

## The Lonely Woman in Tennyson’s Poetry: A Case Study in “Mariana” and “Mariana in the South”

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### **Abstract:**

This paper tackles the theme of lonely women in Tennyson’s poetry. It studies the theme through the character of Mariana in the two poems carrying this name in the title, “Mariana” and “Mariana in the South”, with the objectives of finding similarities and differences and the continuity between the two poems. It studies each poem individually with focus on the characteristics of the protagonist, the setting, the correlation between the character’s psychology and the surroundings, and the presence of death and faith in each of the two poems. It ends with the conclusion that both Marianas are very similar in their situation and their suffering. Yet, the drastic change of setting in the later-written “Mariana in the South” from the setting of the earlier “Mariana” shows that, even in very different settings and with very different religious stands, women who suffer from loneliness and desertion end up similarly desperate.

**Keywords:** Tennyson; “Mariana”; “Mariana in the South”; lonely women.

**Introduction:**

The theme of lonely women is a major theme in Tennyson's poetry. Taking benefit from the social climate of the Victorian age, Christ (1977) recognizes this theme as a motif in Tennyson's poems. Stevenson (1948) finds that the female symbol of the lonely woman in Tennyson's early poems starts with "a vague, melancholy and sympathetic picture of a girl imprisoned for no reason" (p. 242). There are many such women in Tennyson's early poetry. Some of them are lonely due to special conditions forced on them; they are not lonely by their own choice, such as Oenone, Mariana, the Lady of Shalott, Mariana in the South and Fatima. Some other lonely women in Tennyson's poetry are intentionally lonely, as in the case of The Princess and the female soul in "The Palace of Art".

This article deals with the character of Mariana in two poems, namely "Mariana" and "Mariana in the South". The name Mariana stands out in Tennyson's career because he wrote these two poems about the same character – which is a unique case in Tennyson's lady poems. The article aims at revealing the similarities, differences and continuity between the two poems. Using the "close reading" approach of New Criticism (which intricately examines the interrelations between a text's meaning and its linguistic and formal nuances), this article researches this objective by examining each of the poems individually, going through the analysis of basic elements in the two poems – namely, the characteristics of the protagonists, setting, imagery, and the presence of death and faith.

The name Mariana is drawn from Shakespeare's comedy *Measure for Measure*, where Mariana is a beautiful young lady of Vienna who was engaged to Angelo. Yet, Angelo does not keep his promise and refuses to marry her when he knows that her brother has drowned at sea, and as a result, her family has lost its fortune. Thus, Mariana becomes isolated and secluded, and she is ready to do anything to win Angelo back. However, Shakespeare handles the plot in a comic way that ends happily (Peterson, 2009). In the case of Tennyson's two Mariana poems, though, unlike Shakespeare's bitter comedy, the plots are purely tragic from beginning to end. They both show a character named Mariana deserted and suffering without hope.

**Discussion:**

“Mariana” (1830) follows a common theme in many of Tennyson’s works, which is the theme of depressed and isolated women. Mariana is a woman with no connection with society. She is “lonely and disturbed figure” (Hunt, 2000, p. 8) Her isolation defines her existence, and her desire for a connection with the one person who matters for her results in her wishing for death at the end of every stanza in the poem. In the gloomy setting, Mariana herself decays. The only life symbol is her grange. She spends her life in loneliness and frustration. Abandoned by her lover, she cries in hopelessness and becomes weary as days pass.

The first of the poem’s seven twelve-line stanzas describes a dreary landscape that is falling apart and surrendering to decay. In the opening of the poem, Tennyson creates a scene of death and sorrow that continues throughout the rest of the poem. Mariana is found alone in her grange, complaining that her lover has not arrived and may never come. Tennyson shows Mariana’s world as despicable and unpleasant, as a reflection of her emotions; Mariana’s sorrow and loneliness are reflected onto the world in which she lives:

With blackest moss the flower-plots  
 Were thickly crusted, one and all:  
 The rusted nails fell from the knots  
 That held the pear to the gable-wall.  
 The broken sheds look’d sad and strange:  
 Unlifted was the clinking latch;  
 Weeded and worn the ancient thatch  
 Upon the lonely moated grange. (ll. 1-8)

The farmhouse is empty because the door latch has long been “unlifted”; “blackest” moss covers everything; nails have rusted and fallen; flowerpots are not growing any flowers. Pathetic fallacy is at work where the whole grange feels “lonely”. And there comes her complaint in the poem’s refrain, which is established at this point. In the refrain, her loneliness is fully encapsulated – its degree, its reason and its result:

She only said, "My life is dreary,  
 He cometh not," she said;  
 She said, "I am aweary, aweary,  
 I would that I were dead!" (ll. 9-12)

The degree of her loneliness makes her life “dreary”. The reason for her loneliness is the absence of her lover – “he cometh not”. And the result of her loneliness is the wish to die. Braganza (2014) sees that the repetition in Mariana’s words “I am aweary, aweary” is meant to convey “exclusion from the forward progression of time”, and adds,

The significance of this statement is amplified by the fact that it is her only dialogue in the poem. Her perpetual confinement to this limited and temporally vacuous interior “without hope of change” causes her to wish for death.

As for the use of the adjective “unlifted” that describes the gate latch, Baumann (2014) makes a significant remark about Tennyson’s preference to use the verb “lift” within an adjective, instead of using it as a verb in the sentence – for example, by saying, “The clinking latch had never been lifted”. Baumann notes that Tennyson’s use implies “the absence of action”, depriving the verb “lift” of any indication of time.

With "lifted" as part of a verb phrase, the wording by necessity sets the idea of the lifted latch within a timeline, and gives orientation to that moment on the timeline. "The latch had never been lifted" occurs only in the past. Yes, by extension one can bring it into the future. But, by changing the verb phrase into an adjective, that timeline is removed altogether. The idea of "unlifted" still points to the past (it is, after all, a transformed, past tense verb). But it is no longer describing a point on a timeline. It is describing the very quality of the latch. ....

So, the adjective “unlifted” becomes a fixed fact about the latch, hinting that it has always been like this, and will always be like this – in Baumann’s words, with “unlifted” being an adjective, “the latch is in its nature *unlifted*“. This brings in Baumann’s ingenious conclusion,

That is the general idea of the world of Mariana generated across the poem. Mariana's life is in its nature *unlifted*: it never has been lifted, it never will be lifted. It is caught in an eternal stasis, not only of no end but seemingly also of no beginning. It is a world taken off the timeline, a world outside of time.

In the second stanza, Mariana is described as being so filled with grief that she cries day and night: “Her tears fell with the dews at even; / Her tears fell ere the dews were dried” (ll.13-14). She is so full of sorrow that she cannot look outside at the sky, finding no hope in “the sweet heaven, / Either at morn or eventide” (ll. 15-16). She waits until the “thickest dark” of night to draw her curtains, maybe seeking peace of mind in the silence of the night. Yet, she fails to find any kind of relief there, for she complains again: “The night is dreary, / He cometh not” (18-22).

Mariana wakes up in the middle of the night, in the third stanza, hearing a crow's caws, and stays awake until dawn, when the rooster calls out “an hour ere light” (l. 27) and “cold winds [wake] the gray-eyed morn” (l. 31). It is the rise of a new day – logically, the birth of new hope. But to her, it is a new day that is “without hope of change” (l. 29). Tennyson expresses how Mariana is so overtaken by the loss of her lover that she is restless and lonely at night and unable to sleep. So, in the refrain to the stanza, the new day that is being born at the end of that night is, once more, “dreary”; and the reason is the same horrible loneliness, “He cometh not”; and the result of that psychological condition is also the same despair, as in the previous two stanzas: “I would that I were dead!”

In the fourth stanza, Tennyson again describes the bleak landscape that Mariana looks out upon:

About a stone-cast from the wall  
 A sluice with blacken'd waters slept,  
 And o'er it many, round and small,  
 The cluster'd marish-mosses crept.  
 Hard by a poplar shook away,  
 All silver-green with gnarled bark:  
 For leagues no other tree did mark  
 The level waste, the rounding gray. (ll. 37-44)

Markedly, the surrounding land is “a flat waste” of “grey” (l. 44), very much a reflection of Mariana’s soul. The same is true about the water in the sluice, which is “blacken’d” (l. 38) and full of “cluster’d marish-mosses” (l. 40), reminiscent of Mariana’s sense of stagnation in her life. The only living object seen in this “waste” is an “All silver-green” poplar tree. This may be mistakenly interpreted as a symbol for some little hope inside Mariana that the man she is waiting for might show up. However, the stanza’s refrain proves otherwise, by repeating Mariana’s same complaint of extreme loneliness, her sorrow for her lover’s absence, and her same hopeless wish. However, the significance of the poplar tree becomes clear in the fifth stanza, which is complementary to the fourth stanza. Here, the tree is given further description:

And ever when the moon was low,  
And the shrill winds were up and away,  
In the white curtain, to and fro,  
She saw the gusty shadow sway.  
But when the moon was very low  
And wild winds bound within their cell,  
The shadow of the poplar fell  
Upon her bed, across her brow. (ll. 49-56)

Growing just outside Mariana’s bedroom window, the poplar throws its shadow on the room’s white curtains. Significantly, when the moon is low, the poplar’s shadows lies on Mariana’s bed, next to her, even “across her brow” (ll. 55-56), creating a clear correlation between the lonely tree and the lonely lady. Realizing this correlation, Mariana therefore finds no company in the presence of the shadow on her bed, swaying in the wind. Rather, it only makes her continuously aware of her utter loneliness, repeating the same despondent refrain.

In the sixth stanza, the scene continues indoors. Living with Mariana in her confinement inside the house are the creaking of the old door hinges, a blue fly at the window pane, and a mouse which “[b]ehind the mouldering wainscot shriek'd, / Or from the crevice peer'd about” (ll. 64-65). But these inhabitants are far from entertaining for Mariana. Nor are her memories that inhabit the house with her, as well:

Old faces glimmer'd thro' the doors

Old footsteps trod the upper floors,  
 Old voices called her from without. (ll. 66-68)

The existence of all these inhabitants “living” with her does not make Mariana enjoy their company, and does not give her life any meaning, for she continues to exclaim “My life is dreary”, and keeps on wishing to die because of loneliness.

The last stanza brings to attention sounds that surround Mariana but only make her feel more uncomfortable – the chirping of sparrows outside, the ticking of the clock, and the “wooning” of the wind in the poplar tree. She “loathes” those sounds because they only “confound her sense” and make her irritated and unable to think beyond her depression. Yet, what she hated most was sunset and the arrival of another evening:

... but most she loathed the hour  
 When the thick-moted sunbeam lay  
 Athwart the chambers, and the day  
 Was sloping toward his western bower. (ll. 77-80)

This increased depression at the arrival of evening reminds readers of Mariana’s tears falling “with the dews at even” in line 13. Noticeably, the sunbeams in her room are full of dust, which is an image that adds to the atmosphere of neglect which surrounds the lady and her house and garden, reflecting the ennui that fills Mariana.

Tennyson slowly works his way through the grief that Mariana goes through as she waits for a lover who will never come. In every line, the feeling of grief and loneliness is present. Tennyson creates a clear objective correlative for Mariana’s psychology throughout the poem by using natural elements around her as reflections of her feelings, and also by using descriptive words that depict Mariana’s internal “darkness” and “decay”. This objective correlative is achieved with words and phrases such as “blackest moss,” “rusted nails,” “thickest dark,” “glooming flats,” “blacken’d waters,” “the level waste, the rounding grey,” “the mouldering wainscot.” Thus, Tennyson pushes Mariana both literally and figuratively deeper into darkness. The objective correlative is built through everything in Mariana’s small world, living or dead, inside her room or outside, all adding to her loneliness, and reflecting her depression. And it is

further strengthened by means of the repeated expression of despair, in the refrain that recurs at the end of every single stanza.

The monotony created by the refrain reflects the monotony in Mariana's complaint and in her whole life. The concluding lines of the first stanza are:

She only said, "My life is dreary,  
He cometh not," she said;  
She said, "I am aweary, aweary,  
I would that I were dead!" (ll. 9-12)

In the second stanza, we meet Mariana in her room for the first time. It is night, and she is crying nonstop, and to her "The night is dreary". In the third stanza, the day is starting, yet it is "The day is dreary" as well to her. Noticing the grey wasteland all around her in stanza four makes her complain, "My life is dreary!" Then, in the fifth stanza, realizing the lonely poplar's shadow on her bed and her brow at night makes her unite with the tree and complain, "The night is dreary!" And feeling the living objects in her surroundings in stanza six only makes her complain, "My life is dreary!"

In the last refrain, of stanza seven, Mariana gets even more strongly aware of the fact that her lover, the man she has been waiting for all this time, is not going to come. She makes her last refrain,

Then said she, "I am very dreary,  
He will not come," she said;  
She wept, "I am aweary, aweary,  
Oh God, that I were dead!" (ll. 81-84)

Tennyson brings the poem to a close by ending in the same way that every stanza had ended, but creating a feeling of finality by the force with which it is supposed that Mariana cries out the last line. Thus, the final refrain signals some type of ending—although it is not clear whether it is Mariana's life, her waiting, or just the poem that comes to an end, since the poem ends without showing what will happen to Mariana.

There is a large number of researches on "Mariana" as a remarkable portrayal of unendurable loneliness. Some of them have focused on the reflection of this loneliness onto the



protagonist's surroundings. Studying Tennyson's interest in cases of mental disorders, Osińska (2019) concentrates on the way Tennyson depicts the protagonist's psyche through using various modes of poetical representation, such as visual, auditory and temporal. Osińska believes that the mental state can be expressed by the exterior images of the surroundings, not characters' subjective feelings. He believes that the environment that Mariana is a part of plays a distinctive role in her sanity and isolation. Her surroundings reflect her feelings of despair and depression. The decomposition images reflect the psychological destruction of Mariana. The importance of the poem lies in presenting a sense of gloominess that, as time passes, kills and destroys the protagonist.

"Mariana in the South", first written in 1831 and published in 1832, but considerably rewritten in 1842, is a kind of sequel to Tennyson's former "Mariana". But while "Mariana" seems to be set in England, "Mariana in the South" has a more foreign air with characteristic features of southern France, as it was written after Tennyson's journey to France with his friend Arthur Hallam. Like "Mariana", this poem expresses abandonment and loneliness, and depicts the outward circumstances in a way that creates a clear objective correlative, reflecting Mariana's feelings onto her surroundings; but in "Mariana in the South," the feeling of forlornness is stronger and more concentrated. Hallam wrote (cited in Tennyson, 1989, p. 27):

The portraiture of scenery in this poem is most faithful [...] the essential and distinguishing character of the conception requires in the Southern Mariana a greater lingering on the outward circumstances, and a less palpable transition of the poet into Mariana's feelings than was the case in the former poem ["Mariana"].

The major themes of "Mariana in the South" are, therefore, loneliness and the desire to die, as Mariana prays to the Virgin Mary complaining about her broken heart and the cruelty of her lover, and she ends up wishing for death.

The poem consists of eight twelve-line stanzas, with a refrain at the end of each stanza. It starts with the outer description of the house where Mariana lives, flooded in sunlight and heat:

With one black shadow at its feet,  
The house thro' all the level shines,

Close-latticed to the brooding heat,  
 And silent in its dusty vines:  
 A faint-blue ridge upon the right,  
 An empty river-bed before,  
 And shallows on a distant shore,  
 In glaring sand and inlets bright. (ll. 1-8)

The only shadow appears at the feet of the house, which stands “silent” among its “dusty vines” (l. 4), as a sign of neglect. The nearby river is dry, and the sand at its bottoms appears “glaring” (l. 8). Everything in the picture is barren, neglected, silent and alone, paving the way to Mariana’s state, which comes directly afterwards in Mariana’s sad song, addressing the Virgin Mary “night and morn” (l. 10), complaining about her misery – “to be all alone, / To live forgotten, and love forlorn” (ll. 11-12).

In the second stanza, Mariana’s physical description comes into focus, but only hinted at, while strongly suggesting her femininity, beauty and young age:

She, as her carol sadder grew,  
 From brow and bosom slowly down  
 Thro' rosy taper fingers drew  
 Her streaming curls of deepest brown  
 To left and right, and made appear,  
 Still-lighted in a secret shrine,  
 Her melancholy eyes divine,  
 The home of woe without a tear. (ll. 13-20)

In the “rosy” lighting”, she draws the curls of her brown hair to right and left, to reveal her face, “the secret shrine”, which is not described in detail. In that “shrine”, her “divine” eyes are seen in their melancholy as a “home of woe” that is deprived of tears (ll. 19-20). Probably, her “melancholy” eyes are without tears due to her hope in being saved by the Virgin Mary.

The feeling of loneliness and forlornness is still present in the third stanza, and is even stronger. Mariana, falling on her knees, asks the Virgin Mary to help her with her “weary load”. Next, looking into her mirror, she sees the “clear perfection of her face” (l. 32), and wonders if

this is the same face that once “won his praises night and morn” (ll. 33-34), with the first reference in the poem to her ex-lover. Following this, the end of the stanza marks a change in attitude through the multiple use of the pronoun “I” for the first time, hinting at Mariana’s rising feeling of despair: “And ‘Ah,’ she said, ‘but I wake alone, / I sleep forgotten, I wake forlorn” (ll. 35-36). Instead of addressing the Virgin Mary, she addresses herself with her complaint; and the repetition of the pronoun “I” indicates that she is hopelessly imprisoned within herself.

The fourth stanza begins with further description of the hot, dry and barren landscape, added to the description given in the first stanza:

Nor bird would sing, nor lamb would bleat,  
Nor any cloud would cross the vault,  
But day increased from heat to heat,  
On stony drought and steaming salt. (ll. 37-40)

In Mariana’s surroundings, there are no birds to sing, no lambs to bleat, and no clouds in the sky. Days become hotter and hotter in that drought, which causes the hard, salty land to steam. Then, in the middle of the stanza, she falls asleep at noon and starts dreaming. She sees herself in a beautiful scene, “knee-deep in mountain grass,” hearing the breezes and “runlets babbling down the glen” (ll. 42-44). But again, even in her beautiful dream, she cannot escape her feeling of loneliness. She moans and murmurs, “My spirit is here alone, / Walks forgotten, and is forlorn” (l. 47-48). Even in a brief dream of beautiful green scenery, opposite to the real landscape around her, she still fails to find happiness, and still yearns for human company.

While in her dream, at the beginning of the fifth stanza, Mariana is aware that she is only dreaming, because “She felt he was and was not there” (ll. 49-50). She wakes up to find herself in the same pessimistic, miserable and barren atmosphere. The babble of the stream in the dream disappears in reality, and the river-bed appears to be “dusty-white” (ll. 51, 52 and 54); and the only tree, the “one sick willow”, appears to be “sere and small” in “the steady glare” of the sun, which emits a “furnace” of light (ll. 52, 53 and 55). Mariana’s moaning is even more depressed, as she turns from complaint into prayer. She prays to her “Sweet Mother” Mary not to let her alone, not to let her “live forgotten and die forlorn” (ll. 59-60). The word “die” here summarizes

her rising awareness of her hopeless situation. She fears that her suffering will continue until death, so she prays for it to be stopped.

In the sixth stanza, Mariana draws out old love letters that she has been keeping in her bosom, in which her ex-lover once expressed her preciousness for him and the trueness of his love for her, describing her as “loveliest upon earth” (ll. 63-64). At this point, she imagines “an image” passing in front of her door, looking at her with scorn, and saying “thy beauty flows away, / So be alone for evermore” (ll. 67-68). This image is the embodiment of her new awareness that her lover is never coming back. So, with a change in her tone, she becomes furious at the cruelty of this image of love “whose end is scorn” (l. 70), and exclaims, “Is this the end to be left alone, / To live forgotten, and die forlorn?” (ll. 71-72).

Noticeably, death reappears at the end of the sixth stanza in the same way it appears at the end of the fifth stanza. However, its appearance in the refrain of the sixth stanza without the mention of the Virgin Mary signifies that the presence of death for Mariana has replaced the presence of the Virgin, and that her early Christian faith is lost at this stage. In the first stanza, there is “Ave Mary” said twice; in the second, “Ave Mary” and “Madonna”; in the third, “Our Lady” and “Mother”; but the fourth stanza contains no reference to the Virgin. The fifth has “sweet Mother”. Stanzas six, seven and eight again have no reference to the Virgin. With the disappearance of the Virgin, and of Christian faith, Mariana’s situation of utter hopelessness makes her hope for a death that would rid her of existence as a whole, as described in lines:

“The day to night,” she made her moan,  
 “The day to night, the night to morn,  
 And day and night I am left alone  
 To live forgotten, and love forlorn.” (ll. 81-84)

The presence of death becomes more tangible in the seventh stanza, where another image passes Mariana’s door, but with a different message, telling her, “But thou shalt be alone no more” (l. 76). As Ricks (1972) believes, this image may be a whisper of death. She will not be alone, as she will cease to exist. This means that death is the only way for Mariana out of her painful loneliness. However, it is worth mentioning that the death that Mariana is seeking here is not the Christian concept of death. Death for a Christian is a state of eternal, heavenly existence;

but the death Mariana wishes for is a “night...that knows not morn” (l. 94), which obviously has no life after it.

In the final stanza of the poem, Mariana stands weeping in her balcony, where planet Venus (Hesper), the Roman goddess of love, glitters on her tears. It will be remembered that the Mariana full of faith at the beginning of the poem had a saintly face (a “secret shrine” with “eyes divine... without a tear”); but having lost her faith, this Mariana stands in tears, and with a transformed hope. Her previous hope to be saved by the Virgin Mary is transformed, as she looks deep into the night above her, into hope for non-Christian death to rid her of her situation. She tells herself in her tears of despair,

The night comes on that knows not morn,  
When I shall cease to be all alone,  
To live forgotten, and love forlorn. (ll. 94-96)

Death, she hopes, will save her from her loneliness and from the pains of love.

### **Comparing the Two Poems:**

There are similarities and differences that can be found between the two Mariana poems, based on a number of elements – namely, the characteristics, feelings and situations of the protagonists, setting, imagery and the presence of death and faith.

The protagonist in “Mariana” is a secluded woman who has no one to talk to; so, she complains to herself, repeating “I am weary, weary!” However, the protagonist in “Mariana in the South” talks to the Virgin Mary “night and morn”, complaining about her misery – “to be all alone, / To live forgotten, and love forlorn” (ll. 11-12). But the striking thing is that even the second Mariana gets to a point when her faith does not help her anymore stand in the face of her depressive loneliness. So, she drops her complaints and prayers to the Virgin, and ends up wishing for a faithless death. Tennyson’s message, seemingly, is that women’s loneliness and emotional deprivation are bound to lead to despair and destruction, regardless of faith.

The setting in the two poems is of great importance, as it creates an objective correlative corresponding to the feelings of the two protagonists. In “Mariana”, the protagonist’s psychology

is mirrored throughout the poem onto natural elements around her, and also by using descriptive words that depict Mariana's internal "darkness" and "decay" – words such as "blackest moss", "rusty nail" and "thickest dark". In "Mariana in the South", as in "Mariana", Tennyson depicts the outward circumstances in a way that creates a clear, though less persistent, objective correlative that reflects Mariana's feelings: "Nor bird would sing, nor lamb would bleat, / Nor any cloud would cross the vault" (ll. 37-38).

However, the landscape in the two poems is completely different. "Mariana" is set in a clearly northern setting, dark and humid:

With *blackest moss* the flower-plots

Were *thickly crusted*, one and all:

The *rusted nails* fell from the knots. (ll. 1-3, emphasis added)

The thatch roof of the "lonely moated grange" is "Weeded and worn" (ll. 7-8). The water in the channel next to the house is "blacken'd" in its sleep, with "cluster'd marish-mosses" creeping on its surface (ll. 37-40). "Mariana in the South", though, as its title suggests, is set in a clearly southern European landscape, hot and dry. The house, seen at the poem's outset, "shines" under the fierce sunlight, "Close-latticed to the brooding heat, / And silent in its dusty vines" (ll. 2-4). The nearby riverbed is "empty" (l. 6) and is "duty-white" (l. 54), the sand is "glaring" (l. 8), the "day increased from heat to heat, / On stony drought and steaming salt" (ll. 39 - 40), and "all the furnace of the light / Struck up against the blinding wall" (ll. 55-56).

Love is a major reason of the protagonists' loneliness. Both Marianas suffer because of love, as both are deserted by their lovers. The two male lovers are mentioned in the two poems only briefly, as mere pronouns without names or physical presence. However, their absence itself keeps readers aware of them, and keeps readers wondering about the kind of relationship that used to exist between these absent male figures and the female protagonists (Hirabayashi, 1991). Ultimately, it is the absence of these male figures which destroys the two ladies, and makes them wish to die. Thus, death makes its presence in the two poems, affecting both protagonists in different ways. In "Mariana", Tennyson creates a scene of death and sorrow that makes Mariana wish for death throughout the poem in its refrain. In "Mariana in the South", death is one of the major themes, as it replaces her Christian faith in the second half of the poem.

The presence of faith in the two poems creates another point of diversity. In “Mariana”, there are no traces of any specific religion. Even in her last wish (“Oh God, that I were dead!”) there is absolute vagueness about which God she addresses. “Mariana in the South” is clearly Christian. The protagonist prays repeatedly to the Virgin Mary. But step by step, she quits her religious supplications. Her previous hope to be saved by the Virgin Mary is transformed, as she looks deep into the night above her, into hope for a death without an afterlife to rid her of her situation (Ricks, 1972).

**Conclusion:**

Both Marianas are hopelessly lonely; there is no human presence to give them a hand out of their misery. Each of them lives in a house in the middle of nowhere. The landscape around them is as barren and neglected as they are. This creates an objective correlative at work in both poems, reflecting the psychological state of the protagonists onto their surroundings. Yet, this picture of barrenness and neglect is developed in two very different ways in the two poems – in one, it is a northern, dark and mossy; and in the other, it is southern, hot and dry. Both protagonists suffer because of love. The absence of their lovers makes them both desire to die. Death thus makes its presence in the two poems, affecting both protagonists, despite the spiritual difference between them. While the protagonist in “Mariana” has no clear faith, the one in “Mariana in the South” is obviously a religious Christian; however, she loses faith halfway through the poem, and wishes for a non-Christian death to put an end to her existence eternally.

The continuity between the two poems in question is clearly imposed upon the reader by Tennyson himself; and this is achieved through more than one means. First, through the use of the same name for the protagonists of the two poems – bearing in mind that, across his poetic career, Tennyson used all sorts of names for his female characters, derived from all sorts of sources. Second, by strikingly declaring this continuity on the title level – taking the risk of “Mariana in the South” sounding neither very usual for a poem title, nor very interesting. Third, by ensuring that reading the two poems side by side should reveal how both Marianas are very similar in their situation and their suffering, notwithstanding the very different settings and landscapes of the two poems. Through this enforcement of continuity between “Mariana” and “Mariana in the South”, Tennyson’s message can be clearly understood – that women who find themselves lonely and deserted, even in very different settings and with very different religious stands, are similarly prone to utter devastation and fatal despair.



## ژنی ته نیا له چامه کانی تینیسۆن: چامه کانی "ماریانا" و "ماریانای باشوور" وەک نمونه

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### پوخته:

ئه م لیکۆلینه وهیه باس له ژنانی ته نیا له چامه کانی ئه لفرید تینیسۆن ده کات. سه ره تا له که سایه تی ماریانا له ههردوو چامه کانی ماریانا و ماریانای باشوور ده کۆلیته وه. ئامانجی لیکۆلینه وه که ئه وهیه که خاله هاوبهش و جیاوازه کان، ههروه ها بهردهوامی نیوان ههردوو چامه کان بدۆزیته وه.

به جیا ههردوو چامه که شیده کاته وه له پرسی تیشک خستنه سه ر تایبه تمه ندیه کانی پاله وانی چامه که و ده ورو به ره که ی، په یوه ندی باری دهروونی که سیته که به ژینگه ی ده ورو به ری له گه ل هه بوونی ههردوو توخمی مردن و ئیمان له ههردوو چامه که دا.

پوخته ی لیکۆلینه وه که ئه مهیه، ههردوو که سایه تیه که له دۆخ و ئازاره کانیا ن له یه کتر ده چن سه ره پای ئه وه ی ژینگه ی چامه ی ماریانای باشوور که دواتر نووسراوه که به ته وای جیاوازه له ژینگه ی چامه ی ماریانا که پیشتر نووسراوه. ئه مه ئه وه پوون ده کاته وه ئه و ژنانه ی به ده ست ته نیایی و جیهیشتن ده نالینن، سه ره پای جیاوازی ژینگه و بیرو باوه ری ئاینیا ن، سه ره ئه نجام ده گه نه بیهووده ی.

**وشه سه ره کیه کان:** تینیسۆن، ماریانا، ماریانای باشوور، ژنانی ته نیا.

## المرأة المستوحشة في شعر تينيسون: قصيدتا "ماريانا" و "ماريانا في الجنوب" نموذجاً

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### الملخص:

يتناول هذه البحث موضوع النساء اللاتي يعشن في وحشة في شعر تينيسون بدراسة الموضوع من خلال شخصية ماريانا في قصيدتين تحملان هذا الاسم في عنوانيهما، وهما "ماريانا" و "ماريانا في الجنوب". يهدف البحث إلى إيجاد أوجه التشابه والاختلاف وكذلك الاستمرارية بين القصيدتين، إذ يدرس كل قصيدة على حدة مع التركيز على خصائص بطلة القصيدة، والمحيط حولها، وارتباط سيكولوجية الشخصية بالبيئة المحيطة، ووجود عنصري الموت والإيمان في كل من القصيدتين. يخلص البحث لاستنتاج مفاده أن كلا الشخصيتين متشابهتان في وضعهما ومعاناتهما. ومع ذلك، فإن البيئة في "ماريانا في الجنوب" المكتوبة لاحقاً (والتي تختلف تماماً عن تلك في "ماريانا"، السابقة التأليف) توضح أن النساء اللاتي يعانين من الوحدة والهجران بالرغم من الإختلاف في البيئة المحيطة والإعتقاد الديني. ينتهي بهن المطاف بإئسات.

**الكلمات الدالة:** تينيسون، ماريانا، ماريانا الجنوب، النساء المستوحشات.

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