NOTES AND REFERENCES


  Sir William published a translation of the Moallakat 1770, and translated a treatise on Oriental poetry which included metrical version of Odes by Hafiz.


5  - *Memoir*, p. 396


7  - Quoted in *Memoir*, p 400


social and political problems of the age, using fairy-tale elements borrowed from the Arabian Nights. The imagery and setting of Maud was inspired by Arabic and Persian poetry. The use of Oriental imagery in this poem indicated Tennyson's maturity and control over his material. In Maud, for the first time he used Oriental imagery to convey emotional conflicts.

As we have seen, Maud showed a great indebtedness to Nizami's poem The Loves of Laila and Majnun in dramatic situation, plot, setting, imagery and characterization.

After Maud, Tennyson's attitude towards the East changed. He no longer turned to the Orient for exotic and luxurious imagery or for inspiration in expressing passionate love. To the end of Tennyson's life, however, a link with the East still remained, but it was essentially a spiritual link.
Yet do not die.

(P 117)

Dead, long dead
Long dead!
And my heart is a handful of dust,
And the wheels go over my head,
And my bones are shaken with pain,
For into a shallow grave they are thrust.

(P 98)

Tennyson's indebtedness to Nizami's *Laila and Majnun* is clearly demonstrated in the parallel passages quoted. Tennyson retains most of the important elements in Nizami's poem and uses everything he borrows to serve his poetic purposes. The influence of *Laila and Majnun* can be seen in Tennyson's use of images, in verbal echoes, in elaborate and rich description, and in the fascinating Oriental atmosphere that permeates *Maud* as a whole.

Moreover Tennyson was influenced by the *Arabian Nights* which included all the Oriental material that had always appealed to him.

*Majnun Laila*, which exerted a great influence on *Maud*, as I have attempted to prove in this study, is frequently referred to in the *Arabian Nights*. Above all, the luxurious style of Tennyson's description, the use he made of Artificial and exaggerated imagery, was undoubtedly influenced by the *Arabian Nights*.

*Maud* showed Tennyson's belief in the important role of women in society and it also treated some of the economic,
...Well I know
That hopeless wanderer, and
his cruelless woe,
Laila still on his tongue, the
Arab maid
He ceaseless seeks through
every bower and glade,
Unconscious of the world, its
bloom or bright,
Laila alone forever in his
sight.

(FP 88–89)

The two heroines die, causing an overwhelming grief
to their lovers, who both consider themselves as good as
dead:

Laila and Majnun
But vain his efforts,
Mountain, wood and plain
Soon heard the maniac's
piercing woes again;
Escaped from listening ear, and My whole soul out to thee.
watchful eye,
Lonely again in desert wild to lie

(P 49)

Maud
Always I long to creep
Into some still cavern deep,
There to weep, and weep,
and weep

(P 98)

Dead—but her spirit's now in
heaven,
Whilst I
Live, and am dead with grief—

(P 97)
Laila and Majnun
And now for a disordered mind,
What medicine can affection find?
What magic power, what human skill
To rectify the erring will? (p17)

Maud
And most of all would I flee—from the cruel madness of love
The honey of poison—flowers and all the measureless ill.

My heart is desolate—my joys are fled,
I once was laili need I more reveal? To save from some slight shame one simple girl?
Worse than a thousand maniacs now I feel:
More dark than that dark star which rules my fate,
More mad than Majnun's my distracted state ...

(p 91)
(p 67)

Both heroes seek relief or comfort in vain, both roam in the wilderness away from people with nothing but the vision of their loves:

Laila and Majnun
In fancy soon her image he beheld;
No shadowy cloud her Lucid beauty veiled...

Maud
Plagued with a flitting to and fro,
A disease, a hard mechanic ghost...

(P 12)
Both lovers are prevented from marrying their beloved ones. Maud’s family like Laila’s objected to the marriage. Both heroines were engaged. The two heroes express the same jealousy, but later they are assured of their lovers’ faithfulness:

*Laila and Majnun*  

In blooming spring a withered leaf,  
She droops in agony of grief;  
Loving her own—her only one—  

*Maud*  

And Maud is as true as a fair without, faithfulness within.  
(\( P 89 \))

Loving Majnun, and him alone; still;  
...For Laila still is true!  
What though in nuptial band united,  
Her faith, to thee, so often plighted,  
Spotless remains still firm, unbroken,  
As proved by many a mournful token.  
(\( P 63 \))  

(P 96)

Separation from their loves excites the same passionat agony and madness in the hearts of the two lovers:
And, nestling in her glossy hair,
My tenderest thoughts, my love, declare?...

And gently Whisper in her ear
This message, with an accent clear:—

"Thy form is ever in my sight,
In thought by day, in dreams by night..."

The image of renascent dust which occurs in *Maud* has more than one parallel in *Laila and Majnun*:

*Laila and Majnun*  
*Maud*

I am the dust beneath thy feet, She is coming, my own, my sweet

Though destined never more Were it ever so airy a tread, to meet.

Round her pure dust assembled old and young. Were it earth in an earthy bed; And on the sod their fragrant offerings flung; My dust would hear her and beat,

She was the rose I cherished— Had I lain for a century dead...
but a gust Of blighting wind has laid her in the dust.
But still her name was ever on Make answer, Maud my bliss
his tongue.
Maud made my Maud by that
And Laili ! Laili ! still through long loving kiss.
grove and forest rung.
(PP 18-19)

An image which is used more than once by Tennyson
is that of the trace or print of Maud’s feet. The same image
occurs in Nizami’s Laila and Majnun to express a different mood:

Laila and Majnun
The path o’er which thy feet are doomed to pass
Shows blades of swords, not harmless blades of
grass....

(PP 66)

Laila and Majnun
The path o’er which thy feet are doomed to pass
Shows blades of swords, not harmless blades of
grass....

(PP 66)

Maud
For her feet have touched the meadows
And left the daisies rosy.

(P 89)

For her feet have touched the meadows
And left the daisies rosy.

(P 89)

From the meadow your walks have left so sweet
That whenever a Marchwind sighs
He sets the jewel-print of your feet
In violets blue as your eyes....

(P 94)

A convention very popular in Oriental literature, used
both in Maud and Laila and Majnun, is The love message conveyed
through natural elements:

Laila and Majnun
‘Breeze of the morn! so fresh and sweet,
Wilt thou my blooming mistress great

Maud
Orivulet, born at the Hall,
My Maud has sent it by thee

If I read her sweet will right
And soft recline beneath the Shade,
By a delicious rose-bower made:

In that romantic neigbourhood
Agrove of palms majestic stood;
Never in Arab desert wild
A more enchanting prospect
Smiled ....
She strolls amid its varied scenes,
Its pleasant copses evergreens,
In which her wakened heart delights.
Where’re the genial zephyr sighs,
Lilies and roses near her rise:

(P 35)

The repetition of Maud’s name echoes the repetition of Laila’s name:

Laila and Majnun
His eyes all tears, his soul all flame,
Repeating still his Laili’s name, Maud, Maud, Maud, Maud,
And Laili: Laili echoed round

Dark Cedar, tho’ thy limbs have here increased,
Upon a pastoral slope as fair
And looking to the South, and fed
With honey’d rain and delicate air ....

(P 91)
Come into the garden, Maud.
I am here at the gate alone;
And the woodbine spices are wafted abroad,
And the musk of the rose is blown.

(P 94)
But the rose was awake all night for your sake, knowing your promise to me;
The lilies and roses were all awake,
They sigh’d for the dawn and thee. (P 95)

Maud
Birds in the high Hall garden
When twilight was falling
They were cryiny and call ng.

(P 89)
She was a fresh and odorous flower
Plucked by a fairy from her bower,

With heart-delighting rose-buds blooming
The welcome breeze of spring perfuming.

Whose balmy lips like rubies glow;
Sugar and milk their sweetness show.

Her robes around rich odours fling;
Sparkling with gold and gems shining.

Queen rose of the rosebud garden of girls
In gloss of satin and of pearls,
Queen lily and rose in one.

Whose balmy lips like rubies glow;
Sugar and milk their sweetness show.

Her robes around rich odours fling;
Sparkling with gold and gems shining.

Whose balmy lips like rubies glow;
Sugar and milk their sweetness show.

Her robes around rich odours fling;
Sparkling with gold and gems shining.

The groves or gardens of the beloved ones are described by means of luxurious images to create an atmosphere of beauty and pleasant fragrance:

*Laila and Majnun*  
Lalla has a “Fragrant bower”
And now they reach an emerald spot,
Besides a cool sequested grot,

*Maud*
Maud has a garden of roses
And lilies fair on a lawn;
There She walks in her state bower,

(P 30)  
(P 95)  
(P 18)  
(P 89)
Maud's hero like Majnun describes the early beauty of Maud comparing it to precious jewels and lovely flowers:

Laila and Majnun  
A lovely maid of tender years I have heard, I know not was seen:  
whence, of the singular beauty of Maud;

Her mental power an early bloom displayed...
And when her cheeks this Arab moon revealed,
A thousand hearts were won... mother, the moon-faced of all,—

(P 5–6)  

(P 83)

As matured young women the two heroines are elaborately described: Laila is described as a "blooming mistress" as a 'blushing rose' and Maud is described as a "jewel", a pearl," having a "clear cut face:

Laila and Majnun  
A treasure thou, which, Poets say,  
The heavens would gladly steal away  
Too good, too pure, on earth to stay!

(P 12)

Maud  
And dream of her beauty with tender dread,  
From the delicate Arab arch of her feet  
To the grace that, bright and light as the crest  
Of a peacock, sits on her shining head ....

Roses are her cheeks, And a rose her mouth.

(P 90)

45
With rays of better promising And the budded peaks of the wood are bow'd,
Caught, and Cuff'd by the gale:
I had fancied it would be fair.

(P 32) (PP 85,86)

Nature also reflects their happiness:

*Laila and Majnun* *Maud*

I mark the glittering pearly wave
The fountain's banks of emerald lave;

A million emeralds break from the ruby-budded lime
In the little grove where I sit-ah, where-fore cannot I be

The birds in every arbour sing Like things of the season gay, like the bountiful season bland ...

The very ravin hails the spring

(P 34) (P 84)

In both poems birds share the feelings of the heroes, and heroines are associated with beautiful flowers :

*Laila and Majnun* *Maud*

The partridge and the ring-dove raise Their joyous notes in songs of praise ...

Birds in our wood sang Ringing thro' the valleys, Maud is here, here, here, In among the lilies. (P. 84 )

Where're the genial zephyr sighs Lilies and roses near her rise...

(Pp 34, 35)

44
The two heroes are young and early distracted by love:
*Laila and Majnun*
Majnun’s father speaks of his son:
And what had drawn the sparkling moon
Of intellect from him so soon.

*Ah, what shall I be at fifty should Nature keep me alive, If I find the world so bitter When I am but twenty-five?*

(P 14)

(P 86)

Each of the heroes is a poet having the gift of delicate and sensitive perception. He sees and hears the wonderful and beautiful things only a poet can see and hear. The two poems are rich in observations of nature, images which are used to convey passion and changes of mood and motive.

In *Maud* the subtle influence of sight and sound, of dawn and twilight,... “the voice of the long sea wave as it swelled/
Now and then in the dim grey dawn”, (P 90) the call of the birds in the “high Hall garden” the spreading cedar, the breeze of the morning the “woody hollows” and valleys of Paradise mingle with and heighten the romantic love of the hero and heroine. In *Laila and Majnun* all these things are present, and Majnun’s passion and changing moods are like-wise reflected through nature imagery:

*Laila and Majnun*

The Sky, with gloomy clouds o’erspread,
At length soft showers began to shed;
And what, before, destruction seemed,

*Maud*

Morning arises stormy and pale,
No sun, but a wannish glare
In fold upon fold of hueless cloud,
the destiny of the hero, and the elaborate background against which the action takes place.

The two poems open with a tone of dissatisfaction with the world:

*Laila and Majnun*  
*Maud*

No ancestors have I to boast;  ... I am nameless and poor  
The trace of my decent is lost  ... I have neither hope nor trust;

From Adam what do I inherit? May make my heart as a milly stone, set my face as a flint

What but a sad and troubled spirit?  
Cheat, and be cheated and die—who knows? we are ashes and dust.

For human life, from oldest time,  
Is ever marked with guilt and crime  
And man, betrayer and betrayed,

Lurks like a spider in the shade,  

Both poems welcome the idea of escape

*Laila and Majnun*  
*Maud*

But, though attractive, it is known  
Were it not wise if I fled from the place and the pit and the fear?

That safety dwells in flight alone  

(P.3)  
(P 83)
I will discuss the imagery of the poem, relating it to the influence of *The Loves of Laila and Majnun* – an influence, I doubt that any of the critics who have dealt with the poet’s indebtedness to Oriental literature, mentioned.

*Laila and Majnun* is a Persian poem based on the Arabic love story of *Majnun Laila*. This Persian poem was translated into English by James Atkinson and was published by the Oriental Translation Fund in 1836. The similarities between this poem and *Maud* are very striking and suggest Tennyson’s indebtedness to it. At the time he was writing *Maud*, Tennyson was very interested in the literature of the Orient, as I have mentioned before. Furthermore, there is no doubt that he was aware of the love story of *Majnun Laila*, which is frequently referred to in the *Arabian Nights*, Moor’s “Lalla Rookh” and the writings of William Jones and W. Beckford.

Beckford wrote that the personage of Majnun and Laila were “esteemed among the Arabians as the most beautiful, chaste, and impassioned lovers”, and their amours were “celebrated with all the charms of verse in every Oriental language.” William Jones says of Nizami’s poem: The beautiful poem on the loves of Laila and Majnun by the immortal Nizami is indisputably built on true history, yet avowedly allegorical and mysterious.

By comparing *Maud* to *Laila and Majnun* we realize how much the former is indebted to the latter in imagery, mood and nature of the love described. Both poems have for heroes two lovers driven to madness through the passion of unrequited love. As a matter of fact the first title proposed for *Maud* was ‘Maud and Madness’ which echoes *Laila and Majnun*—Majnun means mad in Arabic. The main issues in both poems are the same: love and madness, the power of love on
Queen rose of rosebud garden of girls,  
Come hither, the dances are done. 
In glass of satin and glimmer of pearls, 
Queen lily and rose in one ... " 

(M.P 95)

What links the heroine even more to the Orient is the Oriental setting which surrounds her; Maud has a forbidden garden that suggests a hareem garden:
"Maud has a garden of roses  
And lilies fair on a lawn;  
there she walks in her state  
And tends upon bed and bower,  
And thither I climbed at dawn  
And stood by her garden-gate  
A lion ramps at the top,  
He is claspt by a passion-flower.  

(M.P 89).

The character of Maud's brother is reminiscent of the tyrannical rulers of the Arabian Nights. As matter of fact he is referred to as the "sultan" and as an "Oil'd and curl'd Assyrian bull. (M pp 93, 86)

Throughout the poem the imagery is very luxurious, suggesting an Oriental rather than an English landscape. Like Arabic and Persian Poetry Maud depends on the mingling of colours, scents and nature imagery for expressing its theme. Through these associations, psychological insights and aesthetic effects are conveyed. The Indebtedness of Maud to Oriental poetry has been fully treated by Killham and others.\textsuperscript{11}
The opening stanza of *Maud* introduced the hero in a very similar situation: he is lonely and almost insane, bewailing the death of his father and expressing his distrust in the world and the people. Though these incidents may be borrowed, they are stamped with Tennyson's poetic genius and made to serve his thematic purpose.

The main interest in *Maud* is really the character of the heroine who is influenced by the type of passionate, energetic and heroic women presented in the *Arabian Nights* and other Oriental literature. The exotic description of Maud's beauty with its imagery influenced by Arabic material, links *Maud* to the Orient. She is compared to Cleopatra, a character that has long appealed to Tennyson:

“What if with her sunny hair,
And smile as sunny as cold,
She meant to weave me a snare,
Of some coquettish deceit,
Cleopatra – like as of the old
To entangle me when we met ...”

(M.p. 86)

The image is used here to express the emotional conflicts in the hero's heart, in other words, it serves a psychological purpose.

In his description of Maud, Tennyson uses expressions that echo expressions used in Arabian Nights and Arabic ghazal poetry. Maud is described as having “Fed on the roses and lain on the lilies of life”, as a “milkwhite fawn” (p 85). “Roses are her cheeks, / And a rose her mouth.” (p 90) “My own heart's heart, my ownest own” (p 92). “Her feet have a delicate Arab arch.”(p 90). She is always compared to precious stones and associated with colours and breeze of flowers.
Did I hear it half in a doze
   Long since, know not where?
Did I dream it an hour ago,
   When sleep in this arm-chair?
Men were drinking together,
  "Well, if it prove a girl, the boy
   Will have plenty: So let it be"
Is it an echo of something
   Read with a boy's delight,
Viziers nodding together
   In some Arabian night? 8

Tennyson’s allusion to ‘viziers nodding together’ in Some Arabian night’ seems to link this part of the poem to the Tale of Nur Aldin Ali, where the two unmarried brothers resolve to get married and should their children prove to be of opposite sex, to marry them to each other. However, the two viziers disagree over the dowry, and Nur Al-Din leaves Cairo for Basra where he gets married and has a son. The second vizier gets a daughter and by magical intervention they meet and get married 9.

The character of Maud’s father and that of the hero’s father could have been inspired by those of Shams Al-Din and Nur Al-Din. In both the tale and the poem the fathers were partners in business that broke off because of financial problems. Moreover, Badr Al-Din Hassan, Son of Nur Al-Din has many things in common with the hero of Maud. The death of Nur Al-Din drives his son to loneliness, poverty, misery and later to madness:

  "Badr Al-Din ceased not lamenting his loss, he never mounted horse, nor attended the Divan, nor presented himself before the Sultan." 10 Later he escaped from the country.
through an unfortunate speculation, into which he had been persuaded by his wealthy neighbour, and his mother having died in poverty and wretchedness. He lives on in the old house, brooding over his misery and his father's death with which the social and economic wrongs of contemporary England become linked in his mind. The rich neighbour and his beautiful sister, Maud, to whom the hero was betrothed in childhood and who was once his playmate, came back to live in their old house. He falls in love with Maud, but is not welcomed by the brother who wants for his sister a richer and nobler husband. A duel results in which the brother is killed. The hero has to escape from the country. Maud dies and he loses his reason. In a dream he sees Maud and is encouraged and persuaded by her to act for and serve his country. After this dream he emerges from madness and finds salvation and reintegration of spirit by volunteering in the Crimean War.

The fairy-tale situation appears in an indirect manner in Maud. The childhood betrothal, Maud's forbidden garden, her brother's autocratic character which resembles that of a sultan, the risky attempts of the hero to meet Maud, and her appearance to him in a dream after her death; all these situations create a fairy-tale atmosphere through which the emotional conflicts of the hero are unfolded.

The fairy-tale elements are mostly inspired by Tennyson's readings in Oriental literature. The childhood betrothal between Maud and the hero and the accompanying allusion in the poem to the Arabian Nights is influenced by the Tale of Nur Al-Din Ali and his son Badr Al-Din Hassan. The hero of Maud in keeping with the fairy-tale atmosphere, vaguely remembers how his father and Maud's father betrothed them when she was born:
W.M Thackeray and A.W. Kinglake travelled through the Middle East and subsequently, published records of their impressions. Annotated and more accurately translated editions of Arabic and Persian literature were being published and were greatly appreciated by the Victorian readers. All these facts prove the interest of the age in the Orient and help explain Tennyson's employment of Oriental elements in expressing his theme. Moreover, "young Tennyson has been attracted to Sir William's Works and read his translations from the Sanskrit and Arabic." When Maud was published, it received hostile criticism and was attacked for the novelty of its form. Tennyson states that "the peculiarity of this poem is that different phases of passion in one person takes the place of different characters."

Nevertheless, Henry Taylor, Jowett and the Brownings spoke of the poem's merit. Jowett wrote, "No poem since Shakespeare seems to show equal power of the same kind, or equal knowledge of human nature. No modern poem contains more lines that ring in the ears of man. I do not know any verse out of Shakespeare in which the ecstasy of love soars to such a height.

Like "Locksley Hall" and the Princess, Maud reflects the problems of the age. It expresses a denunciation of contemporary social and economic wrongs discussed with friends like Charles Kingsley and F.D. Maurice. Furthermore, Tennyson continues the theme with which he dealt in the Princess, showing the importance of women's influence in society.

All this is reflected through the character of a single hero, through the description of his moods and his reactions to the tragic events of the story. The hero has been left an orphan, his father having committed suicide after running himself

36
ARABIC INFLUENCE IN TENNYSON'S

MAUD

Siba Al-Fahoom

At the time Tennyson was writing *Maud*, he was interested in the literature of the orient; he was actually "studying Persian language and discussed Oriental literature with Orientalists such as: Fitzgerald and Edward B. Cowel."¹

*Maud*, is written in a simple, Condensed style, in which the unfolding of the plot is controlled by the development of the hero’s character. This poem marks a further stage in Tennyson’s treatment of Oriental material; it reflects his skill in employing Oriental plots, imagery and narrative details for expressing political, social and psychological problems. The passionate and energetic character of the heroine illustrates two points: the Oriental influence and the contemporary problem of women’s position in society.

The borrowed Oriental elements in the poem, which will be discussed below, appear well digested and assimilated and successfully serve Tennyson’s artistic and thematic purposes. His control over these elements allows him to fulfill his duty as a Victorian prophet and instructor and his interests as an imaginative and romantic artist. Furthermore, expressing such serious contemporary problems against an Oriental background ensures the poems success and acceptance by a public greatly fascinated and interested in Eastern literature but unable to contemplate these issues in terms of their own society and culture.

*Maud* was published in 1855, when the Arabian Nights was most popular. Many Victorian writers as Eliot Warburton,