

1 speak she
expresses her dismay
with only



**ASSIGN
BUSTER**

Tennyson, Alfred. "The Works of Alfred Lord Tennyson." The lady of Shallot. Wordsworth Editions; New edition edition (5 July 1994) Due to a curse disallowing her to leave the tower or look out of the window, Tennyson demonstrates the Lady of Shallot's entrapment of which understandably impinges her freedom. To add to this, The Lady of Shallot inhabits in an isolated tower, in an isolated village town whereby if she were to seek freedom she would still be alone and entering a derelict area.

Within the poem, Tennyson repeats the words ' Camelot' (The Lady of Shallot, 1. 5) And ' Shallot' (The Lady of Shallot, 1. 9) to emphasise the isolation of the lady within her remote tower in a remote town and creates comparisons between the two towns; one where there is so much life, contrasting with Shallot; a town of silence and loneliness where she is isolated from Camelot.

The lady of Shallot further demonstrates her limited freedom through her limited speech, Tennyson arguably attempts to give the impression of being unworthy of describing her own life. Furthermore, when she is allowed to speak she expresses her dismay with only being allowed to look out the window, exclaiming to be ' half sick of shadows' (The Lady of Shallot, 2. 71) Tennyson's 'Lady of Shallot' centres on the entrapment of a lady due to a curse foreboding her to look out of the window. Firstly, Tennyson portrays the lady as unscathed by the curse as she weaves her tapestry happily, however, the happy impression changes throughout the poem, as the lady desires to both look and be outside and thus demonstrating the feeling of isolation. Consequently, Tennyson portrays how impingements on freedom, resulting in both physical and mental entrapment, of which will always

endtragically. Tennyson demonstrates how the Lady of Shallot's surroundings act as an impingement, her curse acts as an impingement and the psychological isolation physically and emotionally act as an impingement on her freedom. The quotation within the question 'we are not free to follow our own devices, you and I' appears to be very fitting with regards to a plethora of Victorian poems and texts, whereby through some restraining factors, several protagonists experience impingements on their freedom.

The authors and their texts explored within this essay incorporate the theme of freedom or so to speak, lack of, and display impingements on freedom in a plethora of ways. For instance, in the 'Lady of Shallot', Tennyson discusses the entrapment of the protagonist due to a curse and consequently, she suffers from physical impingement within the tower and psychological distress due to her entrapment, thus acting as an impingement on freedom. Similarly, Tennyson's 'Mariana' again displays psychological impingement as she is trapped in her thoughts, Tennyson further focuses on how Mariana's obsession with the absence of her love additionally impinges her freedom.

Rosetti's 'The Blessed Damozel', takes a different approach when responding to impingements as his protagonist is in heaven, thus the main impingement on her freedom is being trapped in heaven whilst her lover remains on Earth. The final Victorian author discussed is Hopkins's 'God Grandeur', who contrasts with the previous two authors by implying that whilst factors can cause bother, it simply cannot refrain freedom, thus explores the idea that life cannot be impinged. He supports this theory by exclaiming that life and nature cannot be impinged.