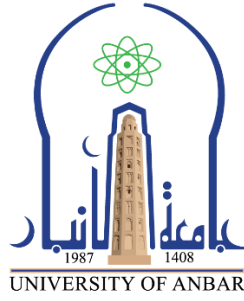
In Juvenalian satire, the speaker's character is morally serious. He uses a dignified and public style to decry vices and evoke from readers contempt, moral indignation and sadness over the human aberrations.

2- ***Indirect Satire*** (the satiric persona is the person being satirized or the author himself)

3- In the indirect satire, the targets or the objects of satire are characters who make themselves and their opinions ridiculous or obnoxious (disgusting) by what they say, think and do.

#### 2.1. ***Types of the Indirect Satire***

2.2. **Menippean Satire** (based on a Greek form developed by the cynic philosopher Menippus).



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اسم المحاضرة الرابعة باللغة الإنكليزية : **A Brief Biography of John Dryden and An Overview of His Poetry.**

- John Dryden is an English poet, dramatist, [literary](#) critic and translator who dominated the literary scene of his day that it came to be known as **the Age of Dryden**.

### *The Spirit of the Age*

- The Restoration age/ the age of Dryden was characterized by the following:
  - **Enlightenment, scientific and philosophical** revolution
  - **Political Divisions** (the **Tories**-supporters of the king versus the **Whigs**-supporters of the parliament)
  - **Religious Divisions** (Protestantism versus Catholicism)

### *Dryden's Education*

- In 1644 Dryden was admitted to [Westminster School](#) where he received **classical education** and became familiar with **classical literature**.

### *Dryden as A Poet*

- Dryden was involved in politics.
- In 1659- Dryden wrote "Heroic Stanzas" to mourn the death of the Puritan leader Oliver Cromwell.
- "Heroic Stanzas" showed Dryden's classical learning and interest in science.
- In 1660- Dryden wrote to praise the restoration of King Charles II.
- Dryden, the Monarchy & Political Poetry

- *"To His Sacred Majesty"* (1662) introduces Dryden as a loyalist
- He wrote to glorify and show his support & loyalty to the king.
- The focus of some of Dryden's poetry is on the king's ideal image.
- The king is presented as strong, brave, loyal, loving & divine.
- *Annus Mirabilis* (1667), was a celebration of two victories by the English fleet over the Dutch and the Londoners' survival of the Great Fire of 1666.

### *Dryden as a Political Satirist*

- He saw satire as the best way to discuss reason and logic, human glories, and human failures.
- He employed the heroic couplet.

### *Political conflicts and conspiracies*

- The Whig Party leaders had used **the Popish Plot** to try to exclude James in favour of Charles's illegitimate Protestant son, the duke of Monmouth.
- Dryden's response to the Popish Plot

### *Absalom and Achitophel* (1681) (Religion & Politics)

- In *Absalom and Achitophel* (1681), Dryden employs the biblical story of Absalom's rebellion against David to remark on attempts by the Earl of Shaftesbury to thwart the accession to the throne of the king's brother James, a Roman Catholic, by lobbying for Charles's illegitimate son, the Duke of Monmouth, to succeed instead.

- 1685- Dryden's Conversion to Catholicism
- Writing to defend his Catholic faith in "The Hind and the Panther." (1687)

### **Dryden as a Dramatist**

- Besides being the greatest English poet of the later 17th century, Dryden wrote almost 30 tragedies, comedies, and dramatic operas.

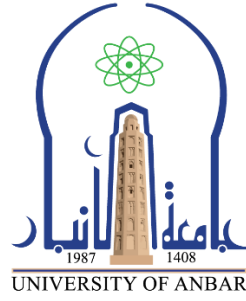
### **Dryden as a Critic**

- In 1668 Dryden published [\*Of Dramatick Poesie, an Essay\*](#).

This work is a defense of English [drama](#) against the ancient Classical drama and the Neoclassical French theatre.

### **Dryden as a Translator**

- Dryden spent several years translating great works by people such as Horace, Ovid, Theocritus, Juvenal, Lucretius, Homer, Boccaccio, Geoffrey Chaucer, and Virgil.



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اسم المحاضرة الخامسة باللغة العربية: شعر الهجاء لدى الشاعر جون درايدن

اسم المحاضرة الخامسة باللغة الإنكليزية : **John Dryden's Satirical Poetry**

John Dryden's *Mac Flecknoe* [1682] offers an exhaustive study of his engagement with the genre of satire. To demonstrate Dryden's role in influencing satire, the mock epic poem needs to be situated in the larger context of literary and political changes in 17th century England. Dryden's own understanding of satire, expressed chiefly in his *Discourse*, also informs the evaluation of his satiric skill and influence on satire.

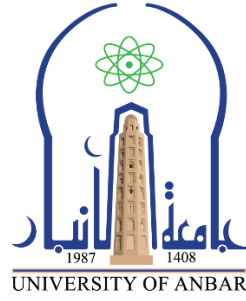
The impact of political changes in the Restoration period on literature is paramount, but it does not overshadow the influence of movements within the literary sphere like neoclassicism and prefiguring of Augustanism. The revival of the classical poets Horace, Juvenal, and Persius helped evolve satire into a well defined genre. The events of the 17th century only propelled the need for using the arts as criticism on society. As this century enjoyed the benefits of the thriving printing press, literature had a wide reach. There was competition between writers who were interpreting the Classics and aiming to influence history and write their names in its annals.<sup>i</sup> This competition between writers was essentially of interpretation and representation- of who understood the Classics and could best imitate them. One of the main concerns that Dryden addresses in *Mac Flecknoe* is the bad imitation of canonised authors like Johnson and good writers' work lying "mangled" in the streets. The 17<sup>th</sup> century stress on order and harmony united with the translation of classics, to codify the necessary features of satire. Dryden in his *Discourse* traces etymology and compares the three classical poets, but also develops an argument about what is a good satire and what is the duty of a satirist. Dryden is responding to a significant feature of the literary demands of his time, which is to take a position on issues and address the readers in hope of shaping public opinion. As Earl Miner notes, the "Restoration mode"<sup>iii</sup> that became the chosen style of poets from Milton to Dryden, was the public mode. Public poetry required the writers to address important issues and placed a great deal of importance in the literature being read by the masses. The need to insist on a particular "type" of satire writing reflects anxiety about the possible effects of 'misuse' of the public mode. The power of the poet to influence opinions and shape people's literary and political tastes required certain poets to be tagged as 'good' or 'bad'. The method to accomplish this was to comment on other poets and their work. This method led to development of the genre of satire.

Dryden outlines the shape of satire in his Discourse in terms of what the poet should address and how he should structure his argument with a variety of themes. In a strong Neo-Classicist strain, he derives an understanding of satire from the three “Ancients” and identifies the merits and shortcomings of each. He also foregrounds his position as a modernist by outlining how a modern satire is to be written, even though the foundation of his discourse rests on the Classical poets. While discussing wit and style, Dryden compares Horace and Juvenal but he credits Persius with possessing the “secret” to writing a “modern satire”, which is of being “principally confin’d” to one theme. Dryden regards this fixity of topic as the duty of the satirist by which he would concentrate on a particular vice that is to be corrected. This guides the structure of the verse and hence dictates its shape. Dryden the playwright compares the main vice and sub-vices to a tragicomedy where there is “one main Design” and an “underplot”. Recalling the etymological roots of satire as a dish serving a variety of food, Dryden allows for a variety of themes but emphasises the role of these sub-themes as helping the main theme. The profusion of themes present in *Mac Flecknoe* reflects this view penned down by Dryden much later in the Discourse. The many levels that subjects under art, monarchy, and religion add to the poem perform the function which Dryden regards as imperative to shaping a satire. Even though the main theme will execute the task of identifying and criticising the vice, other themes will connect the poet’s argument to wider issues. This variety in thematic structure strengthened the poet’s viewpoint by freeing it from the confined focus on a particular issue that ran the risk of making it a lampoon. One of the key questions that *Mac Flecknoe* raises is about its classification as a satire in the first place. While attacking Thomas Shadwell’s work is definitely an intent driving the main theme, but the sub-themes that shape Dryden’s poem carry his comments on a wide scale of issues. His concerns about authorship, plagiarism, and quality of literature impacting people’s tastes also figure into the poem. These features make this famous poem of the 17<sup>th</sup> century a satire reflecting the anxieties of its time.

The lines of the poem that savour strongly of personal censure are metaphorically linked to public concerns of quality of literature being produced. Dryden, therefore, executes a commixing of his disapproval of Shadwell’s writings with wider issues that present the “true blue Protestant poet” as a “Publick nuisance”<sup>iii</sup>. Shadwell’s works, which according to Dryden are “nonsense”, become a grave concern for society because they compete in



the same literary space with 'higher' literature for control over the tastes of the reading public. The distaste for a rival also reveals an underlying anxiety about the public preference deviating from the norm considered superior by a particular literary group. This balancing of private and public concerns in *Mac Flecknoe* is accomplished by a complex design of metaphor and allusion. The metaphors of theatre, monarchy, and religion create a world where Flecknoe/Shadwell "supinely reign" and the grandiose allusions undercut the ironic superior status granted to them. This undercutting is not only present at the level of metaphor and allusion, but Dryden also undercuts the panegyric tone in which he writes. As the poem is a mock-epic, the subject of praise is satirised. This shows Dryden's experiment with genres as panegyric and satire, two contrary genres, are used together. The mock epic uses elevated themes for Shadwell which satirise him for not possessing greatness, and also for aspiring towards such high standards. This lack of greatness is what Dryden uses to dismiss Shadwell's claims to being a good writer. The mock heroic style serves to magnify all that Shadwell lacks, and at the same time infuses several themes in the poem.



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اسم المحاضرة السادسة باللغة العربية: شعر الهجاء لدى الشاعر جون درايدن (الجزء الثاني)

اسم المحاضرة السادسة باللغة الإنكليزية : **John Dryden's Satirical Poetry (Part Two)**

The most persuasive argument against reading the poem as a lampoon is its blithe and lively tone which is unlike the virulent tone of a lampoon. Dryden's critique relies on highlighting perversion of the arts at the hands of bad writers and the lack of any skill that is required to pursue these arts. The panegyric tone adds irony, but also gives him the chance to dismiss by mock appreciation. Even though the beginning lines of the poem are in the neutral public mode [Earl Miner], they convey what Dryden will elaborate throughout the poem- his preoccupation with "decay". The capitalisation of Fate also adds to the epic traits in the poem which will be undercut by the perversion of all grand

themes. The use of sexual puns and scatological humour serve the purpose of presenting a perverted praise of a bad poet, a poet whose very name is censored and is a pun in itself. The lines that describe Shadwell/Mac Flecknoe in the poem employ vivid imagery which shows how well Dryden uses the theatrical metaphor. Phrases like "beams of wit" and "lambent dullness" have a descriptive quality akin to a play in performance. The theatrical imagery also serves the mock-epic mode, as line 24: "His rising Fogs, prevail upon the Day" recalls the description of Satan disguising himself to enter Eden from where he is banished: "Satan involved in rising mist"<sup>iv</sup> ". Instead of being the poet prophet who has an aura of light, Shadwell is compared to the Devil whose "genuine night" challenges the light of the day. The religious and literary overtones associated with night and day in the [Miltonic] epic tradition, are exploited to satirise Shadwell. Even though the Kingdom of Nonsense exists only in fiction and is exempt from claims to reality, Dryden uses allusions to the city of London that add realism. These allusions are to the spaces of the city that are far from the civility of the Town and Court. The progress on the "Royal barge" on the Thames is a metaphor of royalty which is undercut by the place of London through which Shadwell is passing. The river is filthy and the fish are feeding on the filth than being charmed by Shadwell's flute playing. The flute playing is the only creative activity that Dryden allows Shadwell [Earl Miner], and as the tactic functions, this activity also undergoes a perversion. Shadwell's music doesn't possess any harmony, as is testified by St. Andre's inability to dance to it. The lack of harmony in composition of an opera is a strong remark on Shadwell's incapacity. The

musings that attend Shadwell's pen are also distorted versions of the epic muse as the Tragick, Comick and Suburban musings do not inspire him to evoke the desired emotions. Another instance of decay in the poem is brothels rising out of Barbican ruins. The past giving way to a perverted present is a motif that is brought quite literally alive here. The Nursery "erect(ed)" only raises "queens" and

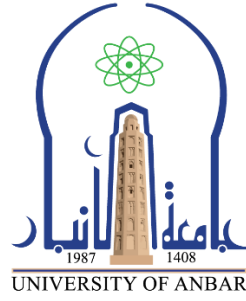
"punks". It is interesting to note that the "queens" are prostitutes that populate Love's Kingdom, an astute perversion of the monarchy metaphor in the poem. This lewdness encourages plays with "lewd scenes" and the public prefers them to Johnson and Fletcher. Dryden is deliberately keeping Shadwell out of a genealogy of canonised authors, placing him instead in the line of Ogelby and Shirley. The topography of the poem also functions as a metaphor that implies the bad quality of plays that Shadwell produces. It likens him to the playwrights and authors from Grubb Street, which was famous as a haven for hack writers. It is in such neglected parts of London that Shadwell's plays are performed and they are staged in "a monument of vanisht minds".

Even though the coronation scene is enacted near Pissing Alley, an actual place in London, the Kingdom of Nonsense has no place, it is unreal and Dryden is mocking its

"pretence" to reality throughout the poem. The subject of the first line of the poem is "humane things", but Shadwell is denied a human form. He is impotent, but also "big with hymn" which makes him unreal like his art. Flecknoe chooses him as his successor because "Nature pleads" for him to rule the realms of nonsense, a realm that exists outside of nature itself. The word "nature" not only stands for reality but is potent with 17<sup>th</sup> century stress on order and harmony and an inspiration for art. So when Dryden makes father Flecknoe say that he and his son have "no part" in "Nature or in Art", he implies that 'they have no part in anything' [Earl Miner]. In some instances the meaning of 'nature' is also inverted, as Shadwell can "trust Nature" without using too much rhetoric in order to be dull. As the poem progresses, the emphasis on the utter lack of sense intensifies. Shadwell is granted some activity as he plays the "trembling" lute and writes verse that makes him the "Prophet of Tautology". Dryden undercuts this by calling his work "fruitless industry", implying that even if Shadwell is capable of "practice", like Flecknoe he is not capable of "success". The lack of results from his work makes his "labours" equal to nothing, just like his false pregnancy. The realm that Flecknoe is leaving for his successor, extending from Ireland to Barbadoes, is a vast

space but of nothingness. Flecknoe also advises his son to leave writing plays altogether; the same plays which he had said earlier “perswade” that he is fittest to succeed him. This change in a poem concerned with decay is interesting, as Dryden explores the possibility for progress in degradation. Flecknoe’s successor will surpass his father’s fame as he will bring “new ignorance”. As Earl Miner notes, the poem ends in an anticlimax which is an apt display of Mac Flecknoe’s lack of wit because he plots to depose his father who was willingly offering him the throne. Flecknoe’s long speech in praise of his son is neither responded to nor heard by his son. Shadwell, thus, is bereft of not only sense but basic faculties of speech and hearing.

The poem is replete with general issues of authorship, succession and quality of literature, which were pressing concerns in the 17<sup>th</sup> century. The use of a wide variety of genres like the panegyric, satire, mock-epic, and mock-heroic add to its richness. These features give the poem the “urgency” of public matters that Weinbrot credits Dryden’s verse with. Dryden’s influence on satire can be gauged by the way he unites many themes to serve his private concerns and writes one of the most famous satires of his time.



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اسم المحاضرة السابعة باللغة الإنكليزية : **Overview of English Poetry in the Victorian Age**

## **Introduction**

Victorian poetry refers to the verses composed during the reign of Queen Victoria in England (1837-1901). This period was marked by tremendous cultural upheaval.

There were a drastic change and development in the form of literature, art and music. Although Victorian Poetry was quite different from the Romantic poetry, yet there were some similarities that existed between the two periods.

1. Questioning the Established Rule of Church
2. Interest in myths and mysteries.
3. Skepticism.

## **Characteristics of Victorian Poetry**

### **1- Realism**

The Victorian Poetry was quite realistic in nature and quite less idealized as compared to the Romanic Poets who were idealists and believed in *Art for the Art*

*Sake*. Nature, that was everything for the Romantics lost that idealised position in the Victorian era and became just a source of leisure and inspiration for the poets.

## 2- Objectivity

Romantic Poetry mainly focused on rural and rustic life. It is no way related to city life. On the other hand, Victorian poets used language as well as themes common to city life and thus wrote about the masses and for the masses.

## 3- Pessimism

As already discussed, Victorians were quite realistic and thus were more concerned about the reality rather than the ideal world. Due to the industrial revolution and advancement in science and technology, there was a drastic increase in the city population that gave rise to slums, poverty, unemployment, corruption diseases, deaths etc.

Thus, Victorian Poetry which focused on the pains and sufferings of commoners had a note of pessimism.



## 4- Science and Technology

The advancement in science and inventions was welcomed by the Victorian poets. It made them believe that a man can find all solutions to his problems and sufferings. They made their readers believe that they should use science for their betterment.

## 5- Questioning to God

It was an important feature of Victorian poetry. The development of empirical science, rationalism and radicalism led the people to give up religious thoughts and be more sceptic. Moreover, corruption in the Church, defining the morality of Priests, etc also led the people to question the religious institutions.

## 6- Sense of Responsibility

The Romantics believed in “return in nature”. A number of the Romantics did not like the city life and instead of giving voice to the victims of industrialization, they left the city life. On the other hand, Victorian poets took the responsibility of social reform and gave voice to the commoners by living with them.

## 7- Morality

Though morality saw a steep decline in the Victorian Era, a number of poets tried to retain it by encouraging the people to be honest and noble.

## 8- Interest in Medieval Myths & Folklore

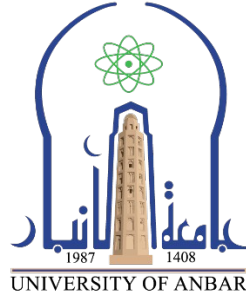
The Victorians showed great favour towards Medieval Literature. They loved mythical and chivalrous anecdotes of Medieval Knights, Courtly Love etc. This interest is on contrary to the of Romantics as the latter loved classical myths and legends.

## 9- Use of Sensory Devices & Imagery

The poets of the preceding era used imagery vividly. However, the Victorians also used sensory devices to describe the abstract scenes of chaos between Religion and Science.

## 10- Sentimentality

The Victorians wrote about artistic creations thus giving way to deeper imaginations



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اسم المادة باللغة العربية : الشعر الانكليزي في العصر الفيكتوري

اسم المادة باللغة الإنكليزية : English Poetry in the Victorian Age

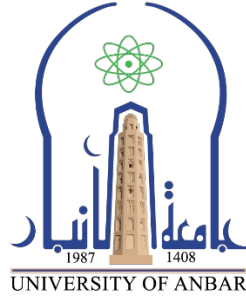
اسم المحاضرة الثامنة باللغة العربية: سيرة حياة مختصرة للشاعر الفرد لورد تنسون ونبذة عن شعره

اسم المحاضرة الثامنة باللغة الإنكليزية : A Brief Biography of Alfred Lord, Tennyson and an

Overview of His Poetry

- 1809- Tennyson's birth
- 1815 – going to Louth grammar school
- 1824- unhappy life at home,
- Mental breakdown of Tennyson's father,
- Alcoholism, Fighting, Opium addiction.
- In 1827, Tennyson was admitted to [Trinity College, Cambridge](#).
- Friendship with [Arthur Hallam](#)
- 1830- The publication of [Poems, Chiefly Lyrical](#) (Romanticism)
- 1831- the death of Tennyson's father .
- Tennyson's misery was increased by his grandfather's discovery of his father's debts.
- 1832 – the publication of another volume of his poems, including “The Lotos-Eaters,” “The Palace of Art,” and “The Lady of Shalott.”
- 1833- Hallam's sudden death.
- Three of his brothers were suffering from [mental illness](#).
- The bad reception of his own work
- Pessimism, disappointment, fear of insanity & death.

- The Publication of "The Two Voices", "Ulysses " and parts of what later became his most remarkable poem *In Memoriam*
- 1850- the publication of *In Memoriam*
- *In Memoriam* was inspired by the grief Tennyson felt at the untimely death of his friend Hallam. The poem touches on many [intellectual](#) issues of the [Victorian Age](#) as the author searches for the meaning of life and death and tries to come to terms with his sense of loss. Most notably, *In Memoriam* reflects the struggle to [reconcile](#) traditional religious faith and belief in immortality with the emerging theories of evolution and modern geology. The verses show the development over three years of the poet's acceptance and understanding of his friend's death and conclude with an epilogue, a happy marriage song on the occasion of the wedding of Tennyson's sister Cecilia.
- *In Memoriam* showed the impact of science and religious skepticism on Tennyson's poetic outlook.
- In 1850, Tennyson was elected poet Laureate of Ireland and Great Britain
- 1859-ThePublication of [Idylls of the King](#) (1859)
- Formative influences :
  - Nature, family, John Milton, Sir Walter Scott, Lord Byron, Science.
- His themes include death, grief, skepticism, artistic isolation, nature, spirituality, time, immortality & courage.



كلية : الاداب

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اسم المادة باللغة الإنكليزية : English Poetry in the Victorian Age

اسم المحاضرة التاسعة باللغة العربية: تحليل قصيدة الفرد لورد تنسون سيدة شالوت (الجزء الاول)

اسم المحاضرة التاسعة باللغة الإنكليزية : Analysis of Alfred Lord, Tennyson's *The Lady of*

*Shalott* (Part One)

Tennyson's "The Lady Of Shalott" is one of the most well-known poems of the Victorian period. Alfred Lord Tennyson uses fall metaphorically throughout "The Lady of Shalott" to illustrate how the Lady of Shalott's life (or lack thereof) progresses. "The Lady of Shalott" tells the story of a Lady imprisoned in a tower by a "curse" that will come upon her if she leaves. The Lady can only view the world through reflections in a mirror. She works at her loom all day until Lancelot rides by, at which point she looks directly at him and notes that the curse came upon her. Leaving her tower, she finds a boat and, singing a song, drifts down to Camelot while she slowly dies. Lancelot gazes at her in the end, pronouncing her face "lovely." This is told in four parts, each of which contains a theme: the first part details the Lady's natural surroundings; the second discusses what the Lady does in her tower; the third describes Lancelot's arrival and the Lady's choice to leave the mirror and her loom; and the fourth shows the Lady's floating and death. Lady of Shalott's life saw very little change. Until there was a very sudden and abrupt sequence of events that led to the death (or winter) of her life. Tennyson's "The Lady of Shalott", a poem in four parts, tells the story of a cursed Lady imprisoned on the island of Shalott. Forbidden even a single glance out of her window, she sits each day weaving a tapestry that illustrates the outside world -- which she may

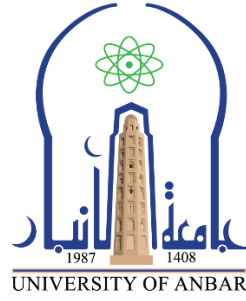
glimpse only through her mirror's reflections. One day, however, the Lady hears the voice of Sir Lancelot as he rides by outside, and she catches sight of his reflection in her mirror. Captivated, she steps away from her loom and looks out the window to see him, and thus doomed by her love, the Lady leaves the island on a boat, in which she dies.

Tennyson drew from the Arthurian legend of Elaine of Astolat, who fell in unrequited love with Lancelot, and died only after ordering her body to be floated down the river towards Camelot (Stevenson 236). However, Tennyson adds multiple elements to the story: "...He did not completely adopt the story of Elaine as it was to be found in Malory...and the Italian novella of La Damigello di Scalot, which was presumably its more immediate source, had no tower, tapestry, mirror, or curse" (Stevenson 236). Tennyson added these things and must have had a reason for doing so. Until there was a very sudden and abrupt sequence of events that led to the death (or winter) of her life. In addition viewing fall at the micro level one does not see a fixed display of weather. On the contrary, fall is made up of some clear and warm days and some cold and dismal days. This would lead to the belief that fall is neither hot nor cold, but that it is actually in the middle somewhere. In other words fall is a gray area. It is neither black nor white. A reference to this can be seen in the sixth line of stanza two when Tennyson describes The Lady of Shalott's abode as, "Four gray walls, and four gray towers." Likewise three key quotes help to



illustrate three different stages in Lady Shalott's life. Tennyson characterizes the first stage of Lady Shalott's life where she is cursed and cut off from society as cold and somber. This feeling can be seen in, "Little breezes dusk and shiver (ln. 11). The Lady is caught in the trap of weaving, is not able to make her own decisions. When the *curse comes upon* her, she lies "robed in snowy white," in her virginal state to drift toward Camelot. The Lady is seen, again, unable to act upon her own will and arrives "dead pale" to her destination.

The Victorian period was the most prosperous era among the previous ones since the industrial revolution in Britain was expanding. Women, both in social and domestic life, from the middle class up to aristocrats, spent their time with needlecraft. Tennyson derives his inspiration for the poem that makes the Lady engage in weaving, like the Victorian women who kept themselves occupied with needlework in the pursuit of reproducing or rebuilding their own dreams, knowing they will be subjected to "redundancy".



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اسم المحاضرة العاشرة باللغة العربية: تحليل قصيدة الفرد لورد تنسون سيدة شالوت (الجزء الثاني)

اسم المحاضرة العاشرة باللغة الإنكليزية : **Analysis of Alfred Lord, Tennyson's *The Lady of***

***Shalott (Part Two)***

The most famous Victorian lyrical ballad is “The Lady of Shalott”, first published in 1832. The narrative of the lady's isolation, magical weaving, mysterious curse, and fatal glimpse of Lancelot in her mirror is also balladic in strategy. The ballad allows Tennyson to note only, “She has heard a whisper say,/ A Curse is on her if she stay/ To look down to Camelot” (39-41) , just as ballad conventions dictates that she accept her condition as a given: “She knows not what the curse may be,/ And so she weaveth steadily (42-43). The legend of “The Lady of Shalott”, as inherited by Tennyson from the medieval romances, projects a potent image of woman destroyed by misplaced love- love which brings to the surface the dilemmas of the man who is the object of that love, and of the society that surrounds them both. Tennyson responds this story in a complex way which inspired a succession of painters to use his re-creation of a medieval tale to explore their own responses to a powerful poetic image of a woman.

An atmosphere of mystery pervades the poem, one of the reasons it so intrigued Pre-Raphaelite artists, who were eager to express the images of their imaginations (Nelson 4). Tennyson opens the poem with descriptions of the beautiful island on which the Lady is imprisoned, rather than explaining anything about the Lady herself. He finally mentions her in the last line of the second stanza,

and even then, only briefly. The vibrancy of the outside world contrasts with the Lady's prison of "gray" walls and towers, asserting her isolation from the activity of life. Yet although Tennyson introduces the Lady in this stanza, the poem's sense of mystery continues. Throughout the poem, Tennyson thoroughly details the outside world, while the Lady remains a woman of mystery. Tennyson does not explain what the Lady looks like, why the Lady is cursed, or her inner state of mind. One of the only times the Lady speaks during the poem, and one of the only times Tennyson alludes to her thoughts or emotions, occurs in the eighth stanza.

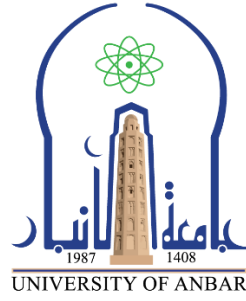
But in her web she still delights  
To weave the mirror's magic sights,  
For often through the silent nights  
A funeral, with plumes and lights  
And music, went to Camelot (line: Part II, 28-32)

The poem, with its larger last part, leaves the reader on the crest of a wave. Each stanza is nine lines long, and contains four lines in either iambic or trochaic tetrameter followed by one line in iambic hexameter, followed by three lines again in either iambic or trochaic tetrameter, followed by one line in iambic hexameter. The poem's meter thus flows, wave-like, between longer and shorter lines. Tennyson considered this declaration the poem's most crucial moment. Although at first the

Lady seemed content to remain isolated from the darkness and sadness of the world outside, another aspect of that life appealed to her: seeing the "two young lovers lately wed" made her yearn for a lover of her own. Tennyson's use of contrasts within the poem highlights this conflict. As mentioned before, Tennyson juxtaposes descriptions of the lively outside world with the Lady's stark, static existence in her room. Although the Lady might be satisfied with safely weaving her tapestry from a distance, removed from the pain the world outside could offer, her admission in this stanza proves that she is not content.

The Lady of Shalott did not have this luxury, as she was cursed with eternal seclusion from society. Therefore, even the slightest step towards entering the real world is enough to destroy her and her art. Her fatal ending is fitting, for in Tennyson's era, it seemed that societal conventions were, in fact, more prized than creativity or intellect. In particular, Tennyson complained about Hunt's interpretation in his *The Lady of Shalott*, which detailed the scene in which the Lady looks out her window and realizes her fate. Hunt's painting, very similar to his Moxon Tennyson version of the scene, depicts the Lady in elaborate surroundings, unlike the stark room described in the poem. Hunt also takes the liberty of representing the Lady tangled in her tapestry's threads, a detail not included in the poem and of which Tennyson did not approve. However, Hunt had a purpose in straying from certain elements of the poem. For example, the ornate decoration of

the Lady's room served to communicate concepts such as the conflict between pure love and romantic, passionate love, a tension represented by the image of the Virgin and Child on the left side of the painting and the image of Hercules taking the golden apples of Hesperides on the right side of the painting. Other elaborations of the poem, such as the details of the Lady's hair blowing violently about her and the threads of the Lady's tapestry entangling her, reinforce Hunt's rendition of a wild emotional state. These deviations do not detract from viewers' recognition of the subject matter. For example, Hunt includes the Lady's loom and the cracked mirror with Lancelot's reflection, which identify the painting as the climactic scene from Tennyson's poem. The poem's demonstration of the melancholy aspects of love, and the spiritual state of suffering for love, fascinated the Pre-Raphaelites. The poem dealt with the popular topic of unrequited love, and the Lady of Shalott exemplified the unattainable woman, the cursed woman, and the woman sacrificing everything for a doomed love (Nelson 6). Artists such as Hunt, Waterhouse, and Shaw emphasized these themes by illustrating the most tragic scenes of the poem.



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اسم المحاضرة الحادية عشرة باللغة العربية: تحليل قصيدة الفرد لورد تنسون سيدة شالوت (الجزء الثالث)

اسم المحاضرة التاسعة باللغة الإنكليزية : **Analysis of Alfred Lord, Tennyson's *The Lady of***

***Shalott (Part Three)***

The imagery and diction of the first part also creates a feeling of action; the nature and everything in it moves linearly, whether to Camelot or around the isle. The Lady, by contrast, sits embowered in the tower, completely motionless, not engaging directly with the real world. The setting establishes the binary of motion versus immobility, presenting the tension in which the Lady exists. Although Victorian attitudes towards women were highly complex, the most striking difference between male artists' representations of the Lady of Shalott and female artists' representations occurred in the artists' attitudes towards the Lady as a woman. Male artists stressed the Lady's position as an object of desire, depicting her as an idealized, sensual woman: beautiful, mysterious, pure, and above all, unattainable (Nelson 7). These characteristics of the Lady contributed to her supreme desirability, which was emphasized in illustrations by artists such as Meteyard, Hunt, and Rossetti. In *"I Am Half-Sick of Shadows," Said the Lady of Shalott*, Meteyard painted the moment at which the Lady declared the famous line. However, the emphasis of the painting does not seem to be upon the Lady's emotional distress, but rather on the Lady as a beautiful, sensual woman. The Lady reclines erotically in her seat, the thin, soft fabrics of her dress accentuating the shape of her body. Her head leans to one side, revealing the delicate white skin of

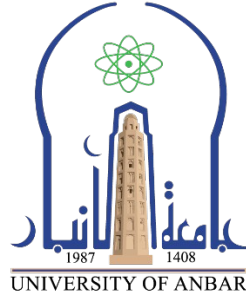


her neck, intensified in contrast to the darker shades of the painting. Flowers surround the Lady; like her, they are delicately soft and pale. The Lady's eyes are closed as though she is lost in a dream, and this position highlights her situation as a vulnerable object: she cannot see anything, but anyone may stare at her, as her sensual pose invites viewers to do.

She performs for the audience of those in hearing, but she cannot directly see her audience and they cannot see her at all (at least according to the poem's speaker). However, these reapers, presumably male, “whisper / „Tis the fairy Lady of Shalott” (35-36). The reapers, characterizing the Lady as a “fairy,” give her a character and perhaps even an appearance without ever laying eyes on her. Tennyson used the word “fairy” in his 1864 poem “Alymer's Field” in a way that means “Resembling a fairy, fairy-like; delicate, finely formed or woven” (“Fairy.”). I would apply the same definition to this context; “fairy Lady” evokes an image of a slender, flitting creature. Thus, the reapers describe the Lady, who is a weaver, as woven herself, a work of art already. The men interpret her performance and make the unknown being in the tower into a dainty mythical creature. The poem's second part introduces the curse, the rest of the Lady's audience, and her work. The Lady: weaves by night and day A magic web with colours gay. She has heard a whisper say, A curse is on her if she stay To look down to Camelot. (38-42) What is the subject of her web? She weaves images of the outside world that she sees in her

mirror, turning funerals or young lovers strolling in the lane into art. For the Lady and the reapers, a turning of the actual into a work of art is a mutual impulse. Neither the reapers nor the Lady have directly seen what they wish to represent, and they mould the unknown into more easily accessible and manageable art. The depiction of death has also been interpreted as sleep. Critic Christine Poulson says that sleep has a connotation of physical abandonment and vulnerability, which can either suggest sexual fulfilment or be a metaphor for virginity. Fairytales, such as *Sleeping Beauty* or *Snow White*, have traditionally depended upon this association. So, as related to the Lady of Shalott, Poulson says: "for in death [she] has become a *Sleeping Beauty* who can never be wakened, symbols of perfect feminine passivity. Critics such as Hatfield have suggested that *The Lady of Shalott* is a representation of how Tennyson viewed society. In the poem "The Lady of Shalott", Alfred, Lord Tennyson presents a conceptual metaphor pertaining to the social context of the condition of women during the Victorian period. Tennyson, who was the Poet Laureate of England in 1850, composed this poem in order to emphasize the inequality of men and women in Victorian Britain. The roles of women were restricted to domesticity because society imposed this on them, and they were stereotyped as the "other" and "less" when compared to men, who in ancient times were trained how to gather food and supplies for the survival of their families. As a result, women felt inferior and were subjected to oppression. Thus, their suppressed

feelings made them crave immensely for equality and redemption. It is arguable that a person who faces oppression has the tendency to find comfort instead of fighting back. Joseph Chadwick (1986) notes how the Lady makes herself feel like a free person through the tasks that have been given to her.



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اسم المحاضرة الثانية عشرة باللغة العربية: تحليل قصيدة الفرد لورد تنسون سيدة شالوت (الجزء الرابع)

اسم المحاضرة الثانية عشرة باللغة الإنكليزية : Analysis of Alfred Lord, Tennyson's *The Lady of Shalott (Part Four)*

The Lady of Shalott is considered an emblem of the women who suffered from marginalization in a gender ideological society from the Middle Ages to the Victorian period. Akin to the Lady of Shalott, women's contributions in society were not considered essential because the working opportunities for them were limited and they were not as robust as men were. This kind of upheaval made women gradually seek change. The Lady is also introduced to traits of females through her observation. The poem's speaker notes that she sees “the red cloaks of market girls” (53); “a troop of damsels glad” (55); and the “two lovers lately wed” (70), one of which would be a female. The Lady does not see the market girls but rather their cloaks, defining them through their clothing. Stevenson states that seeing “real emotion” was the cause of the Lady's declaration of half-sickness. In this view, emotion was the driving force that influenced her to eventually leave the tower. However, nothing in the poem implies that these young lovers were the first the Lady had ever seen, and influenced her in this moment to see real emotion for the first time; she had previously been observing people on the road for an unspecified amount of time. The Lady of Shalott finds refuge in her confinement within the tower by monotonously weaving a colourful web. Hence, Sharyn Urdall mentions that the mirror symbolizes purity, truth, and fidelity (34), but the Lady has not yet

discovered her identity at all. This prohibition is brought about by her marginalization from the “public sphere”, where patriarchy dominates society. As a result, the Lady is only entitled to stay in the “private sphere” through her submissiveness. The woman's role she had observed was one in which women were defined by those around them—in other words, their audience. The Lady saw not one market girl with others around her, but a group of market girls. Her acknowledgement of half-sickness suggests awareness of her lack and the odd state of her individuality. In 1848, six years after his revision of “The Lady of Shalott” and one year before the completion of *In Memoriam*, his elegy to Hallam, Tennyson arrived at the sea in the West Country of England.

The suppressed feelings and thoughts that she keeps gradually surface in her consciousness. She feels the burden of being incomplete and becoming subjected to “social castration”, an idea of Sandra Gilbert and Susan Gubar, which characterizes women's inadequacy in terms of social power. Lancelot's voice has an intrinsic significance to the Lady since she also sings at times, in which “Only reapers, reaping early,/ In among the bearded barley,/ Hear a song that echoes cheerly”(ll. 28- 30); thus, it suggests that singing is the only communication of the lady with the outer world, and hearing Lancelot makes her feel that someone is responding and understanding her. Edgar Shannon Jr. notes that Lancelot's singing strengthens her will to disregard the curse. The Lady deduces that the curse comes upon her by what

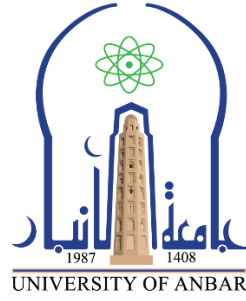
happens next; the mirror cracks and the web “floated wide”. Flavia Alaya views the curse as that which causes the Lady to leave her life as isolated artist and to feel emotion: “The Lady of Shalott” might well have said for the first time, „I have felt.“ At this point in the poem, the curse is indeed come upon the Lady of Shalott, and all such ladies who are surrogates for the artist”. James Kincaid suggests that, “The broadest, most general irony of the poem is that the Lady simply exchanges one kind of imprisonment for another; her presumed freedom is her death.” It seems that the Lady cannot escape tragedy. Carl Plasa claims that the Lady's journey towards Camelot through death conveys its own resistance to the transgression of gender divisions. It illustrates how difficult it is for women to define their identity, and when they do, there are constant obstructions in their way. The Lady, after crying out that the curse has come upon her, leaves the tower and approaches the water: In the stormy east-wind straining, The pale yellow woods were waning, The broad stream in his banks complaining, Heavily the low sky raining Over tower'd Camelot (118-122). “The Lady of Shalott” is not a name but an identity informing her of gender and location, forever tying her to Shalott here. The Lady performs her death for males and for God. The song itself seems to contain power; a new unspecified audience, “they,” hears “a carol, mournful, holy, / Chanted loudly, chanted lowly, / Till her blood was frozen slowly” (145-147). “They” cannot know her blood is frozen

slowly; to me, it is almost like the song brings about the freezing of the blood, as if the Lady uses the song as a spell that casts death. Whatever the song's power, she still sings for an audience of the divine.

He compares the boat's movement with that of sailors “rising and dropping” on the water, and also with the “wild warblings” of the dying swans. The end stopping of the first four lines imply a ceasing of smooth motion which completely halts with the caesura in the fifth line; this line and the next, however, have no end stopping, allowing the boat to drift in peace for an instant until the audience (“they”) is introduced. She sings, she performs, and she is heard despite the energetic water. Nevertheless, this version of the poem goes on to detail the death of the Lady; her “smooth face sharpened slowly”; she is “a pale, pale corpse” and “deadcold.” The Lady undergoes a definite change from smoothness to sharpness. The water does not kill the Lady; she dies on the water, but the curse kills her. In the end, though, the water is still an energetic medium for death. According to Joyce Green, this poem was one of the five “predominately unpopular” poems in the original 1832 collection that Tennyson decided to revise (678), implying the poem held significance to him, at least causing him to re-approach the poem. Her very performance changes; the song, while still containing finality, is not tinted with death. She is no longer a corpse, but a standard of safe loveliness. Water becomes a limitless grave, something that cannot provide certainty or stability even in death.



The sailor “drops” into the water, implying an unceremonious burial; no audience for the death exists, no one can see the body in the hammock-shroud. The sailor is simply lost after death. Furthermore, the sea has taken this life even as the 26 mother invokes God, establishing tension between religious power and nature. The use of water as a medium through which to describe his loss shows Tennyson's enduring fascination with the sea and with water, which had the power to destroy life.



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اسم المحاضرة التاسعة باللغة الإنكليزية : *Bibliography*

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