

## The negative psychological effects of waiting in Tennyson's Mariana

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[mohammedrwimi@yahoo.com](mailto:mohammedrwimi@yahoo.com)**Abstract:**

The obvious definition of waiting is staying for a particular time, for a specific reason, and in anticipation of something. But the character of Mariana in Tennyson's poem represents a novel form of waiting in poetry; she awaited something unexpected. The Victorians were very interested in studying the mind, and this interest was shown by the rise of the "Psychological School of Poetry" in the 1800s. Alfred Lord Tennyson is one of the essential poets in that school, interested in mental disorders. This study is going to examine how hard it is to wait in Tennyson's Mariana, how Mariana's sense is deteriorating by using different modes of representation such as temporal, auditory, and visual, and how she had a degradation in her psyche. This study also aims to demonstrate that the external portrayal of the landscape around Mariana reveals her inner mental state; in other words, the correlation between Mariana's psychological condition and her surroundings in the poem by means of Mariana's subjective perception. This paper concludes that the visual of rot and blight symbolizes the progressive psychological decline of Mariana's character; the immediate shock and disgust in creating a sense of melancholy may slowly kill her. In addition, by this poem, Tennyson attempts to show that Mariana's misery and suffering are connected to the Victorian era; as a woman in the Victorian age, she had limited options

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**Introduction:**

Waiting is a term that can have various meanings; most poets borrow the form or meaning of the concept of waiting in some way, whether directly or indirectly, openly or covertly. Therefore, in Mariana, it is clear that waiting is part of the poet's vision; he employs Mariana to stay in her room and wait for her absent lover from the window of her room. Moreover in some other poems, such as "Trance of Waiting" by Sri Aurobindo (1890-92), "Waiting for the Barbarians" by C.P. Cavafy (1904), "Waiting" by Faith Wilding (1974), "In The Waiting Room" by Elizabeth Bishop (1976), and "Waiting for the Terrorists" by Richard Connell (2003) (Morton, 2013, p. 129). Mariana is the only character in this poem. Her circumstances in the poem force her to stay alone and wait for a man who would never appear (Butler, 2017, p. 3). Although the word "waiting" does not appear in any direct context in any of Tennyson's Mariana, the concept, images, and symbols of waiting are present in virtually every one of the poem's stanzas. Some authors describe waiting as a prison, and the imagery employed by the poet accentuates the dominance that provides an explanation that Mariana was a prisoner for her miserable thoughts and harsh traditions (Al-Rahid & Mayyahi, 2017, pp. 213-214). Lamentation is another impulse in the poem of Tennyson when she repeats in each stanza, "He cometh not," so it remains a moan (Bloom, July 2010).

Almost People may feel the emotional pain of being alone at some point. The damage can be short-lived and superficial, or it can be sudden and severe, like when a spouse or close friend dies. Humans are, after all, social creatures. When asked what makes them happiest, most people say that love, intimacy, and social connections are more important than wealth, fame, or physical health.

Social isolation is just as bad for your health as high blood pressure, not getting enough exercise, being overweight, or smoking. Isolation can cause a chain reaction of changes in the body that makes you age faster. Loneliness changes how people act, and their stress hormones, immune systems, and hearts work. Over time, these physiological changes may make millions of people die younger than they should. In other words, feeling isolated from the community or important people in your life can negatively affect your behaviour, body, and mind. For more explanation, some researchers use a psychological test called the UCLA Loneliness Scale. It is a list of twenty questions that focus on the relationship between the person and society to figure out how lonely a person is. The questions are based on what you know and how most community members feel. When people are said to be "high in loneliness," it means that their relationship with society is not good. Unfortunately, Mariana was very lonely; she left with the illusion of waiting; there was no connection with her. The UCLA Loneliness Scale would be very negative if applied to Mariana's situation. (Cacioppo & Patrick, 2008, p. 5). The British critic Olivia Laing studied loneliness and creativity in 2016. In her book "The Lonely City: Adventures in the Art of Being Alone," Laing observes that feelings of isolation and depression, whether internal or external, always affect character development. Loneliness is hard to admit and classify. It can run deep in a person's fiber, like depression. It can be temporary, surfacing after a loss, breakup, or social circle change. Loneliness is pathologies, like despair, melancholy, and restlessness. Statements like this link to the assumption that we are meant to be partnered; otherwise, loneliness is a mental ailment. "How do we live, if we're not intimately engaged with another human being?" (Laing, 2016, pp. 4-5).

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What would happen to a person's mind if they moved away from people and into a remote area? Is it always true that being alone helps you figure out who you are? Different things, like religious beliefs or other choices, can lead someone to decide to withdraw. Plato and Aristotle said that being alone is a great way to learn about yourself and the world around you. In the Judeo-Christian tradition, being alone is linked to being in the desert or an empty and wild place. This makes it the perfect place for spiritual cleansing. Michel de Montaigne and Petrarch, two Renaissance thinkers, said that detachment and sociality go hand in hand. Montaigne particularly emphasised that solitude is a manner to qualify a person for participating in society. According to Adam Smith and David Hume, two philosophers from the Age of Enlightenment, the psychological effects can be harmful to the person. They say that separation could be bad for society as a whole. Moreover, some other intellectuals from the eighteenth century said that being alone makes people's egos bigger and keeps them from being able to judge the behaviour of others accurately (Osińska, 2022, p. 75).

A woman in Victorian times had restricted alternatives, such as becoming a housewife, laborer, or servant; her choices were constrained by the restrictions that were prevalent during that time period. When Mariana was waiting for her lover or spouse, she was unable to do anything; she was required to stay at home and simply wait since, according to the beliefs of the Victorians of the time, women were considered to be domestic creatures (Butler, 2017, p. 2). Tennyson showed in his poem that Mariana's misery and suffering are connected to the Victorian era. The fact that she cannot fulfill her tasks or chores due to the absence of her spouse or lover directly correlates to this period. As a consequence of this, the psychological aspect, which represents unbounded patience, was the root cause of the physical breakdown, which is evidence that the waiting will carry on for an indefinite amount of time. The poet uses his one-of-a-kind strategy, which alludes to the poem's mood, which is about coming to terms with Mariana's precarious circumstances. The readers can apprehend that Mariana is in a gloomy mood, and the poem's tone may also be mournful. The connotations of depression, agony, melancholy, coldness, and inactivity are distributed throughout the poem; these concepts represent numerous aspects of Mariana's feelings (Eagleton, 2007, p. 116).

Once again, the relation between the psyche and conduct, the absence of Mariana's lover, and the circumstance that led her to stay at that shack would reflect her behavior. Thus, the craze is the inevitable result of unlimited patience and waiting. Because Mariana had to wait so long for her lover, it affected her thoughts and behavior. To put it another way, the wait influenced her personality

and behavior; at times, she appeared to be a love-struck and sentimental young woman, while at other times, she appeared to be a foolish or mad person. (Fairhurst & Perry, 2009, p. 242). Throughout all epilogues, we can note that waiting with the hopeless is the consequence of all stanzas. Moreover, Tennyson explicates how Mariana loses hope of change when she sleeps in several scenes; she seems to be forlorn (Cameron, 2021).

This paper aims to talk about how waiting changed Mariana's mental/psycho to be entirely negative. In his work "Mariana," Tennyson combines psychology and poetry to show how the main character's mind falls apart. As the poem goes on, Tennyson uses a different image to show how Mariana's mind slowly falls apart. For example, he uses colors, silence, despair, thoughts, crying, and a description of a barren landscape to show how Mariana's mind is falling apart. The central theme is mostly about how the only character slowly goes crazy because of the overwhelming silence and how time seems idle and pale because she focuses on being left alone. As the poem progresses, the reader may conclude that the protagonist cannot resolve the tension between her negative feelings. Moreover, it could be argued that Mariana is responsible for her psychical downfall. Undoubtedly, her stagnation and inertia eventually destroy her psyche.

## 2. About Tennyson's Mariana

Alfred Lord Tennyson's Mariana is a seven-stanza poem that is set of twelve lines each. The rhyme scheme for these lines is always ABABCDDCEFEF. Except for a few small changes, the last four lines of each stanza are the same. This is what makes a refrain. In this version, the technique sounds very strange and creepy. The content and setting of the works make them feel like prayers. Tennyson also made this poem in a form called iambic tetrameter. This means that each line has four sets of two beats, with the first beat not being emphasized and the second beat being emphasized (Baldwin, 2022).

Mariana is considered one of the earliest significant poems written by Tennyson. It is about the feelings of a lady who had everything taken away from her and was then forced to wait for her absent love in a moated grange, which served as her prison. The images of wind, shadow, and sunshine that occur in Tennyson's Mariana, a surly whole that condition makes sensitive imagination relate to the missing lover as if in an overall loss, revealing that Mariana is dissatisfied with the absence of her beloved. This displeasure is shown in the images. She has no right to choose, and there is no self-determination at any point in the poem; Mariana is sad and waiting. Both her thoughts and feelings are negative, and the waiting encapsulates all her options and rights. To put it another way, the tenets of religion, the norms of society, and the customs that prevailed in that era required her to

be patient. In her particular circumstance of Mariana, that action was the cause of her miserable existence; the physiological misery causes lead to horrible psychological consequence, which requires persistence and endurance (Fairhurst & Perry, 2009, p. 67).

The matter of isolated women is one of the major themes in Tennyson's early poetry; he capitalised on the social milieu of the Victorian era by focusing heavily on the issue of lonely ladies. There are such heroines in the early poetry of Tennyson. Some of them are lonely owing to circumstances beyond their control, such as Oenone, Mariana, Mariana in the South, the Lady of Shalott, Fatima, and Mariana. They are not lonely by choice. Some other lonely ladies in Tennyson's poetry, such as The Princess and the feminine spirit in "The Palace of Art," are purposely alone (Muhammad, 2020, p. 495).

### **3. Mariana's Character between Lord Alfred Tennyson and William Shakespeare**

The source of the name and story for Tennyson's Mariana is the play *Measure for Measure* by William Shakespeare (Fairhurst & Perry, 2009, p. 8). In addition, the major theme of this poem takes from Shakespeare's *Measure for Measure*, "Mariana in moated grange" (Collins, 2008, p. 34). In the play *Measure for Measure*, Shakespeare explains the situation and mood through a general description of the scene. Angelo rejects marriage to Mariana because she has lost her dowry; he leaves her as an isolated and sad woman without a promise of any solution (Gibbons, 2006, p. 45). Angelo was condemned because he left Mariana alone in her crisis. However, she still loved him (Ellis Geiger & Reed, 2015, p. 3) Mariana lost her dowry due to a shipwreck; Angelo broke the engagement. Despite how he has treated her, Mariana is still deeply in love with Angelo. After that, the waiting and patience of Mariana in *Measure for Measure* produce positive results. Mariana got her award for her waiting and patience when the Duke of Vienna told Angelo to marry Mariana in Act 5, Scene 1 (Lall, 2010, p. 362). Tennyson elucidates the tragic romantic component of the single character in his poem, Mariana. In this poem, Mariana's patience and waiting are shown as highly passive and harsh because they do not help her predicament; she ends the last stanza with the following declaration about the outcome:

She wept, "I am aweary, aweary,  
Oh God, that I was dead!" (Mariana, 83-84)

Tennyson highlights the image of the "moated grange" described in Shakespeare's *Measure for Measure* by describing Mariana's condition (Cash, 2011, p. 4). Both fictional works featured the same character who shared the same name and backstory and even resided on a farm that had the same description. Tennyson provided the most finely detailed imagination about her situation, surpassing even that of Mariana in Shakespeare's play.

The narrative of Tennyson's Mariana as she waits in her "moated grange" is somewhat similar to the Mariana character in that play (Fairhurst & Perry, 2009, p. 242). Tennyson aimed to raise the reader's mood closer to the "moated grange" described in Shakespeare's *Measure for Measure* by demonstrating Mariana's location and environment (Cash, 2011, p. 4). Both fictional works featured the same character who shared the same name and backstory and even resided on a farm that had the same description. Tennyson provided the most finely detailed imagination about her situation, surpassing even that of Mariana in Shakespeare's play. The narrative of Tennyson's Mariana as she waits in her "moated grange" is somewhat similar to the Mariana character in that play (Fairhurst & Perry, 2009, p. 242). Tennyson's poem utilizes the phrase "moated grange" in the eighth line of the first stanza. This phrase is identical to the name of the location in William Shakespeare's play *Measure for Measure*, which appears in the eighth line of the play. In the poem, she is a love-sick lady who is sitting at the "moated grange" waiting for her beloved to come and claim her. In the play, Mariana stays stationary in that location. She waits for her beloved, but there is no indication or signal that she is waiting for her miserable existence to an end, which is described as the "rusted nails" or "broken sheds" that can be found in the house that Tennyson created for Mariana. The horrifying state of the house is meant to convey a message to the reader, and that message alludes to everything being dead or road to death. Rust and moss would eventually kill everything they settled, including the flower, the walls, the door, the nails, the knots, and the abandoned sheds. However, the agony of waiting would prove to be Mariana's undoing and may cause her death. In contrast, Shakespeare's Mariana stills at that place and waits for her lover, without any hint or signal that is referred to horrible life as Tennyson's Mariana. Therefore, the wide difference between the two characters is that Mariana, in the play by William Shakespeare, got her lover at the end of the play. In contrast, Mariana, in Tennyson's poem, waiting for her lover forever and wishing death (Ghosh & Khandelwal, 2005, p. 353).

### **4. Discussion of the negative psychological effects.**

In his discussion of the connection between Victorian poetry and the expanding role of psychiatry, Ekbert Faas identifies Tennyson as a poet who is a member of what is known as the "Psychological School of Poetry." In so doing, Faas establishes the relationship between Victorian poetry and the growing prominence of psychiatry. Because Tennyson incorporated mental science and psychology into his poetry writings, he is a pioneer in the new merging of "mental science" and poetry. He gives this credit to Tennyson (Jakse, 2014, p. 4).

The first stanza of "Mariana" provides a great deal of information regarding the farmhouse she owns;

everything in it is dark, terrible, and silent, except for Mariana, who is still living but remaining completely quiet as the quietness had fallen over there. It seems as though everyone and everything in that scene are waiting for something to take place or for somebody to arrive; consequently, the description of the sight of waiting reflects or discloses the harshness of the condition. The moss grows and surrounds Mariana's house, and the anticipation/waiting may cause melancholy to settle over her mind and her spirit. Tennyson tried to provide a precise position, which helped the reader visualize Mariana's painful condition throughout her stay. As mentioned previously, Tennyson was a member of the "Psychological School of Poetry" and a leader of the new combination of "mental science" and poetry. Therefore, he attempts to demonstrate how the psychological effects of Mariana's melancholy move or reflect her inner self onto her home and life.

The image of "Mariana" is typically connected with the Victorian era. It was normal practice for them to create an exterior appearance that reflected the inner mind. This establishes a connection between the visible and the invisible and then shows the externalizing of the inner vision as imagination. This new imagery gives a more clinically accurate picture of melancholy, which, when merged with the literary parts of melancholy, brings out the similar themes of night and wanting to die. This dark obsession or desire for death is also linked to melancholy. Just as the blackest moss grows around Mariana's house, so does melancholy, which is laced with uncertain certainty. Once Tennyson shows how melancholy looks on the outside, the focus moves toward her mind and the house's interior.

The reader gets insight into Mariana's psychological development as the poem progresses, especially through her reaction to her surroundings. This allows the reader to better understand the subject. When viewed through the lens of the subject's desperation, the landscape takes on the appearance of a frightening character, even though a mossy pond and an abandoned farmhouse would have been typical elements of the English countryside. Because Mariana's interior thoughts are reflected in the barren environment's deterioration and isolation, she experiences unhappiness as a result of the scenery. Therefore, the poet uses those images, which are emphasizing the meaning of spiritual and physical waiting. For example, in the first line of "Mariana", the poet used "blackest", which is referred to the highest level of the dark color. The poet uses the highest preference (the blackest moss, with the thickest dark) in order to show a state of heavy depression; using a superlative for "black" and "thick", maybe he wanted to convey Marian's psychological illness to the reader's mind. Some writers used the symbolism of black color to explain tragic or disastrous events; that caused despair or

pessimism, such as "The Little Black Boy" by William Blake (1789); in that age, black people treat less than animals; Blake just used the black color, he did not use the blackest. Tennyson showed a very effective image and scene for the meaning of "blackest," "thickest dark." She only said, "My life is dreary,  
He cometh not," she said;  
She said, "I am aweary, aweary,  
I would that I were dead!" (Mariana, 9-12)

In the final four lines of the first stanza, the poet creates a powerful vision of Mariana that expounds her emotion when she is destroyed. She discusses the following aspects of her life in the moated grange: first, "the life is dreary," second, "her lover does not come," third, "she is weary," fourth, "she wants to die." In other words, if we examine her words in those four lines, we will find that she is very sad, her life is gloomy, and she hopes to die for just one cause, for her absent beloved who has not yet come, and she cannot wait longer. The extent of Mariana's mental suffering and the pressure that was put on her, particularly on a psychological level, produced the mental disorder or psychological trauma. Therefore, the monotonous life, exhaustion, and the hope to die are inevitable outcomes of endless waiting because the customs and traditions of the Victorian era required a woman to be patient and wait, specifically in the case of Mariana. It is customary to wait for an absent lover or husband, and society holds certain beliefs about women, such as the notion that she is a domestic creature. Mariana cannot interact with the ordinary community, so she has no choice except to wait and shed tears until her beloved returns. Therefore, Tennyson made a mixture of thoughts and emotions in Mariana's personality, representing the echoes of a horrible image of a psychotic in order to criticize the Victorian's moral concepts, which describe the lies of satisfaction and solidity inside a house because they all mean the social acceptability at that time.

Her tears fell with the dews at even;  
Her tears fell ere the dews were dried;  
(Mariana, 13-14)

In the first two lines of the second stanza, the poet uses anaphora\*; he repeats the word "tears" to show the continued pain of Mariana. Add to that, Mariana ends the second stanza by repeating the same three last lines of the first stanza, which means the waiting is continuing but becoming harsher.

The result of Mariana's physical waiting manifests itself in her frustration and tears, while the effect of her psychological waiting manifests itself in her spirit, her ideas, and her words. The poet shows how deep melancholia lies in her words. In the twenty-first line, Mariana declares that "The night is dismal," expressing how the extended period of sadness that she is

experiencing covers her spirit and prevents her from seeing the brightness of the stars in the night sky. Despite the tight relationship between the couple in love and the night, as in Shelley's "To Night" (1821), "the poem expresses the writer's intense love of Night and contains an invitation to her to come soon." The waiting of "Mariana" became a great symbol of any woman waiting for her lover in English poetry. Such as Elizabeth Barrett, when she writes a letter to Robert Browning, said, "I am like Mariana in the moated grange and sit listening too often to the mouse in the wainscot" (Robert & Elizabeth Barrett Barrett, 2005, p. 44). In another letter, on (11 August 1845) Barrett wrote, "Do you conjecture sometimes that I live all alone here like Mariana in the moated Grange" (Fairhurst & Perry, 2009, p. 75). In addition, Mariana's psychological situation matches the look of the moated farm, which is empty and covered in black moss. The use of words like "tears," "bats," "thickest dark," "glooming flats," and "The night is dreary" in the second stanza clearly shows a sense of decay and resignation, as if Mariana has been ignored for years. In addition, Mariana's mental state matches the look of the moated farm, which is empty and covered in black moss. Every little thing in the landscape makes the woman feel sad.

Another important visual clue that shows how Mariana's mind is deteriorating is the way colors are used to show how both nature and Mariana's mind are going bad. For example, the second stanza focuses on the fact that black is the main color in the poem. It appears to be the primary theme/color; for example, "thickest dark did trance the sky" is a description of the surrounding landscape. What's interesting is that the blackness of alchemy is the same as the decay and slow breakup of any natural substance. Notably, the heavy use of black, which is the absence of any color, can be seen as a sign of Mariana's mental decline, which is accompanied by painful loneliness and a constant feeling of sadness.

##### **5. The Repetition of Waiting, "He cometh not," in the epilogue of each stanza is a psychological collapse.**

The other main theme that may represent Mariana's psychological demise is the concern with time. The reader may notice the inevitable passage of time and the bitterness of unending waiting. Moreover, Mariana's perspective of time seems completely warped and harmful. Mariana repeats the phrase "He comes not" in every stanza. It is an agonizing cycle that expresses nothing but the constant agony associated with her loneliness. In this instance, her character is negatively impacted by her unrequited or absent love. Perhaps the result of dealing with the catastrophe is to descend into madness. Therefore, Mariana's disintegration is psychological; the poem's text never mentions her looks. The only inference the reader may make is that the protagonist's soul, not a body, collapses.

In each stanza, when Mariana describes the features of her time or life are clear and fixed, it is "dreary." She repeats different terms with the same meaning about hopelessness; she lost the taste for life; she was in an inner struggle with herself. Tennyson mentions that all changes through whole the verses were just in times, such as "night", "day", and "life", which means Mariana's life, is continuous; it was not waiting for anything. In other words, Mariana's life did not stop and wait for her lover, but it continued and left Mariana for eternal waiting; she became even more depressed. Additionally, to make a discussion about the idea of returning Mariana's lover and how she lost her hope. In this poem, Tennyson shows that the relationship between hope and waiting is an inverse relationship. As the reader, Mariana knows her lover will not come, so she must go on existing without hope of change if she can. In other words, the waiting kills Mariana's hope about returning her lover. The poet used some symbols/signs like the weariness of Mariana, gloomy weather, sad emotions, and the torment of Mariana's soul to explain the impossibility of returning her lover who never came. All these hints lead Mariana to acknowledge the loss of her hope. This is meant to indicate the relationship between waiting and hope.

Throughout the entirety of Tennyson's Mariana, it is evident that waiting and weariness are recurring themes. The pain, in addition to tiredness, in the poem repeats at the end of each stanza with the same gentle monotony of rhythm and diction, such as "dreary" and "weary," which indicates that she continues to experience weariness as well as psychological suffering. As the poem progresses, Tennyson concludes each of the poem's seven stanzas with an explanation of Mariana's psychological state, which discloses the severe deterioration of her psychic state during the poem. The first six stanzas all end with the same lines, "I would that I were dead!" except in the last stanza, Mariana has collapsed entirely "Oh God, that I were dead!" she prays as a wishing for death; she wants to flee from her intense sadness and dreary which are endless. In this stanza of the poem, the speaker shifts to describing the sparrow's chirpings, the clock's ticking and the wind. These sounds surprised and disturbed Mariana; she was worried by the variety of sounds on the roof. Moreover, the moments when the sun is covering her bedroom. The day's light enters its last moments, and the descending sun disturbs her. In this stanza, instead of saying that the "night" or the "day" or "my life" is dreary, she says that "I am very dreary." At the poem's end, Mariana proclaims that she is suffering, or, in other words, that she is unwell. She wishes to expose the psychological anguish she endured due to the prolonged wait. It is possible to consider that she has become a shattered woman on the outer as a result of the persistent absence of her beloved. On the psychological level, she

declared that she was dead, “I were dead!” she could not live her life.

The mood of Mariana’s sad situation is set by how the poem employs images. A strange and unsettling mix of images gives a feeling of deep sadness and unrealized potential. Tennyson used the modernist “objective correlative” style to create a dark atmosphere and a sense of anguish. The artistic formula of images like thatched roofs, clinking latches, blackened waters, shrieking of mice, birds singing quietly, thickest dark arouses, rusted nails, isolation, and deserted moated grange. What is more, Tennyson goes even further. He uses pictures to show how Mariana’s mind is falling apart; he adds a specific soundscape to his poem, which creates a whole universe of Mariana’s psyche.

Moreover, Mariana’s repeats the phrase “I am weary, weary” in each of the previous stanzas, but in the last stanza, Mariana breaks down and starts crying. She exhausts herself, realizing that calling gave her the only opportunity for breathing space as spiritual stability. Mariana wraps up by declaring, “I am very dreary”, as a final statement. It is possible that the reason she was crying is described in the sentence that comes after that one: “He will not come, she said.” This line makes a reference to the future, and it is possible that this is what caused her to give up hope of seeing her love again. Moreover, Mariana realize that waiting with pain, anguish, and tears for the return of her lover without any hope would be worse than death, so she gave up her life. In addition, when she realizes there is never the slightest possibility of return for psychological and mental reasons, she prays to God for the first time for assistance. She declares, “Oh God”; Mariana recognizes that her feelings as a human have been damaged. It’s because she has to endure her suffering alone.

After the psychological impacts manifested in Mariana’s behaviour, she formed a distinct opinion, felt a different emotion, and made a particular choice. It is a new result regarding her waiting for her beloved. The latest thought is a consequence of the forecast that “He will not come,” which is a new idea. Second, throughout the poem, Mariana does not say, “I am very dreary,” as she has been doing now; moreover, she weeps, which refers to a new level of feeling. Mariana ultimately chooses to turn back to God, because God is the only one who can free her from the ordeal. Since this is a brand-new choice, the reader may explore the fundamental change in Mariana’s psyche. It is good to mention that Tennyson may have used the final sentence to illustrate how desperate the situation was for women during the Victorian era and how just God could save them. Mariana informs us of three significant aspects, but she has not disclosed the most considerable aspect: whether or not she would continue to wait for her beloved.

In this sense, Mariana does not depict herself during unexpected emotional outbursts; indeed, she resembles a catatonic ghost who cannot speak for herself and merely wishes to die. She accepts her despair and terrible loneliness because she lacks the power to revolt and opposes her fate. Therefore, her psychological condition could be described as “melancholy madness.” Furthermore, the concept of quiet as a destructive power in nature throughout the poem relates to Mariana’s psychological condition. The reader may notice the pervasive silence instantly; even the flutter of the flies’ wings is audible; the mute is so intense that it is nearly intolerable. All contribute to highlighting the surrounding tranquility. One could assume that Mariana’s hypersensitivity to sounds drives her to the brink of insanity due to her estrangement from other people. Except that the only phrases she repeats are those of sorrow and want for both death and love.

Finally, it is certainly in the previous six stanzas when Mariana talks of waiting for her lover, she only says, “He cometh not.” But in the final stanza, she declares that “He will not come,” she insists on the future with the auxiliary verb “will,” which raises the question of why she has changed her thought. In the end, Mariana changes her tune to the new opinion, which is, “I am very dreary, He will not come,” She may mean that: either it is because she lost the psychic power to wait for more or an odd psychic ability led to this result. Mariana draws a gloomy inference from that result; she does not elaborate on how she came to the conclusion that he would not come back again, as if she could see into the future. Aside from that, this is the first time that Mariana delivers the hints as a prophecy for the never return of her love.

## 6. Conclusions

Alfred Lord Tennyson presented a unique model for Mariana in English poetry, although there is a similarity with the story of Mariana in Shakespeare’s Measure for Measure. The essential difference between the story of the two characters is that the life of Tennyson’s Mariana was harrowing and tragic, along with the fact that she does not achieve her purpose. After suffering and soreness, she gets a psychotic breakdown or becomes somewhat sociopathic ill. Tennyson was able to prove the existing relationship between one’s own inner psyche and his external entity; Tennyson, as a founder poet of the Psychological School of Poetry, wanted to draw an image of Mariana’s inner psyche, which had represented a mirror for her home and emotions.

On the other hand, the poet conceivably wants to focus on or shed light on the injustice of customs and traditions towards women in the Victorian era, so he explains the misery and suffering of Mariana to criticise that condition. Many critics have pointed out that the purpose of the explanation for Mariana’s nightmare is to reflect the situation of many women in that period, especially when the character of Mariana becomes a symbol for the women who are waiting for their beloved.

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