Tennyson And Personification: The Rhetoric Of Tithonus

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Lord Tennyson’s Tithonus is based on a classical fable, on myth. Aurora, the goddess of Dawn, fell in love with a handsome youth, Tithonus by name. At the request of the goddess, Zeus conferred the gift of immortality on Tithonus. The goddess, however, forgot to ask for the perpetuation of her lover’s youth and beauty. With the passage of time Tithonus grew frightfully old and enfeebled so much so that his life became insufferable. He then, requested the goddess take back her gift and let him die but Aurora was helpless, as even goddess themselves cannot recall their gifts. Throughout the Alfred Tennyson, 1st Baron Tennyson FRS (6 August 1809 – 6 October 1892) was a British poet. He was the Poet Laureate of Great Britain and Ireland during much of Queen Victoria’s reign and remains one of the most popular British poets. In 1829, Tennyson was awarded the Chancellor's Gold Medal at Cambridge for one of his first pieces, “Timbuktu”. He published his first solo collection of poems, Poems Chiefly Lyrical in 1830. “Claribel” and “Mariana”, which remain some of Tennyson’s most celebrated Tennyson further explores an isolated home through the mythical identity, ‘Tithonus’, where he alludes to the awareness of a man who is trapped inside his own world and isolated from the external. ‘Mariana’ is written as a third-person lyric, which helps the reader empathise with her fighting in a deeper context. Tennyson is again reflecting on the Victorian sense of reduction, reinforcing the quick changes that have been being made. The alliterative expression, ‘The clustered marish-mosses crept’ (collection 40) insinuates the word 'nightmarish', depicting Mariana’s position, and the personification of the moss creeping increases the morbid rhetoric and melancholic images depicting Mariana’s morose existence.