

### **Examine Pope's use of supernatural machinery in The Rape of the Lock**

In most of the famous epics, 'machinery' that consists of supernatural beings like gods and angels, play a vital role in the poems. The machinery in The Rape of the Lock comprises the sylphs led by Ariel. Pope wittily described the occupation and tasks of the sylphs in general. Pope says that the machinery in this poem is based on the Rosicrucian doctrine of spirits in which the four elements are inhabited by the sylphs, nymphs, gnomes and salamanders. The sylphs whose habitation is in the air, are the best-conditioned creatures.

The first and foremost activity of the sylphs, according to Ariel, is to guard and save the chastity of maidens and save them from falling victims to the "treacherous friends". Whenever a maiden is about to yield to a particular man, a more attractive and tempting man appears on the scene and the fashionable maiden at once shifts her heart to the new one.

Ariel and his followers were assigned humble but pleasant duty of serving the fashionable young ladies. Their functions are described humorously—such as saving the powder from being blown off from the cheeks of the ladies, preventing scents from evaporating, preparing cosmetics, teaching the ladies how and when to blush, even how to tempt the young men etc.

The machinery is present at every crucial situation of Belinda, in the poem. They attend on her when she dresses herself, plays Ombre, sips coffee etc. A gnome, named Umbriel, goes to the cave of Spleen and brings a bag full of sighs, sobs, screams and outbursts of anger, and a phial filled with fainting fits, gentle sorrows etc. all of which are released on Belinda.

The machinery of sylphs is the principal symbol of the triviality of Belinda's world. "The light militia of the lower sky" is a parody of both Homeric deities and Miltonic guardian angels. Like these they have an ambiguous status; they exist within and without the characters. By incorporating the roles of the supernatural machinery in the lives of the fashionable young ladies Pope subtly burlesques the 18<sup>th</sup> century aristocratic social convention which presumes that a coquette's amorous life is a pure game.

The machinery of sylphs in this poem is vastly superior to the allegorical personages of respective mock-epics. It allows Pope to show his awareness of the absurdities which nevertheless is charming, delightful and filled with a real poetry. The myth also allows him to suggest that the charm, in part at least, springs from the very absurdity.

The "light militia of the lower sky", increases the dramatic suspense and the depth of the story. They help to universalize the whole action.

Addison advised Pope not to add the machinery of the sylphs to the poem but Pope ignored the advice. Pope succeeded eminently in his design of introducing the element.

According to John Dennis, Pope's machinery contradicts the doctrine of the Christian religion and all sound morality. They provide no instruction and make no impression upon a sensible reader. Instead of making the action wonderful and delightful, they render it absurd, and incredible. Dennis's opinion is, however, not sound or convincing. (522)

### **The Rape of the Lock: Mock epic features**

Mock epic is a kind of poem that is written in order to ridicule an epic proper. As convention a mock epic applies the sublime literary style of an epic proper to a trivial subject-matter. The incongruity between the matter and the manner arouses the readers' comic laughter. But Pope's mock epic The Rape of the Lock does not ridicule any epic; rather it portrays the humorous indictment of the vanities and other follies and foibles of the 18<sup>th</sup> century aristocratic English society. Based on a real incident of quarrel between two families of Pope's acquaintance, the poem aims at stopping the quarrel.

**BEGINNING:** The poem begins as a classical epic does and the beginning has similarity with that of Pope's translation of the Homeric epic Iliad:

"What dire offence from am'rous causes springs,  
What mighty Contests rise from trivial Things."

**INVOCATION:** In an epic proper the poet usually invokes a god or goddess. Following the epic convention Pope invokes the heavenly muses:

"I sing— this verse to Caryll, Muse! is due;"

Here the poet deliberately avoids any particular god or goddess since he is going to deal with an 'am'rous' matter. The invocation to a god or goddess would be inappropriate to the theme.

**DIVISION:** Following the Classical tradition Pope has divided his poem; it has five cantos. Each canto has its separate flow of actions, with intimate relationship with the others. The first part deals with the morning rituals of Belinda who represents the fashionable aristocratic English young girls of the eighteenth century, and the Rosicrucian doctrine of the four spirits. The second canto describes how the Sylphs take care of Belinda; Baron's ambition; Belinda's journey by boat etc. In the third canto there is the description of the incidents at the Hampton Court and most importantly Belinda's loss of hair.

**ROLE OF THE SUPERNATURALS:** There can seldom be any epic without the supernatural elements and so is mock epic. So, Pope employs the sylphs in his poem. The sylphs take care of Belinda, try to protect her beauty and her honour. In the fourth canto there is the description of the underworld where a supernatural element reigns.

**LANGUAGE:** The language of the poem is always serious; it has employed numerous figures of speech; but in order to heighten the mock epic effect it very often uses anticlimactic phrases.

**CHARACTERS:** Usually an epic introduces innumerable characters, and the main characters belong to the upper strata of the society. But in mock epics, as in the present poem, the main characters of course have some psychological follies which make them objects of laughter.

*The Rape of the Lock* underscores the ridiculousness of a society in which people have lost all proportions of values, and a trivial matter which might be wished away is handled with epic gravity and solemnity. The society as portrayed in the poem cannot distinguish between things that matter and those that do not. The poem mocks the men and the women it portrays by showing them as unworthy of a form that suited a more heroic culture. Thus the mock-epic resembles the epic as its central concerns are serious and often moral. (528).

### **Game of Ombre**

The term 'Ombre' has come from a Spanish game of cards played by three players. Usually the people of the highest social class played this game very frequently, and it soon became very popular. The game that Pope describes in The Rape of the Lock follows the proper rules.

In the third Canto of the poem the readers come to know that Belinda's boat arrives at Hampton Court Palace, and the ladies and the gentlemen disembark to their courtly amusements. After a pleasant round of chatting and gossip, Belinda gets thirsty of fame for her wits and in order to quench her thirst she sits down with two Barons to a game of cards. They play ombre, a three-handed game of tricks and trumps, and it is described in terms of a heroic battle: the cards are troops combating on the "velvet plain" of the card-table; the cards are like the mighty soldiers. Belinda, under the watchful care of the Sylphs, begins favorably. She declares spades as trumps, and sure of success, she leads with her highest cards. Soon, however, the hand takes a turn for the worse when "to the Baron fate inclines the field": he catches her king of clubs with his queen and then leads back with his high diamonds. Belinda is in danger of being defeated, but recovers in the last trick so as to just barely win back the amount she bid. The description of the game once again arouses our comic laughter, since the sylphs in favour of Belinda sits on the cards in order to strengthen them and here also they sit on the appropriate cards, keeping in mind their social status and the status of the cards. Thus Pope indirectly argues that the aristocratic ladies are concerned about their rank even after death.

The description of the game of cards resembles that of a battle. He introduces the battle presenting Belinda and two other "Knights", ready to fight. The representation of the battle makes a point about Pope's society, because at that time all what the elite did was to play cards and gamble, which in a way were instruments for flirtation, instead of using their energy and passion and dedicating them to serious purposes.

The fact that the Queen of Hearts falls, may forecast the misery which is going to befall Belinda shortly. So, the poet might be making a connection between the card and Belinda, and suggesting that their fates are the same. In contrast to this, the victory of the King of Hearts might suggest the victory of the Baron himself at the end of the poem. He ends up doing what he wants to and, in a way, destroys everything else.

The rendering of the card game as a battle constitutes an amusing and deft narrative feat. By parodying the battle scenes of the great epic poems, Pope is suggesting that the energy and passion once applied to serious purposes is now expended on such insignificant trials as games and gambling, which often become a mere front for flirtation. (510)

### **Comment on Belinda's morning rituals/ Toilette Ceremony.**

In order to satirize the 18<sup>th</sup> century English ladies Pope uses Belinda as a representative of them. The daily routine of the ladies which is full of frivolous activities, artificialities and ostentations starts in the very beginning of the day and it is evident in Belinda's morning rituals which are, as ironically described, in the manner of a sacred rite, as if she is going to please the holy spirits. Here Pope indirectly argues that the eighteenth century English aristocratic girls were 'religious' in decoration of their bodies, rather than enrichment of their minds. Here we may recall that Belinda's morning does not mean the period from 6 O' clock to 8 or 9 O' clock but the noon time. She spent the previous night in a party and in the morning she had a dream created by Ariel, her guardian spirit in order to warn her against an impending danger. However, she got up and her eyes first fell on some love letters which she at once read and attached no importance to the emotional words in the letters from the beaux. It indicates that reading a number of love letters was her daily activity.

Then Belinda recollected the warning of Ariel and in order to prepare herself for the cosmetic battle against the men folk she went to the toilet to enrich her beauty. As she belonged to an aristocratic family, she had a handmaid named Betty to help her dress and decorate herself. Her dressing table itself was a thing of special significance. There were files of hair pins, imported comb sets, perfume, all kinds of cosmetic items etc. She seems to be going to fight a cosmic battle and so all the countries of the world have sent her their aids. She was so serious in decorating herself that Betty was in great tension. Here Pope has introduced the supernatural machinery and comments that actually not Betty but the sylphs were beautifying Belinda. In order to heighten the mock-heroic effect Pope indirectly compares the decoration of Belinda with a sacred rite. Here the cosmetics imported from various countries seem to be various weapons gifted by the countries concerned as if Belinda is going to fight a sacred battle for sake of mankind:

"Unnumber'd Treasures ope at once, and here

The various off'rings of the World at once appear."

In order to expose Belinda's ostentation of religiousness Pope uses the device of anticlimax and shows how Belinda keeps her cosmetics, love letters and Bible together: "Puffs, Powders, Patches, Bibles, Billet-doux". Belinda's hubris is revealed in a line in which Belinda is seen bending her head in respect before her own image:

"To that she bends, to that she rears her eyes."

In her morning ritual nowhere we find Belinda's effort to enrich her mind, or her engagement with any serious affair. Through the morning rituals of Belinda one may explore the frivolous inner selves of the eighteenth century ladies beneath the outward polite mannerism and the eye-soothing lustre of their exterior. So, in Belinda's toilette ceremony we find the frivolous mind of the 18<sup>th</sup> century fashionable English ladies. (519 words)

### **Rosicrucian Doctrine in The Rape of the Lock**

The Rosicrucian is an obscure occult organization that still technically exists, although to what extent any modern version is connected to the medieval manifestations of the Rosicrucian thought is a matter of debate. The Rosicrucian were supposedly established in the 15th century by a German mystic named Christian Rosenkreuz. They claimed to practise alchemy, thaumaturgy, and other occult arts through the attainment of secret knowledge and mastery of arcane rituals.

In his epistle to Mrs. Arabella Fermour Pope explains the term 'machinery', as "that part which the deities, angels, or demons are made to act in a poem". In The Rape of the Lock the part is played by the Sylphs. Pope also adds that "these machines I determined to raise on a very new and odd foundation— the Rosicrucian doctrine of spirits".

Pope says that the Rosicrucians were the people whose origin is found in a French book called "Le Comte de Gabalis" which both in its title and size is so like a novel, that many of the fair sex have read it by mistake. The doctrine says that the body of a human being, especially a lady was formed with four elements namely earth, water, fire and air. It may be compared with the Elizabethan concept of four humours namely choler, phlegm, bile and blood, and the Charvak concept of kshiti, op, tej and marut. Anyway the influences of the four elements on the body concerned are not equal; each body has its own predominant element which determines the nature of the person concerned. According to this doctrine, the four elements air, earth, water and fire are inhabited respectively by the spirits called 'Sylphs', 'Gnomes', 'Nymphs' and 'Salamanders'. The soul of a woman whose predominant element is earth becomes a gnome after death, and the gnome, or demon of Earth, delights in mischief. The Sylphs who were born out of the soul of the girls with air as the predominant element, and whose habitation is in the air, are the best-conditioned creatures imaginable. The light hearted coquettes usually have air as the predominant element. Likewise the nymphs are associated with the ladies with water as the most predominant factor; and the Salamanders grew out of the girls with fire as the most dominant element.

Since Pope was writing a mock epic and not an epic proper, it would be quite incompatible to employ the proper gods and angels, and it might even be treated blasphemous. So, in order to heighten the mock-heroic tone and chiefly in order to burlesque the follies and foibles of the eighteenth century fashionable aristocratic English ladies and yet to avoid the critical attacks as well as to delight the readers, Pope seeks the help of the supernatural elements who are held responsible for the levity of the ladies. Pope wrote the poem in the age of prose and reason when there was seldom any room for a poem for poem's sake only. So, Pope must delight and teach without compromising reason, and so he blended reality with imagination, morals with delight, and natural with supernatural, and in order to seek the help of the extra-natural he went back to the age of the Rosicrucians, and his masterly handling of the supernatural elements made it a poem par excellence. (553 words)

### **Assess The Rape of the Lock as a satire**

The Rape of the Lock is a satire on the aristocratic strata of the 18<sup>th</sup> century English society. In the words of Dryden the satirist "is no more an enemy to the offender than the physician to the patient when he prescribes harsh remedies to an inveterate disease". Pope's satire has also this corrective aim. Unlike Dryden's MacFlecknoe, The Rape of the Lock is not directed against any individual but against the follies and foibles and vices and vanities, in general, of fashionable men and women.

The Rape of the Lock is a satire mainly upon feminine frivolity. It ridicules the artificial routine life of the 18<sup>th</sup> century English ladies represented by Belinda. Their attending the parties, attracting the men-folk in order to have love offers and to turn them down, their artificial looks, manners, pastimes, beautification, and above all their ostentation are the objects of Pope's satire. Here in the poem we see Belinda sleeping on till noon and dreaming of young lovers and fashions of dress. She wakes up and then reads the love letters as it is her usual routine work. Then she directly goes to her toilette table and decorates herself as if it is a religious act. But here Belinda is not merely an individual; she is actually the representative of all the fashionable ladies.

In satirizing the young ladies the role of the sylphs is very important. The aristocratic ladies had their maids who helped them dress. But Pope here engages the supernatural elements in order to heighten the mock heroic effect. He argues that actually the sylphs in the person of Betty assisted Belinda. They selected the proper items from the Indian glowing gems and protected the Arabian perfume in a box and helped Belinda use it. The speckled and white comb was also given to her by the sylphs. Thus they assisted her select the appropriate items. Then when Belinda's dress was complete some set the head, some divided the hair, some folded the sleeves in proper way and some other plaited the gown so that Belinda looked more beautiful. The toilette scene is included in order to showcase the riches as well as the pomp of the aristocrats.

The young men of the age are also Pope's objects of satire. They very often were refused; yet they ran after the ladies and they looked not for a fair mind but fair face. A fair face could make them forget the follies of the ladies concerned:

"If to her share some female errors fall

Look at her face and you forget them all."

The contemporary politics and politicians are satirized in the description of the Hampton court where the British statesmen and politicians used to come in order to give Queen Anne counsel but actually they engaged in discussing trivial matters and even scandal mongering.

In the poem the contemporary judicial system is also satirized:

"The hungry judges soon the sentence sign,

And wretches hang that jury-men may dine".

Thus Pope's poem The Rape of the Lock is a unique specimen of societal satire. (512 words).

### **What does Ariel say to Belinda? What are the other roles of the sylphs?**

Ariel is the guardian sylph of Belinda.

In Canto-1 of The Rape of the Lock Ariel appears in the morning dream of Belinda. He says that the sylphs protect the honour of the ladies in the parties and public places and it was his duty to protect hers. He forbade her to fall in love with an earthly lover because she was an important lady protected by thousands of sylphs. At last Ariel warned that he had seen in the clear mirror of the air that something dangerous was going to happen to her before the sunset but could not know where, when and how it would happen but probably from man and so he advised her to beware of everything but most beware of men.

The guardian sylph not only makes the above prophesy but also holds a meeting with other sylphs, and assigns them duties in order to protect Belinda's honour. He also warns them that if they neglect the duties they will be given severe punishments and he makes them understand the nature of punishments.

Over the boat the sylphs were present as guards of Belinda; in the Hampton Court they helped Belinda win the game of ombre and even at the time of taking coffee they helped her. Before the Baron's attempt to cut of the hair lock they tried their best to warn her and even at the time of cutting it a sylph sat between the two blades of the scissors. Thus in the poem the sylphs play the role of the supernatural machinery as in an epic proper. (309 words)

### **Character of Belinda in The Rape of the Lock**

The character of Belinda is based upon on the historical Arabella Fermor, who was offended by Lord Petre. Having a fashionable name meaning "lovely to behold" Belinda is the central character in Alexander Pope's mock heroic poem The Rape of the Lock. Pope has portrayed the character of Belinda as a mixed and complicated one rather than a mere type.

Pope describes the routine life of the 18<sup>th</sup> century English aristocratic fashionable ladies by portraying the character of Belinda who used to spend almost the whole night at parties, by singing, dancing and ogling, get up at the noon time, keep a maidservant solely of her own, worship the cosmetic power rather than the cosmic power, who considered the death of the husband and of the lapdog to be of same importance.

Introduced as a paragon of female charm Belinda is described as the brightest fair, the fairest of mortals. She is the cynosure in the parties, parks, box offices, and her smile pleases all around her: "Belinda smiled, and all the world was gay."

Towards the very beginning of the poem Pope exaggeratingly compares her with the Sun:

"Sol through white curtains shot a timorous ray,  
And open'd those eyes that must eclipse the day."

Belinda's locks of hair on her ivory-neck were the most attractive parts which she kept "to the destruction of mankind".

Belinda claimed to be a devout Christian and as an emblem of her genuine Christianity she wore a cross which was more decorative than religious and which tempted even the infidels and the Jews to kiss. Pretending to be an embodiment of grace and sweetness she could easily cover up her flirtation and faults:

"If to her share some female errors fall  
Look on her face, and you'll forget 'em all."

Belinda's fake divinity is seen in her toilet scene; she worships at the shrine of beauty; actually she worships herself:

"A heavenly image in the glass appears,  
To that she bends, to that her eyes she rears."

She keeps the Bible, her beautification ingredients and love letters on the same dressing table. Thus her spiritual exercises and emblems have been transformed into a coquette's self- display and self- adoration.

The foppish dandies at the Hampton Court were almost hypnotized with Belinda's charms and seemingly amiable personality and so were ready to surrender to her:

"Favours to none, to all she smiles extends  
Oft she rejects, but never once offends."

Belinda was a girl of flesh and blood and naturally she wanted to fall in love; this is why Ariel saw "An earthly lover lurking at her heart."

Belinda undoubtedly possesses a superb skill in playing the game of ombre, but has a childish temperament; she becomes too quickly joyous and too quickly depressed.

Basically, Belinda is a model and more specifically represents the fashionable, aristocratic ladies of Pope's age, with no serious concern with life and were engrossed in dance and gaiety. In fact, Belinda's fall indicates the decadence of her class. (499 words)

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The young men of the age are also Pope's objects of satire. They very often were refused; yet they ran after the ladies and they did not look for a fair mind but fair face. A fair face could make them forget the follies of the ladies concerned.

The contemporary politics and politicians are satirized in the description of the Hampton court where the British statesmen and politicians used to come in order to give Queen Anne counsel but actually they engaged in discussing trivia matters and even scandal mongering.

In the poem the contemporary judicial system is also satirized:

"The hungry judges soon the sentence sign,  
And wretches hang that jurymen may dine".

Thus Pope's poem The Rape of the Lock is a unique specimen of social satire. (351 words).

### **10. Comment on Belinda's morning rituals/ Toilet.**

In order to satirize the 18<sup>th</sup> century English ladies Pope uses Belinda as a representative of them. The daily routine of the ladies which is full of frivolous activities, artificialities and ostentations starts in the very beginning of the day and it is evident in Belinda's morning rituals which are ironically in the manner of a sacred rite in order to please the holy power. Here we may recall that Belinda's morning does not mean the period from 6 O' clock to 8 or 9 O' clock but the noon time. She spent the previous night in a party and in the morning she had a dream created by Ariel, her guardian spirit in order to warn her against an impending danger. However she got up and her eyes first fell on some love letters which she at once read and attached no importance to the emotional words of the beaux. It indicates that to read a number of love letters was her daily activity.

Then Belinda recollected the warning of Ariel and in order to prepare herself for the cosmetic battle against the men folk she went to the toilet to enrich her beauty. As she belonged to an aristocratic family, she had a handmaid named Betty to help her decorate herself dress. Her dressing table itself was a thing of special significance. There were files of hair pins, imported comb sets, perfume, all kinds of cosmetic items etc. It seems that she was going to fight a cosmic battle and so all the countries of the world have sent her their offerings. She was so serious in decorating herself that Betty was in great tension. Here Pope has introduced the supernatural machinery and comments that actually not Betty but they were beautifying Belinda,

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In her morning ritual nowhere we find Belinda's effort to enrich neither her mind nor her engagement with any serious affair. So in Belinda's morning ritual we find the frivolous mind of the 18<sup>th</sup> century fashionable English ladies. (332 words)

### 11. What does Ariel say to Belinda? What are the other roles of the sylphs?

In Canto-1 of The Rape of the Lock Ariel appears in the morning dream of Belinda. He explained to her the Rosicrucian doctrine of the four spirits. He also described the activities of the spirits especially the sylphs. He reminded her of the knowledge imparted to them by the nurses and the priests and made her believe in the sylphs. He also added that the sylphs protect the honour of the ladies in the parties and public places and it was his duty to protect hers. He forbade her to fall in love with an earthly lover because she was an important lady protected by thousands of sylphs. At last Ariel warned that he had seen in the clear mirror of the air that something dangerous was going to happen to her before the sunset but could not know where, when and how it would happen but probably from man and so he advised her to beware of everything but most beware of men.

The guardian sylph not only makes the above prophesy but holds a meeting with other sylphs and assign them duties in order to protect Belinda's honour. He also warns them that if they neglect the duties they will be given severe punishments and he makes them understand the nature of punishments.

Over the boat the sylphs were present as guards of Belinda; in the Hampton Court they helped Belinda win the game of ombre and even at the time of taking coffee they helped her. Before the Baron's attempt to cut of the hair lock they tried their best to inform her and even at the time of cutting it a sylph sat between the two blades of the scissors. Thus in the poem the sylphs play the role of the supernatural machinery as in an epic proper. (309 words)

### 12. Comment on Pope's use of satire in The Rape of the Lock.

The Rape of the Lock is a satire on the aristocratic strata of the 18<sup>th</sup> century English society. In the language of Dryden a the satirist "is no more an enemy to the offender than the physician to the patient when he prescribes harsh remedies to an inveterate disease". Pope's satire has also this corrective aim. Unlike Dryden's MacFlecknoe, The Rape of the Lock is not directed against any individual but against the follies and foibles and vanities in general of fashionable men and women.

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### HOW DO THE SYLPHS HELP BELINDA DRESS?/ Comment on Belinda's morning rituals

In The Rape of the Lock the role of the sylphs is very important. Their role starts with helping Belinda dress herself. The mortal people think that Belinda was assisted by her handmaid Betty whom they can see. But actually the sylphs in the person of Betty assisted her. They selected the proper item from the Indian glowing gems and protected the Arabian perfume from a box and helped Belinda use it. The "speckled and white" comb was also given to her by the sylphs. Thus they assisted her select the appropriate items. Then when Belinda's dress was complete some set the head, some divided the hair, some folded the sleeve in proper way and some others plaited the gown so that Belinda looked more beautiful. Thus the sylphs helped Belinda dress herself.

A great work of art is always the most typical product of its own time. It reflects the life of its age in itself. Without any doubt "The Rape of the Lock" is a great work of art and the toilette ceremony of Belinda reflects the social and cultural life of her time. "The Rape of the Lock" is concerned with the aristocratic society and presents a charming picture of the society as well as of the aristocracy of the 18<sup>th</sup> century English society, which was a newly formed class. (223)

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A great work of art is always the most typical product of its own time. It reflects the life of its age in itself. If it fails to do so, it will also fail to be universal in its appeal.

Without any doubt "The Rape of the Lock" is a great work of art and it reflects the social and cultural life of its time. "The Rape of the Lock" is concerned with the aristocratic society and presents a charming picture of it. The aristocracy of the 18<sup>th</sup> century English society was a newly formed class. The aristocratic people were primarily urban with easy flow of money from trade and commerce. They spent their time in idle gossips, back biting, playing games of cards, and in frivolities of sex and love games. Sex intrigues and courting lies at the parties were their chief hobbies. Being free from the problems of earning their bread they were living a fashion crazy life. The "Rape of Lock" is a mirror of such a kind of society.

Lord Peter and Belinda are representative figures of that society. The details of the daily routine of the gentle men and women are given in an entertaining way. They raise from the luxurious beds at 12'O clock in the noon and it was done by the licking of the lap dogs.

The strayed life of the women is clear from their toilet ceremony. The ladies used to spend more time on applying beauty products to them than anything else. Belinda's preparation at the dressing table is not only ironic and amusing but meaningful too. For many of them like Belinda, dressing table was sacred place like the place of worship. Pope gives minute details of the ladies constant concern for enhancing their beauty effect with artificial means. They undertake great pains to make their hair curly. They were more anxious to win the heart of the choicest beaus . For that purpose, they spent hours at dressing table and

dance and play games of cards with gentlemen of their own choice.



In other words, these ladies were devoid of any real moral sense or any real meaningful purpose in life. To them, husbands were no more important than lap dogs. The death of husbands affected them only as much as the death of lap dogs or breaking of china jars. For them reputation was all, but honour was almost equal to nothing. Loss of chastity was not a serious matter for them. To them church meant nothing but to miss a ball was a serious issue for them.

Gentlemen of that age were also not better than ladies. They were chiefly concerned with getting richer and carrying on sexual adventures with fashion crazy ladies. Lord Peter is a real portrait of the youth of that age. For them all time was a leisure time. To them love letters were more sacred than the Bible. Flirtation with the young ladies was both their hobbies and

vacations. Lord Peter's sense of victory and triumph at the cutting of Belinda's lock of hair is symbolic of the shallowness, triviality and emptiness of the youth of the contemporary aristocratic class. Their most favorite games were games of playing cards, symbolic of futility and laziness.

Pope also presents the picture of other classes of the society of his time. Among people of other classes are the judges, the merchants and others. Judges did not take their job seriously, nor were the jury-men careful and patient about their responsibility. The judges and jury-men act impatiently and care more for their meal rather than cases. The merchants were also concerned with making money at the exchange.

Pope also gives satirical remark at the coffee-drinking habit of the age, which was regarded as the sign of aristocratic fashion.

To sum up it can be said, such a wasteful kind of life was led by the fashionable people of Pope's time. Undoubtedly, Pope has given a realist picture of his age but in a bit satirical way. Though, it does not give a complete picture of Pope's age, yet it presents a real picture of one particular class of his time, aristocratic class, and here its completeness is beyond any doubt.