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"ECOFEMINISM IN WORKS OF ALFRED TENNYSON"

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Abstract

Alfred, Lord Tennyson's poem, "The Lady of Shallot," includes the mysterious account, mostly for women who have been subject to patriarchy, which may be regarded as most important for society. The poem is an elusive transmission of Victorian Britain's unbalanced gender ideology, employing a metaphor that brings with it social and cultural circumstances. In addition, the images of both genders are strongly emphasised as either public and private, or dominant and submissive, respectively. Feminism developed when women gathered behind closed doors to indulge in needlework. Jobs like governor, nurse and mother-in-law have the right to women since these professions are what they usually perform in their private field. But, since they are really important to society, they were ultimately recognised for their vocations. The Lady of Shalott is also only recognised from Camelot's public realm if, despite difficulty and even grief, she runs from isolating herself.

Introduction

In Victorian poetry the feminine voice is frequently eclipsed by men's presence in word choice and situations. While these writers try to convey their women's characters' wants and feelings, their words frequently accomplish nothing and most often do not persuade weak women to speak. Elizabeth Barrett Browning, while male writers such as Alfred Lord Tennyson and Robert Browning frequently construct such weak ladies. This indicates that the weaking, remote voices of women in poetry of the nineteenth century originate not from open sexism but from existing restrictions on women. This study examines the description of men in their poetry of women in relation to men by masculine writers. I will also demonstrate that the author's male voice often dominates poetry in which the reader in these poems differs from the women.

The female voice has a highly sad and sorrowful tone in "Marianna" by Alfred Lord Tennyson. In the opening line, Tennyson describes the "blackest mousse," "rusted

nails" and "broke sheds." Tennyson's images are gloomy. Tennyson makes a dull tone before the reader learns about Marianna which prepares the reader for the sad figure in the centre of the poem. Her initial words are prefaced by the "she only said" condition. Either she doesn't say a lot or she doesn't say much, it doesn't matter to the narrator. If Tennyson had removed the preamble, her words would have a far more powerful impact. Thus, Tennyson confirms his masculine poetry presence. The reader knows only what Marianna says, since Tennyson is putting himself on the stage to convey her sorrow. He is the moderator who dissects her feelings and allows her world to see. The reader would not know anything about Marianna without his existence, and thus his life relies entirely on his perception of her.

Over the years ecofeminism is characterised in many ways: the date on which the movement began has also been discussed. Women were already aware of the similarities between the treatment of their sex and animals in the early 1970s, when writers and activists were using the phrase "ecofeminism." Carol J. Adams and Lori Gruen, in the introduction essay to their movement anthology: "Ecofeminism: Feminist Intersections with Other Animals and The Earth," note that Edith Ward points out in her criticism of the book *Animal Rights* by Henry Salt in 1892, that similarities are observed between the treatment of women and animals. Despite the fact that parallel oppression between women and environment was not a language, it was alluded to by feminist thinkers and animal rights activists well before the 1970's. Consequently, numerous philosophers and authors have used their thoughts and studies for many years on the alleged inferior position of women, nature and animals.

Women's social marginalisation

The lady of Shalott chose first of all the comfort of a private sphere as opposed to opposition, because she feels happy with the aesthetic beauty that she creates. Although she knows a curse would be thrown at her if she violated the law, the cause for the murmurs is not verified. She follows just what has been forced on her without inquiry since she considers the remainder of her life to be owed to her captivity. As a consequence, Lady's character is mainly unwilling to evaluate her life simply because she depends on the comforts that are given within the tower, "and so she weaves constantly, and she has little other concern" (ll. 41-42). The Lady's position compares with those of women who accept their responsibilities in household because their own "private world" is pleasant. They tend to depend on other people for their security and comfort without giving an opinion as to whether or not they have a claim to their rights since they just accept the roles assigned to them by the company and are also satisfied with them. The inference, then, is that males stereotypes women as desired things and lock them up in cultural representations (Plaza 256) of "lackness" or "other" (Barry128).

For a long time the female gender was marginalised as docile and weak, while the male gender had a propensity to dominate in the active and industrial world. The "higher tendency to aggressivity," Brittan and Maynard 10, is partly the cause of men's supremacy and has led to survival and the propagation of their vigour and strength. This is why males frequently consider women to be irrelevant to society. There are many cases of women not in relation to households, or who have no home or control over their salaries Women are barred from various kinds of employment

(Chafetz 69). The wife, according to Christine Delphy, supports the husband, and takes care of her unpaid domestic services at home, that is similar to serfdom (Qtd. in Brittan and Maynard 118). She is "expected to feel and not think, and she is the one who gives the husband the economic comfort of her husband (17); (Avarvarei 536). A woman, or a fine homemaker, could only make herself useful by offering before her own the wants and services of her family (Rowbotham 76) and also by maintaining at home traditions and morals which are seen as essential to society (Avarvarei 537).

The entrance of women into traditionally masculine occupations implies development (Lips 2). Gender ideology has progressively deteriorated and its duties are becoming equal in home and work roles. This is why women are no longer limited to performing household duties and stay in the "private domain," they may also demonstrate their capacity by achievement of objectives and by asserting their rights via education and social inclusion against oppression. Peter Barry considers Freud's Three Essays on Sexuality Theory that "the function of gender must be mixable and variable, not inevitable and immutable" (125). Being limited by gender division would prevent someone from doing the jobs they want to do; thus, a person has to be able to adapt to change and respect the views of others in order to achieve a peaceful social environment.

Women in Victorian Period

The Lady of Shalott poem highlighted the concept of the confined lady in the Victorian era in many respects. While the title of the poem refers to its focus on the character of a lady, the poem's natural settings are highlighted by Tennyson. He also concentrates his emphasis not on the lady herself but on the outside and the inner environments of the woman. He shows the Victorian woman's isolation in her physical setting by contrasting with the jail that borders on her and Camelot's exterior environs. This poem depicts the solitary Victorian lady as a submissionist, who has accepted her position in the house by conducting commands like weaving: "she weaves with homosexual colour, night and day and wonderful web" (Tennyson Stanza II, Line 45). "The Lady of Shalott" shows the Victorian-age ideas of how men and women are divided into private and public life. The lady's tower depicts a home setting that enables her to fulfil her feminine role. On the contrary, Camelot, the male public realm dominated by the men, especially Sir Lancelot, is outside and beyond the window? Although Tennyson puts the poem in a feudal society, he still has the ideals, the standards and the Victorian era concept. The lady in the tower is shown in untouched, proper and housebroken presence by the ideal Victorian woman. Similar to her, most Victorian women had to share solely in their household chores and did not live beyond their home walls. Your sex, domesticated destiny and weaving act are all Tennyson's notion of an ideal Victorian lady (Tennyson and Roberts 34).

The inclusion of "The Lady of Shalott" fairytale themes is to convey the Rapunzel ideality of the fact that a girl must accept the limitations imposed on her by society in a domesticated position. Without any resistance, she must accept her confined situation. "The Lady of Shalott" does not fight against her homework, but conceals her emotions in order to conform into the position of the Victorian ideal lady. Tennyson does not provide her release alternatives to the woman. She confronts

trap in the tower, which will have serious implications for any effort to get away from it. The irony is, if she attempts to evade, she exchanges one trap for another; that's her death. Tennyson communicates his own views on women in this respect. This is obvious by putting a domesticated lady atop the tower rather than a guy in his act of associating femininity with reclusiveness (Gilmour 52). Therefore, conservative victorian ideas about the role of gender are underpinned. In a realm of darkness lies the isolated "Lady of Shalott." It's only by use of a magic mirror that symbolises her isolation that she can see the outer surroundings. The mirror shows not her image, but other people's shadows. This is a reflection of her desire to participate in external social activities and her dependence on the outside world. The absence of reflection relates to the idea that she does not exist outside. Their thinking is intentional. She observes in her jail everything that she could not but would want to experience. In her prison. The knights, friends, herdmen and females on the market include them. The freshly born lovers' sight stirs the lady's resistance and exclaims: "I'm half ill with shadows" (Poulson 26). It is obvious that the social institution of marriage inspires the woman to achieve love and to walk away from the shadow of life.

Gender Politics

By the end of the 19th century, the poem "Shalott's Lady" by Lord Tennyson inspired a total of fifty portraits of painters — three by him alone from 1887 to 1905 (O'Gorman 72; Saville 72). Waterhouse by Jesus was the artist's work. Since this poem has led to so many pictures, the critique of Tennyson's poem has for so long been dominated by a specific interpretation of the "Lady of Shalott." Much of the criticism argues that the poem is an account of creative struggle, because the artist/poet is isolated from reality and creates a replica of the reflections or shadows in the actual world. These lectures are in contrast to creative employment, i.e. "real life," or life beyond the artist's workplace. Thus, the artist and art perish when the Lady turns from the loom to Camelot. Many of these critics also overlook the lady of 'The Lady of Shalott,' who frequently appropriates the female figure as a masculine poet and ignored gender politics in the poem by concentrating their assessments on the distress of the artist and the binary art/reality.

Plasa underlines "overlook" duality in line 16, as the gaze does not just look at the Lady's eye but it also fails to "recognise," comprehend, or identify her in a different way (Plasa 256). The status of the Lady is comprised of and built by the Phallic edifice which surrounds her, a patriarchal power structure. The Lady is unseen to the outer world, hidden within Phallic architecture. "Singing early, reaping early," and "by moon" are the only ones that know their existence (28, 33). Maybe those employees recognise her, since they are bound to work, and their places as working class people have similarly denied movement. The reapers, and, most importantly, the readers knowing her by her voice alone don't know her name; we know her where she dwells. Their unnamedness in the poem restrains us as readers; we are accomplices in the patriarchal stare over the lady, and maybe that is why so many interpretations of "The Shalott Lady" are focused on the male. The repeat of its narration title compels us to overlook the identity of the Lady beyond her built location inside the turret.

Metaphysical Motifs

In the case where the metaphysical reasons for writings by Tennyson are concerned, and where their appeal is specific to the Russian authors, one ought to mention the poet, translator and a pillar of the movement, Vladimir Solovyev who theoretically shaped the philosophy of the generation as a whole of the younger Symbolist School (Alexander Blok, Andrei Belyi, Viacheslav Ivanov and others). The final work of the poet laureate Solovaev (1893), published the same day as his interposition in the Westminster Abbey, was just one of the poems, 'The Silent Voices' (1892). In its poem, known mostly in Russian in its opening line, 'When all is dark and dumb [...]' (Kogda, ves'chernyi I nemoi [...]), it was published in 1893 under the title Predsmertnoe Stikhotvorenje Tennisona (a valedictory poetry from Tennyson). (Leipzig, 1974, 329). On the other side, his text uncannily depicts the theories and postulates of the grand master, and indeed it has appeared to be a true and concise sublimation of his metaphysical views: his idea of two realities, heaven and earth. The selective version of a poem with such an ominous origin did not surprise Solov'ev who was prone to large gestures and dramatic poses, Unfortunately, towards the close of the 1900s the interest in his poetry in Russia was waning and not totally unrelated to Tennyson's dramatic rewriting of heritage and reputation in Britain. The Bolshevik revolution placed an ultimate and severe prohibition on the poet's queen; until the 1990's there was little reference of his work. 38 A. N.. Girivenko, (1993) was the first to highlight the lack of a modern critical analysis of the poet in order to provide a very useful bibliography of up to date Russian translations. The new wave of attention to Tennyson's writings only emerged in the post-perestroika periods (with some major additions and corrections to the original list compiled by N. N. Bakhtin back in 1892 [Bakhtin 1892]). Two relatively new articles by Pavshok (2007, 2008), a series of meticulous works by Chernin and Zhatkin,³⁹ focused on nuanced comparative assessment on the early Russian translations of Tennyson's poems, and a revealing article by Grigorii Kruzhkov, "I hear a voice in the wind! (2006). The latter not only tracked the poet's details but also created some insightful connections with Keats and Shelley's classic heritage, analysed the effect of Tennyson on the evolution of English poetry as a whole and described its impact on the Russian cultural field. Taking account of the recent Tennyson poems, one should point to an entirely new translation of Victor Lunin's Idylls (Moscow, Grant, 2001) and the exquisite illustrations of Denis Gordeev, as well as a complete edition of the previous Tennyson poems, edited by the lady of Shalott and other poems (Moscou). Tennyson's writings, which span the gap of almost eighty years of quiet and neglected, were promoted by current Russian readers in the two volumes.

Tennyson had no intentions to solve the spiritual problems of society. In Memoriam, the process of personal healing was a means to face and overcome the opposing forces in one's heart and mind. But, while Tennyson was working on this, his work also provided Queen Victoria, his compatriots and people far beyond the boundaries of the British Isles with comfort and inspiration. "Memoriam is almost a second Bible for many people worldwide speaking English for years." Cornelius Weygandt says. In America, it was regarded as a book of inspired advice for the right life and solid consolation during hours of uncertainty by many thousands both in and outside churches" (Weygandt 114). The struggle of Tennyson was a personal

one, while paving the way for others to fight and conquer the doubts and tribulations that are a normal part of human existence. The additional headings that Tennyson had in mind for his poem are also of considering: "Fragments of Elegy and The Soul's Way (Gray xiii). In Memoriam there is certainly an elegy and a memory of his dear friendship with Arthur Hallam. However, it's a lot more. It is the "road of the soul" for the mental, emotional, and spiritual struggles to win over the forces of doubt in a faith founded on His Lord's teachings. The title in Memoriam, since Arthur Hallam is the centre of the poem. The Way of the Soul, however, would have been as successful as Tennyson's own path to Christian faith and love is another important emphasis of the poem.

Conclusion

The article explained many methods used to women and their sexuality by the Victorians. The focus of his talk was to develop Victorian ideas of falling women and the manner in which poetry support or criticise traditional Victorian beliefs. The Victorian ideas have both been questioned and, in some cases, reinforced by the both poems, "The Lady of Shalott" and "Mariana." In addition, the article showed how the two poems symbolise the fallen women of Victorian society who have strayed from their feminine organisational virtue. Tennyson's own personal views were no different in most of his works, "Shalott's Lady" and "Mariana." The ladies he depicted were both Victorian women in all their qualities. He depicted the ladies who fell to sin by questioning the Victorian standards of femininity in a faulty perspective of sexuality which the Victorian culture produced.

In the science of his day, Tennyson was well-versed, and it is clear in the poem that he has tried to reconcile them with the Christian faith. Tennyson's In Memoriam trip shows how a loved one's mortality compels a person to face up to life's goal and to understand if this existence is more than what you perceive. Through knowledge, reasoning or observation of the natural world Tennyson did not come to religion. It was a spiritual encounter and process in his heart. "Felt (or began to feel) that the whole spectacle of nature was unimportant to religion, in some sense," said Basil Willey (Willey 85). Whereas many Christians were rattled by new Geology and Biology ideas that questioned their schedule of world creation and man's place within the grand plan of existence, Tennyson grew to think that science in his life was not at odds with spiritual reality. Willey adds, "There might be a Mercy and Grace system behind the nature screen that will repair all the losses suffered there while we are determined to seize our opportunity in a natural system of undeviating activity...." [88 William]. Science is restricted to the measurement and observance of rules in the physical world in line with the five natural senses. However, many Tennyson scientists also thought that behind scenes, logic and scientific principles cannot explain, there is a supernatural element at action. The scientific approach cannot measure and quantify spiritual notions like as grace and compassion.

As Fisher points out, the "voice" Tennyson longs to hear is the one of Hallam and not God. At this point on his trip, he realises how failed and useless human existence is, and how harsh and merciless the nature can be. The context of these lines indicates also that the faith is very weak. However, in the end the replies "beyond the curtain of death" that "hold the keys to all beliefs" must await Tennyson in trust

(XXIII5). Tennyson thinks that all disputes concerning life after death are disclosed and addressed only when the curtain is removed after death. Tennyson hopes that the solutions to this world's insane circumstances will come after death, and while nature may be violent and cruel, however weakly at this moment Tennyson believes there are a God of love, which will eventually dominate his law and nature of love. Tennyson's great grief for his friend's death and fight with scientific ideas and principles that are interwoven with Christian doctrines leads to a strong faith based on his search for truth and his genuine yearning to relate to God and to rejoin with Hallam in the future. Tennyson hadn't made any references to Christians to impress his wife or to demonstrate how far he "can go towards Christendom" (Willey 104). As a response to his emotional, spiritual grief Tennyson turned "by faith and faith alone," (Prologue 3) to the Son of God, Jesus Christ. Tennyson cannot fight with questioning and questioning his faith in Christianity. In reality, Tennyson has only become mature, powerful and full of genuine faith by struggling, fighting and confronting some of the hardest problems of death.

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