



كلية : الاداب

القسم او الفرع : اللغة الانكليزية

المرحلة: الرابعة

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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 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.