

Lady Shallot and Her Nature in the Men's Fence; *An Interdisciplinary Approach to Tennyson's Poetry and Waterhouse Paintings*

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Abstract

Alfred Lord Tennyson's "The Lady of Shallot" is the portrayal of a woman's active confrontation with the patriarchal society. By the woman's seclusion from the social interactions, Tennyson debunks the bitter reality embedded within the social structure and by the lady's manifestation of bravery in her social activism so as to prove her individuality, he depicts the annihilation of the woman in revolting against patriarchy. Parallel to the subjugation of femininity in the poem, ecology shows a pattern of tranquility and chaos through which masculine cultural codes reveal themselves. John William Waterhouse, a contemporary painter with Tennyson, has portrayed three suggestive scenes of the poem; how he portrays femininity and nature is the manifestation of patriarchal manipulation of the two aforementioned concepts. In congruence with the mentioned analysis, ecofeminism, by attributing resemblances to femininity and ecology, aims to divulge the patriarchal injustice inflicted upon them; by giving awareness about the rights of women and nature, it tries to rehabilitate their genuine identity. With the application of ecofeminism on Tennyson's poem and Waterhouse's paintings, with an interdisciplinary approach, the author discloses the patriarchal subordination of women and nature. I do hope that by the ecofeminist reading of "The Lady of Shallot" and its projected paintings, the authentic rights of femininity and ecology are defended, the importance of interdisciplinary studies is highlighted and the awareness about the original identity of these concepts is created.

Keywords: ecofeminism, repression, nature, individuality, patriarchy

1. Introduction

Outstanding lovers of poetry and craftsmanship exceed the delight of understanding the poem "Lady Shallot" by seeing pictures of this poem for themselves. Various depiction of this lyrical ballad has been portrayed which in this article we have chosen the paintings of William Waterhouse for portrayal since both of them belongs to the same age causing a better understanding of the overwhelming period of these two artists and their appearance in different literary genres for readers.

"Lady Shallot" is a pleasing blend of inner and outer nature; The inner ferment of woman and the colour of external nature by the poet and painter portray the dangers of annihilation of the patriarchal system; Within the poem of Tennyson, a woman shows up in harmony with nature. In the first part of the poem, nature is secure since the lady is just detained as arranged and is in a secure state, weaving and watching the reflection of life from afar. She does not interfere in the process of the world around herself and just watches the actions and reactions of ranchers, riders and travellers. In the middle of the poem, Lady Shallot is stirred by the power of love and leaves her gloomy world and heads towards her salvation. This melancholy world is the result of a long-time repressions and submission to the anti-human and anti-ecumenical laws of patriarchal social orders. This is where nature revolts with lady, gets out of order and gets stormy. This pattern can moreover be seen in Waterhouse paintings. We see the picture of the lady who has started her journey to death. In the 1915 Waterhouse painting of Lady Shallot, we see a clear and deliberate nature; This normal external world is depicted to smother the Lady. The blue sky is clear and the ground is secured with green grass, nature does not posture any threat to the world, and the prevailing rules bear the bliss for the world and the distress of the Lady.

The 1888 painting depicts the climax of the lyric; the Lady's departure to death. Contrary to the apparently tranquil nature of the 1915 painting, here we see the haziness of the tree clears out and its shading on the white dress of the lady. The water of the river is dull and the tree is dark, the size of the tree is like a ghost that overwhelms the environment.

In contrast to the dashing grass of the previous painting, this painting is contained by thornbush and rattle; Lady Shallot has gotten away from her designated place, and the lady isn't in her appointed place, so nature too has lost its order. In the 1849 painting, the magnificence of nature faded away as to the chastity of a lady. Lady Shallot fell in love, and love is the driving constraint that has made her unsettled. We see nature through little focal points that can show an intermediate position, the lady has not yet gone beyond her limits and nature still has its colour and coat and as it were her ostentation mode is constrained, as if there's still a kind of hope for the lady to return to her designated bed. Waterhouse does not dispose of nature and just imprisons it since the lady has not however made her last decision. Based on the above analysis, we conclude that ecofeminism could be a great approach to portray lady and nature as tools within the riotous century of Tennyson and Waterhouse. Utilizing female potentials and the colours and coats of nature to organize the patriarchal system demonstrates the twisting

of the valuation criteria in the gender system of Queen Victoria since beauty in women and colour and picture has served the patriarchal society. Despite the passage of a hundred years from the time of these two craftsmen, nature and ladies are still considered as a tool to control society. In this study, in addition to showing the magnificence of Tennyson's poetry and the unique design of Waterhouse, we aim to raise awareness about the quelled vitality of women and nature.

2. Approach: Ecofeminism

Ecofeminism has presented itself to the critical community since the 1970s with an approach that could be aimed at uniting human beings with natural values. By aligning the environment and women, ecofeminism denounces the subordination of nature and women in a patriarchal framework, and aims to create a pleasant bond between man and nature, so that it can evacuate the stains caused by the persecution of humankind and take a step towards preserving and elevating human and otherworldly values. Feminism has many biases; Agreeing to McKinnon, in all branches of feminism other than ecofeminism, a discourse has been imposed on feminism. (McKinnon, 1992) For illustration, liberal feminism is the liberal ideologies that have been instilled in feminism, or in Marxist feminism, Marxism has made a difference characterize feminism. But radical feminism is pure feminism. (Gaard, 1993) McKinnon characterizes ecofeminism as follows:

For women involved in aggressive politics, violence and imprisonment, and violent feminist thinking, the feminist approach is considered an insult ... Feminism has long pursued peaceful currents and has taken steps to oppose nuclear activities and to protect the environment. Feminism is an approach that shows us the way to peaceful connections between discourses. It teaches us how to unite industry and politics without military aggression and threat to the earth. In fact, separating ecosystems and feminism is like separating the human heart from his body. (Gaard, 1993 p.88)

In fact, "it can be said that ecofeminism is a political venture that aims to survey the relationship between men and nature, as well as their relationship with women. "Its starting point is to emphasize the similarities between men's domination and oppression of nature and women, as well as women's closeness to nature." (Enayat and Fathzadeh, 2009, p.51) In this way, as the concept of feminism gets to be more comprehensive, the significance of the environment is additionally portion of conservative programs that have looked for to establish equity and restore human rights. Concurring to Bianchi, within the mid-1970s, women's challenges against the spread of nuclear energy and the destruction of natural spaces and the forced vaccination of native American women, which driven to many forms of infertility and abortion, gave rise to the philosophy of ecofeminism and its objectives. (Bianchi, 2012.) Within development of human social orders and the rise of modern patriarchal and capitalist systems based on technology and science, the social system shifted towards capitalism and the utilize of values to obtain financial benefits; By reinforcing the foundations of patriarchal traditions, societies eclipses the genuine power of women and nature, They were considered as a tool to fortify the foundations of governance and the survival of patriarchy (Puleo, 2017, p.29).

Waterhouse's portrayal of femininity and ecology, just like the Tennyson poem, exposes the structure of patriarchal society and brings these two concepts out as a implies of oppressing the ruling social system. According to the above analysis, ecofeminism's approach, by ascribing similarities to women and nature, criticizes masculine oppression to these two concepts and tries to restore existential originality to them by creating awareness in this field. By applying ecofeminism to Tennyson's poetry and Waterhouse's paintings, the author uses an interdisciplinary approach to show the recruiting of women and the environment in the poem and paintings and reveal the masculine underpinnings of society. Through the ecofeminist study of Tennyson's poetry and Waterhouse's painting, the author aims to bringing out the importance of interdisciplinary study for a more profound understanding of concepts, raise awareness, and defends the original rights and identities of women and nature in a patriarchal society.

3. Review of Literature

The ruling system of society, by infusing chemicals into agricultural lands, tries to duplicate the crops and feed the growing population of the world; On the other hand, women with the God-given power of procreation are forced to use this power and nurture their generations to their advantage for the ruling system; With these interpretations, inevitable pollution of nature, the abduction of health from the human race by polluting natural resources, accusing women and ignoring their individuality are among the basic foundations of modern and patriarchal society. In his "Silent Spring," Carson pronounced that the human race couldn't survive at the cost of chemical contamination resulting in human suppression; With the potential of extinction of the human race in nuclear war, the foremost vital issue in human societies is clinging to the environment and sucking natural roots and contaminating them with hazardous chemicals which bears the pressure of many physical and mental problems for future generations. "It is paradoxical that the architects of future generations of human beings see the continuity of humanity in polluting natural resources in order to create more products". (Carson, 2002, pp.181-2) "The consequences of decisions in which it has oppressed nature and women may have satisfactory consequences for the socially powerful society in the short term, but they will undoubtedly cause inevitable damage to human life in the long term". (Birkeland, 1993, p.44). In other words, the similarities between the female sex and nature, such as fertility, the ability to feed other creatures, anonymity, self-indulgence, and the painting and glazing of laws and dry landscapes have made ecofeminism important. According to Birkeland, some consider the relationship between woman and nature as a perilous issue; The patriarchal society believes that since the earth and nature have unparalleled power, liberating women and making them aware of their close relationship with themselves and the environment may lead to the progression of women and the growth of women in society. In this case, the woman overpowers the man and solidifies his power. But the essence of feminism is not really to seize power from the hands and grant it to other groups, but to create a chain of power and the connection of the social and natural system based on humanitarian consciousness. (Birkeland, 1993)

According to Puleo, the modern world, with all the prosperity it has created for human beings, has also led to the decline and death of women and the earth (Puleo, 2017). The decline of women and the degeneration of the environment proclaim the destruction of humanity and human cruelty; to prevent the painful streams that result in decrease of human flames, it is better to give a lot of awareness in this respect. Within the next section, we will examine Lady Shallot in her characteristic environment; The main focus of this study is how women and nature will be utilized to express social laws.

4. Discussion & Result

The poem "Lady Shallot" (1833) by Alfred Lord Tennyson regulates the presence of women in Victorian society in medieval context. The lady is imprisoned in the fortresses of Shallot Island, a prison of the barriers of patriarchal society that define the destiny of women. The beginning of the poem is a testament to the pleasing nature of Shallot, which stands in the face of the industrial grandeur of Camelot:

Beyond the calm river/The vast fields of Wheat and barley/the golden cover of the earth/hugging the sky/. The narrow path through fields / stretched to the huge towers of "Camelot" / People in transit / staring at Lilies growing at the embrace of the water / which embraces the island all around / an island above the river / the island of "Shallot" (Alaya,1970, p.273). Lilies, a symbol of pleasing nature, surrounds Shallot Island, the industry has no way to Shallot, and just Shallot is a bedrock for the industry. In other words, women and nature are the ways to the commercial achievements of the patriarchal world. Shallot waterlilies have been used to create borders and nature has been used to set social boundaries. According to Alaya; Tennyson has created an insoluble paradox from the beginning of poetry (Alaya,1970); The contradiction between the bustling world of Camelot and the natural world of Shallot, art and reality, femininity and masculinity, seclusion and collective life are all dilemmas that make readers think of two very opposite categories. Conundrums are moreover apparent within the lady's character, Alaya accepts that the lady's wish is that she cannot accomplish, and ultimately that wish ends in death when it comes true (Alaya, p.274).

By creating an identity dilemma, Tennyson paves the way for the Lady's demise by providing a platform for deep thought. "The beautiful image of the island / four grey walls / four grey towers / under the pretext of watching the flowers / have cast a shadow on the tranquillity of the plain / and the silence of the small island / encloses her / the lady of Shallot" (Alaya, p.274). Beautiful nature continues, the lady is captive, she is a social captive.

The depicted nature does not have clamour, but all the characteristic components of a woman are like a prison's guard. It is as if the ruling society has prepared a nonstop structure in which "women and the environment occupy a lower position. The oppression of women and nature occurs simultaneously and women are responsible for stopping male-centred domination over both cases" (Enayat and Fathzadeh, 2009, p.46)

"At the end of the day / When the moon sparkles / Tired reapers / They heap up their doors / A pleasant whisper sits in their ears / This is the angel / Lady Shallot" (Alaya, p.274) Fertility is going on in Shallot, and the nature feeding people. The voice of the angel (lady Shallot) also increases the power of the reapers. The feminine voice of a lady does not fill herself but gives a charming energy to the servants of the community. Lady plays a key role in meeting the needs of other human beings. She weaves and changes what she sees from the whole distance of Camelot in the mirror in reverse into a weaving part. Tennyson not only invites the weaving ornament of the lady to poetry but also depicts the woven ideological shade of patriarchal society. Everything, the nature of the Shallot, the position of the lady, the flow of the water, the position of the ships, the fields and the clusters, is woven according to the fabric of the masculine rules of society. It seems that if the fibre is broken, the whole social structure of the poem will collapse.

William Waterhouse, a member of the pre-Raphaelite group, is one of the leading painters in Victorian society. Rejecting the mechanical techniques of Raphael and Michelangelo, Waterhouse and the rest of the group's painters are looking for the spontaneous boiling of the depicted scenes. The following painting is a visual representation of the first part of the poem, which was analyzed in the above section. In the picture, we see that the lady has acceptable feminine characteristics from the point of view of a patriarchal society. Neat hair, rosy cheeks, a calm look, beautiful clothes, a feminine body with eye-catching protrusions and a relaxed state define the lady. The texture of the lady's chair is also made of a distinctive colour from her dress to depict her body. The protrusions of the lady's body show her bold femininity, which shows her apparent obedience to patriarchal laws. Throughout ancient history, "patriarchal hegemonic thinking is based on a dual view because of which he sees everything in black and white" (Ghaderi Sehi and Alavi M, 2016, p.162)

The lady in the picture is not able to possess an intermediate position in society, she is either acknowledged or rejected. The colours of her dress and face indicates her acceptance. The outside nature along with the lady is in peace mode. As the ruddy colour of the lady's face and dress indicates the social well-being of the lady, the light blue colour of the river and the sky and the green of the surrounding grass show natural stillness and environmental balance. The floor tiles are black and white; It seems that the foundation of society is based on two acceptable and rejected shafts. The only colours on the floor are the coloured yarns of the lady that should be used according to the wishes of the patriarchal system. It must be woven into the cloak, concentrating the faculties, craftsmanship and energy of the lady, and strengthening the predetermined social structure.

The lady sees the image of two lovers in the mirror and lament fills her entire being. "I hate shadows," she says... (Alaya, p.275); Despite her perception of her restricted and cruel circumstances, the lady is resting in an obscure and detached state. The order of the components of the portray is superbly set up: the strings, warps, yarns and woven curtains indicate a structure full of rules, a structure whose identity and integrity are destroyed by making a vacuum in it. These regular fabrics symbolize the social patriarchal laws that have now become part of the lady's normal life and a necessarily portion of her identity since society and its stories and ideologies will affect our identity as Identity,

gender and mythology are essential components of the fabric of human society as we know it. Our society is made up of stories and narratives, those that are told to us and those that we craft for ourselves. (Shirkhani,2023, p.151)

Agreeing to this notion, Plasa interprets the influence of masculine ideology and its natural manifestation as follows:

Masculinity is not related to the direct and static domination of one sex over another, but to the psychological-social network of societies encompasses the action and reactions of a society and through them defines the meaning of gender, identity and feeling; Although these definitions are inductions of ideology, but are common in the structure of natural society and they seem unchangeable (Plasa, 1992, p.249).

The multi-layered nature of the woven curtain indicates the existence of a system that attaches great importance to prioritization. The lady is pondering; It seems that the arrangements in nature, despite the love of two lovers, has made the lady think that maybe she can fall in love, and get out of everyday life. So, in this painting, Waterhouse also puts the watcher in a dilemma: whether the lady with her sad face intends to overthrow the patriarchal laws or wants to make a change in her life by ensuring them and keeping them safe and in spite of the fact that safe, add a spice of love to her world? Although the story of the lady Shallot of Waterhouse does not reach a dead end here. However, as already mentioned she weaves, a mirror hangs before her. In the mirror, she sees "shadows of the world," including the highway road, which also passes through the fields, the eddies in the river, and the peasants of the town. Occasionally, she also sees a group of damsels, an abbot (church official), a young shepherd, or a page dressed in crimson. She sometimes sights a pair of knights riding by, though she has no loyal knight of her own to court her. Nonetheless, she enjoys her solitary weaving, though she expresses frustration with the world of shadows when she glimpses a funeral procession or a pair of newlyweds in the mirror.



Pic 1. "I hate shadows," she says. 1915

Getting through this portrayal, we will get to know that Part I of this poem bargain with the Lady of Shalott as she shows up to the exterior world, while Portion II and Part III depict the world from the Lady's point of view. In Part I, Tennyson depicts the Lady as disengaged from the rest of the world by both water and the tallness of her tower. In this way we, as well, like everybody within the poem, are denied get to the interiority of her world. Interestingly, the only people who know that she exists are those whose occupations are most diametrically opposite her own: the reapers who toil in physical labor rather than by sitting and creating works of beauty. Part II depicts the Lady's experience of detainment from her claim point of view. We learn that her alienation comes about from a mysterious revile: she is not permitted to see out on Camelot, so all her information of the world must come from the reflections and shadows in her mirror.

Tennyson's poem proceeds with the emergence of Lord Lancelot. "His presence was near / He who rode on horseback through the clutches of the barren atmosphere / The flicker of the sun through the holes of the leaves / And the light that shone on the bronze armour of the fearless Lord Lancelot with loving holiness / To her love he knelt down / Leaned on his sword like a legendary hero / His golden body shone / In the land of Shallot ... A string of jewels shone / as the arms of stars that fondle the eyes / and hung from the arms of the

sky / a ribbon of bells sang happily... The blue sky, naked from the clouds, the precious jewels that shone on the leather saddle / His hat and his feathers that stretched into the sky twisted like sharp tongues of fire / And he, as he moved away from Camelot / Like Many purple nights passing through the hanging clusters of stars in the sky / Meteors With long, white beards that streaked the sky / and Lancelot was heading for Shallot”(Alaya,1970, p.277). With emerging of Lord Lancelot, Tennyson refrains from describing outer nature and describes this zealous warrior with the characteristics of the outside world: he portrays him as the shining sun and considers the radiance of his gold armour as the source of road light. Lord Lancelot is grounded in the sun and stars, and the feathers of his hat stretched the sky to the ground. According to Alaya, Plato's analysis of the sun now seems very appropriate. In Platonic allegory, real existence is possible in the shadow of the sun, not in its reflection; Thus, the luminous characteristics of Lord Lancelot pave the way for the attraction of Lady Shallot and the finding of her true femininity in the face of the Lord. (1970, p.280) The Lord's golden forehead, its waterfall-like ridge, and its rhythmic and musical movement all create a colorful and melodic atmosphere for the Lady. It is as if the spark of love in the lady's being caused her to search for her living environment in the presence of Lord Lancelot.

In the following painting, Waterhouse depicts the scene of the Lady's attraction to the Lord. Unlike the previous image, the colours are duller and the flow of life is less tangible. The lady's house is dark to show more charm of the lady and to express the mourning environment. The house is dressed in mourning clothes, it knows that if the lady leaves, there is no hope for her to return and regain her position. The rosy dress in the previous picture has now become discoloured, distanced from the life of a social woman, and is close to death. In this painting, unlike the two philosophical dilemmas of the previous painting, we see the lady in an intermediate position. The intellectual crisis of the previous painting has now become a practical crisis; she has not yet left his environment, but she is not in her place, nature is not clear as in the previous painting, but it has not disappeared from the scene.

Window columns have limited the visibility of nature, but nature has yet to present itself. The lady has arisen from her position, but she is holding her knitting tools in her hand, and the warps of her curtain have surrounded her skirt as if her environment is making its last efforts to prevent the lady from approaching death. The presence of scissors in the lady's hand can both symbolize her position as a weaver and the possibility of her return to her knitting chair possible, as well as her courage to tear down the words and rules of a patriarchal society. The coloured yarns on the ground in the previous painting are now a symbol of mourning because the lady is likely to reject them as a symbol of masculine society. Although the lady's knitted curtain has portrayed in this painting, but they couldn't be seen clearly; It seems that if the lady leaves her environment, all her previous efforts has been wasted. It is as if the complex structure of society is disintegrating and nothing of the old achievements could be used anymore. Her departure is sheer destruction, erasing her name and marking her as an acceptable woman and leaving her environment in mourning. The only coloured yarns are the ones that are still in the lady's skirt and can be a symbol of her colourful femininity. Despite the fact that the patriarchal environment of her house is now mourning, the lady's presence is still colorful, her individuality is not mourning and her only hope is heading to her risky departure.

Whereas Part II makes reference to all the diverse sort of individuals that the Lady sees through her mirror, including the knights who “come riding two and two” (line 61), Part III centers on one specific knight who seizes the Lady's attention: Sir Lancelot. This astonishing knight is the legend of the King Arthur stories, celebrated for his illegal affair with the beautiful Queen Guinevere. He is depicted in a cluster of colors: he is a “red-cross knight”; his shield “sparkled on the yellow field”; he wears a “silver bugle”; he passes through “blue unclouded weather” and the “purple night,” and he has “coal-black curls.” He is additionally adorned in a “gemmy bridle” and other bejeweled garments, which shimmer within the light. however, in spite of the wealthy visual elements that Tennyson gives, it is the sound and not the sight of Lancelot that causes the Lady of Shalott to transgress her set boundaries: only when she listens him sing “Tirra lirra” she takes off her web and seal her fate. The heightened of the Lady's encounters in this portion of the poem is stamped by the shift from the inactive, descriptive present tense of Parts I and II to the energetic, dynamic past of Parts III and IV.

Now the poem goes to the climax of hope for the lady, which is her social fate, calamity arrives and the lady takes the path of sacrifice. "A terrible east wind blows between the earth and the sky / The faded woods break the fence / The vast river on the shore moans / And the sky full of clouds, with its short stature / Rumble over the Camelot / From the tower she went down / found a boat / and wrote on it / Lady Shallot »(Alaya, p.282). In this part of the poem, the reader realizes that the lovely nature depicted in the previous parts of the poem was not the existential excellence of the region, but was in the service of culture and society. As long as the woman is under the control of society, nature is calm and calm, but as soon as the lady starts to leave, nature too gets to be panicked and loses her delicacy. It appears that nature and culture exist separately, but nature features a lower degree than culture and serves it.



Pic 2. The lady of Shallot watching Lord Lancelot.1894

According to Rosemary Radford, it was with the spread of the concepts of "nature" and "culture" that men were allowed to detest nature. Culture presents nature as an underlying and isolated reality from humanity, instead of the core in which humanity is inseparably embedded. (Radford,1975) Ecofeminism fundamentally criticizes the classification that is subjective categories, along with the affirmation of the humiliated member in the dual elements of "culture" and "nature" of patriarchy and considers the division of nature and culture as an impossible reality. This attitude considers feminine characteristics as appropriate for creating an environmentally aware society (Enayat and Fathzadeh, 2009, p.49).

Pleasant nature is now roaring and in the service of masculine ideology; Now that the lady is going to the boat to get rid of her position through flowing water, nature is also tense and noisy. "Down the river / The night was born / And the darkness spread itself like an impudent and agile ghost / In the air / She saw terrible events / In the glass image in front of her" (Tennyson); The sun's rays have now given way to a ghostly darkness that foretells misfortunes and signals the demise of the Lady. The lady still whispers lovingly, but her whisper is not to strengthen the cluster, now her whisper is to express her freedom from the male fence. Therefore, his rhythmic whispers are now "a mournful and holy song / sometimes with a loud voice / sometimes calm and light" (Alaya,1970, p.285). The sweet melody of the lady is a song of fertility and life for ranchers and food suppliers, but for herself, it is a death knell. "The first house by the water / The song of her death whispered / her death / Lady Shallot" (Alaya, p.286).

In this part of the poem, music is the forerunner of death and the music is its underlying foreground. Not only does the patriarchal Victorian community see masculinity in the use of spontaneous elements, but the male-centered pre-Raphaelite paintings also places the soul of Lady Shallot in the hands of masculine culture and sees natural elements in the control of the lady. As the sky breaks out in rain and storm, the Lady of Shalott descends from her tower and finds a boat. She writes the words "The Lady of Shalott" around the boat's bow and looks downstream to Camelot like a prophet foreseeing his own misfortunes. In the evening, she lies down in the boat, and the stream carries her to Camelot.



Pic 3. departure of Lady Shalott

Through the portrayal as it seems the Lady of Shalott wears a snowy white robe and sings her final melody as she sails down to Camelot. She sings until her blood solidifies, her eyes obscure, and she kicks the bucket. When her watercraft sails quietly into Camelot, all the knights, masters, and ladies of Camelot rise from their corridors to observe the sight. They read her name on the bow and “cross...themselves for fear.” (line 97) Only the incredible knight Lancelot is strong enough to thrust aside the crowd, look closely at the dead maiden, and comment “She features a unique face; God in his mercy lend her grace.” (line 99)

Unlike the normal hair of the lady in pictures 1 and 2, now her hair is showered; The troubled lady's hair now announces the breaking of tradition and the emergence of individuality. “By changing the lady's policy, everything becomes different; If in the previous episodes we saw nature outside the Lady's Tower, now the Lady herself has become nature, Lady Shalott now becomes Lord Lancelot herself and moves with the flow of nature”. (Colley, 1985, p.372). The lady places herself in a setting that can sense the meaning of diversity and distinction (Colley,1985); These differences are not only effective in the intellectual and practical approach of the lady and in the flow of poetry, but can moreover be seen in Waterhouse paintings. Her dress has changed from the rosy red of the first painting to the colourlessness of the second painting and now to the white of the shroud. The contradiction in the whiteness of the lady's dress and the blackness of her life is evident in the colour of the black dress and the boat that will lead her to death.

Getting through last portrayal along with Part IV, the entire lavish color of the previous section gives way to “pale yellow” and “darkened” eyes, and the brilliance of the daylight is supplanted by a “low sky raining.” The moment the Lady sets her craftsmanship aside to see upon Lancelot, she is seized with death. The conclusion of her aesthetic confinement hence leads to the conclusion of inventiveness: “Out flew her web and floated wide” (line 114). She also loses her mirror, which had been her only access to the exterior world: “The mirror cracked from side to side” (line 115). Her turn to the exterior world hence takes off her dispossessed both of her craftsmanship protest and of the instrument of her craft and of her exceptionally life. however maybe the most noteworthy revile of all is that although she surrenders herself to the sight of Lancelot, she dies completely unappreciated by him. The poem ends with the tragic triviality of Lancelot's response to her tremendous passion: all he has to say about her is that “she has a lovely face” (line 169). Having abandoned her artistry, the Lady of Shalott becomes herself an art object; no longer can she offer her creativity, but merely a “dead-pale” beauty (line 157).

It seems that the definition of the lady of freedom and whiteness is different from the social definition of these two concepts; For the lady, whiteness can be liberation from the imposed colours of masculine culture, but at the same time, it can induce closeness to death. Contrary to the clear nature of the first image, the thickness of the trees in this painting creates a terrifying vibration; A tremor that indicates ignorance, unseen, and unpredictable futures. Scattered leaves on the water flow seem to be a deterrent that calls for the lady to stop. It can even be a symbol of the untouched way by a woman; It is as if the virginity of water vanishes as if the lady is a traveller on a forbidden journey. Unlike the sparkly and golden belt of Figure 1, the belt of Figure 3 is black, her clothes are white and black, and she has trampled the colourful carpet of social life, which is very similar to her knitted curtain. The lady is alive, but her destined death is clear in this painting.

Tennyson, Waterhouse, and the readers and viewers of their works anticipate the death of femininity with the departure of the Lady and the bubbling of nature and feel the bitter end with all their being.

6. Conclusion

In "*Silent Spring*," Carson tells the story of a village in the United States. A village full of colours, animals, flowers and trees, which in each season was full of the pulsations of the earth and full of the pleasure of cold and heat and the pleasant change of beauty, always welcomed passers-by and the full-blown nature. Until the village became a living space for the first group of people. Man polluted pristine nature with his ambitions and endangered not only the beauty of the village but also his health and that of his generation. From the pleasant roads and fertile land of that area, nothing was left but burnt grass and the smell of disease. Carson says this is a fictional story, but thousands of regions in the United States and elsewhere in the world are suffering from this imaginary tragedy (Carson, 2002,). Man, today lives in the heart of this imaginary tragedy, enjoys its tranquillity and sees its catastrophes as natural. Tennyson and Waterhouse have fondly played with these concepts, and with their penetrating words and soulful design, they have shown the masculine stability of society, the sacrifice of female individuality, and the bloodshed of the earth. The lady of Waterhouse painting and Tennyson's poetry has woven her curtain with limited scope and unconsciously. Perhaps the time has come today for us as civilized human beings to consciously weave the role of our lives while preserving the precious heritage of humanity, which is the very essence of human existence and the true essence of nature. perhaps the art of weaving of lady was in contradiction with her real life, perhaps Tennyson expressed his poetic mission metaphorically and far away from everyday realities, perhaps Waterhouse used his brush to paint the patriarchal road, but contemporary man deserves a better life by promoting interdisciplinary approaches and remove the borders between art and reality, individual originality and social personality, desire and expectation, protection and domination of nature, women and culture with the color of honesty and awareness and become the forerunner of all human integrity.

Bringing the main point out of above analysis much of the poem's charm stems from its sense of mystery and elusiveness; of course, these aspects also complicate the task of analysis. That said, most scholars understand "The Lady of Shalott" to be about the conflict between art and life. The Lady, who weaves her enchantment web and sings her tune in a farther tower, can be seen to speak to the pensive craftsman confined from the flurry and action of lifestyle. The moment she sets her craftsmanship aside to look down on the genuine world, a revile comes upon her and she meets her appalling death. The lyric hence captures the struggle between an artist's wish for social association and his/her questions about whether such a commitment is reasonable for someone devoted to craftsmanship. The poem may too express a more individual dilemma for Tennyson as a particular craftsman: where he felt a commitment to look for subject matter exterior the world of his claim intellect and his own immediate experiences to comment on politics, history, or a more general human



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