POETRY

II

كلية التربية بقنا

POETRY2

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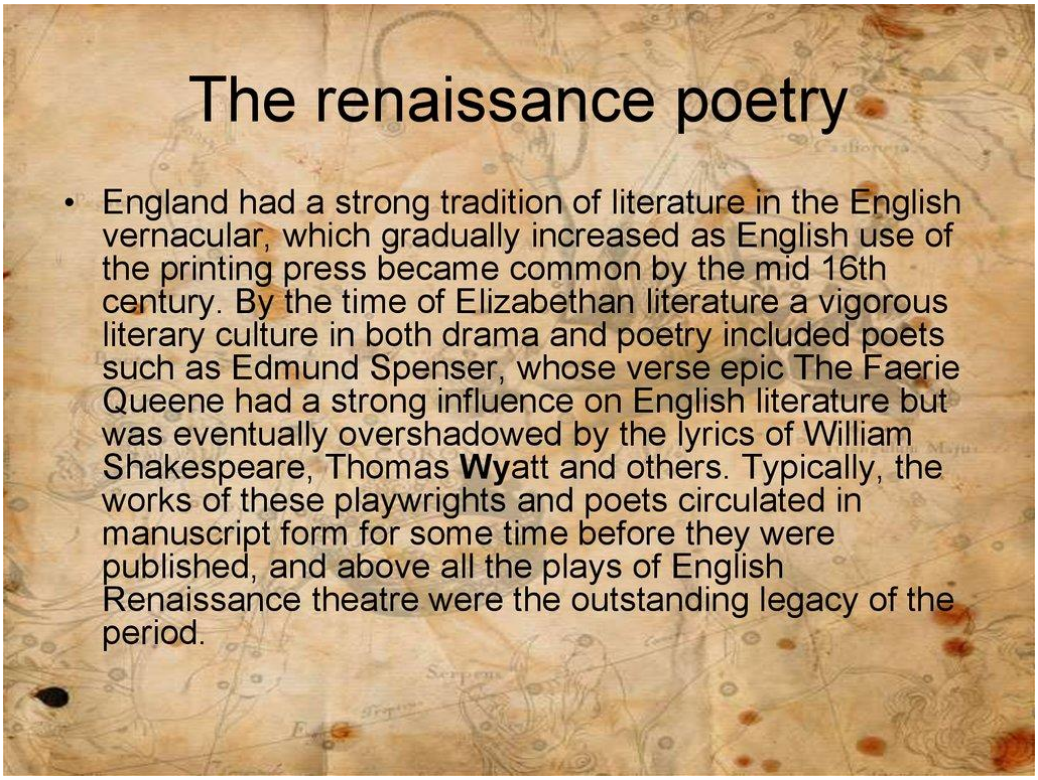
16TH AND 17TH

CENTURIES

POETRY

Introduction



THE RENAISSANCE

A golden age of English literature commenced in 1485 and lasted until 1660. Malory's Le morte d'Arthur was among the first works to be printed by William Caxton, who introduced the printing press

to England in 1476. From that time on, readership was vastly multiplied. The growth of the middle class, the continuing development of trade, the new character and thoroughness of education for laypeople and not only clergy, the centralization of power and of much intellectual life in the court of the Tudor and Stuart monarchs, and the widening horizons of exploration gave a fundamental new impetus and direction to literature.

The English Renaissance Poetry

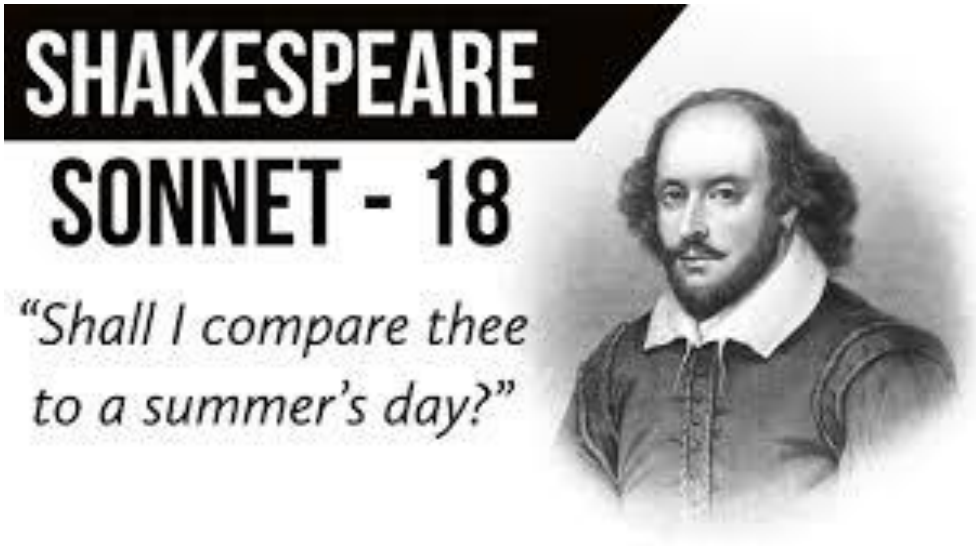
Poetry of the Renaissance period tended to contain elements truer to the poet than those which had been seen earlier in poetry. The Renaissance poets tended to raise up the importance of their own native vernacular (pulling away from the classical

Latin). These poets also tended to focus upon ironic and satirical situations found in life. The most famous Renaissance poets of this period were Christopher Marlowe and William Shakespeare.

The English Renaissance, the age of William Shakespeare, Christopher Marlowe, Sir Philip Sidney, Ben Jonson, John Donne, and John Milton, was one of the most brilliant periods in Western literary history for **the production of great poetry**.

English Renaissance poetry is customarily divided chronologically in two ways. Scholars distinguish between either the 16th and 17th centuries, or between Tudor (1485–1603) and Stuart (1603–1649) periods. The division between Tudor and Stuart poetry is useful, for instance, in tracing

how different poetic concerns, such as satire and religious poetry, challenged sonnet and epic. It helps account for how a growing insistence on "strong lines" of condensed poetic thought found expression in both the measured Augustan style of Ben Jonson and John Donne's mannered wit.



" SONNET 18":

SHALL I COMPARE THEE TO THE

SUMMER'S DAY"

Short Biography William Shakespeare

William Shakespeare (1564-1616). English poet and playwright – Shakespeare is widely considered to be the greatest writer in the English language. He wrote 38 plays and 154 sonnets.

The son of John Shakespeare and Mary Arden, he was probably educated at the King Edward VI Grammar School in Stratford, where he learned Latin and a little Greek and read the Roman dramatists. At eighteen, he married Anne Hathaway, a woman seven or eight years his senior. Together they raised two daughters: Susanna, who was born in 1583, and Judith (whose twin brother died in boyhood), born in 1585.

Shakespeare the Poet

William Shakespeare wrote 154 sonnets mostly in the 1590s. These short poems, deal with issues such as lost love. His sonnets have an enduring appeal due to his formidable skill with language and words.

While Shakespeare was regarded as the foremost dramatist of his time, evidence indicates that both he and his contemporaries looked to poetry, not playwriting, for enduring fame. Shakespeare's sonnets were composed between 1593 and 1601, though not published until 1609. That edition, *The Sonnets of Shakespeare*, consists of 154 sonnets, all written in the form of three quatrains and a couplet that is now recognized as Shakespearean. Nearly all of Shakespeare's sonnets examine the inevitable decay of time, and the immortalization of beauty and love in poetry.

In his poems and plays, Shakespeare invented thousands of words, often combining or contorting Latin, French, and native roots. His impressive expansion of the English language, according to the *Oxford English Dictionary*, includes such words as: arch-villain, birthplace, bloodsucking, courtship, dewdrop, downstairs, fanged, heartsore, hunchbacked, leapfrog, misquote, pageantry, radiance, schoolboy, stillborn, watchdog, and zany.

The poem:

"Shall I compare thee to a summer's day?"

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade

Nor lose possession of that fair thou ow'st;

Nor shall Death brag thou wander'st in his shade,

When in eternal lines to time thou growest:

So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

Summary: Sonnet 18

The speaker opens the poem with a question addressed to the beloved: “Shall I compare thee to a summer’s day?” The next eleven lines are devoted to such a comparison. In line 2, the speaker stipulates what mainly differentiates the young man from the summer’s day: he is “more lovely and more temperate.” Summer’s days tend toward extremes: they are shaken by “rough winds”; in them, the sun (“the eye of heaven”) often shines “too hot,” or too dim. And summer is fleeting: its date is too short, and it leads to the withering of autumn, as “every fair from fair sometime declines.” The final quatrain of the sonnet tells how the beloved differs from the summer in that respect: his beauty will last forever (“Thy eternal summer shall not fade...”) and never die. In the couplet, the speaker explains how the beloved’s beauty will accomplish this feat, and not perish because it is preserved in the poem, which will last forever; it will live “as long as men can breathe or eyes can see.”

Paraphrase work

Translate Shakespeare's words into moden

English language:

1- Shall I compare thee to a summer's day?

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2- Thou art more lovely and more temperate:

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3- Rough winds do shake the darling buds of May,

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4- And summer's lease hath all too short a date:

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5-Sometime too hot the eye of heaven shines,

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6- And often is his gold complexion dimm’d;

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7- And every fair from fair sometime declines,

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8-By chance or nature’s changing course

untrimm’d;

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9-But thy eternal summer shall not fade

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10-Nor lose possession of that fair thou ow'st;

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11- Nor shall Death brag thou wander’st in his shade,

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12- When in eternal lines to time thou growest:

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13- So long as men can breathe or eyes can see,

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14- So long lives this, and this gives life to thee.

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Technical Analysis

However much it might look he's praising a beloved, this poet is definitely more concerned with tooting his own horn. Really, you could sum up the poem like this: "Dear Beloved: You're better than a summer's day. But only because I can make you eternal by writing about you. Love, Shakespeare." That message is why images and symbols of time, decay, and eternity are all over this poem. Whether or not we think the beloved is actually made immortal (or just more immortal than the summer's day) is up in the air, but it's certainly what the speaker *wants* you to think.

- Line 4: This is where the speaker starts pointing to how short summer feels. Using personification and metaphor, the speaker suggests that summer has taken out a lease on the weather, which must be returned at the end of the summer. Summer is treated like a home-renter, while the weather is treated like a real-estate property.
- Lines 7-8: These lines give us the problem (everything's going to fade away) that the poet is going to work against.
- Lines 9-12: These lines are full of all sorts of figurative language, all pointing to how the speaker is going to save the beloved from the fate of fading away. The beloved's life is

described in a metaphor as a "summer," and then his or her beauty is described in another metaphor as a commodity than can be owned or owed. Death is then personified, as the overseer of the shade (a metaphor itself for an afterlife). Finally the "lines to time" are a metaphor for poetry, which will ultimately save the beloved, and "eternal" is a parallel with "eternal summer" in line 9.

- Lines 13-14: What's so interesting about these lines is that it's hard to tell whether the speaker is using figurative language or not. Does he actually mean that the poem is alive, and that it will keep the beloved alive? Well, it depends what we mean by "alive." If we read

alive scientifically, as in breathing and thinking, well then alive is definitely a metaphor. But if we read it as describing a continued existence of some kind, well then maybe he does mean it literally, since surely the poem and the beloved exist for us in some sense.

If the major question of this poem is how to become immortal, and thus more wonderful than a summer's day, the speaker's answer is poetry. For that reason, poetry takes on an inflated importance in the poem, and is attended by dramatic, powerful language.

- Line 1: This rhetorical question accomplishes a lot, including setting down the main axis of

comparison in the poem, and also implying that the speaker is only making a show of caring what we readers or the beloved actually think (since he clearly can’t care how or whether we answer him). In addition to these roles, though, the word "compare" gives this line a special charge, since it is a word that is so closely tied up with the role of poetry. If you were to try to define poetry, one thing you might say is that poets really like to compare things that are really dissimilar and show they can be connected. In a sense, then, we can read this line as "should I write a poem about you?" In that way, the speaker has already made the act of writing poetry an issue in this

poem, and, as we'll see, his answer to this question is obviously, "heck yeah I should write a poem about you, since I can make you immortal!"

- Lines 12-14: These lines are where the poet finally begins to talk about poetry more clearly. The phrase "lines to time," creates a metaphor for poetry, since poetry is lines of words set to a time, or meter. Then, using a parallel in the last two lines, he asserts that as long as humans live, his poetry will survive, and, in turn, so too will the beloved. The question, of course, is what he means by the poem giving "life" to the beloved. It's in some sense a metaphor, at least, since the poem isn't

about to perform CPR on the beloved's corpse every time the poem is read. But if "life" just means having someone think about you, then sure, the poem could give life to the beloved.

From the beginning of the poem, the speaker tries to set up a contrast between the beloved and a summer's day. He tries really hard to distinguish them, ultimately arguing that the beloved, unlike nature, will be saved by the force and permanence of his poetry. The thing is, the contrast doesn't really work, since summer, if anything, seems much more eternal than the beloved. If being written about preserves immortality, then the summer ought to be immortal because the speaker's writing about it

as well. And then there’s the fact that summer actually is, in some sense, immortal, since it returns in full force every year.

- Line 1: This is a rhetorical question, as the speaker definitely doesn’t care how or whether we answer him, and it also introduces what will be the main metaphor of the poem, as the summer’s day will be discussed using concepts more literally applicable to the beloved than to summer itself.
- Line 2: "Temperate" is a pun, since it carries two important meanings here. When applied to the beloved, it means "showing moderation or self-restraint," but when applied to the

summer’s day it means, "having mild temperatures."

- Lines 3-4: This is all personification here. Even if winds might really be able to "shake" things, and buds could be described as "darling," these are both words more often applied to human actions. The next line is a much more obvious case of personification, as summer can’t literally take out a lease on anything. Note also that this implies a metaphor of the weather as a rentable property. Also, the "darling buds" introduce an extended metaphor of plant life and the conditions needed to sustain life that runs through the rest of the poem

- Lines 5-6: There’s the apparent opposition here, in that sometimes the weather is too hot, and sometimes it’s too cold. But there’s also personification with "eye" and "complexion." What’s more, "complexion" doesn’t just mean the appearance of the face, but also had a second meaning in Shakespeare’s time, referring to someone’s general internal well-being. Note also that the plant life extended metaphor is continued in "shines" and "dimm’d," since plants need light in order to flourish.
- Line 9: Here the personification is inverted: instead of describing nature in human terms, the speaker is describing the beloved in the

terms of nature, giving him or her an "eternal summer" which could not literally apply.

- Line 11: "Shade" makes for a continuation of the plant life extended metaphor, since if you’re a plant stuck in the shade, that’s some bad news. "Shade" is also a pun, because it can mean "ghost."
- Line 12: The plant life extended metaphor is completed, as the speaker finally points out a way that plants can "grow," instead of all of these problems they faced in previous lines of the poem. Now what is this way? Well, perhaps aside from suggesting poetry, "lines to time" could also conjure up an image of plants lined up in rows in a farm. In other words,

plants need to be organized and cultivated by humans in order to survive. This works really well with the main theme in the rest of the poem: that the beloved needs to be organized and developed by the poet in order to survive.

The speaker of "Sonnet 18" is really trying to simplify nature and fate, since he's trying to hurdle over their limitations with his poetry. One way he does it is to reduce them to economic transactions – something simple, easy to understand, and most importantly, work around.

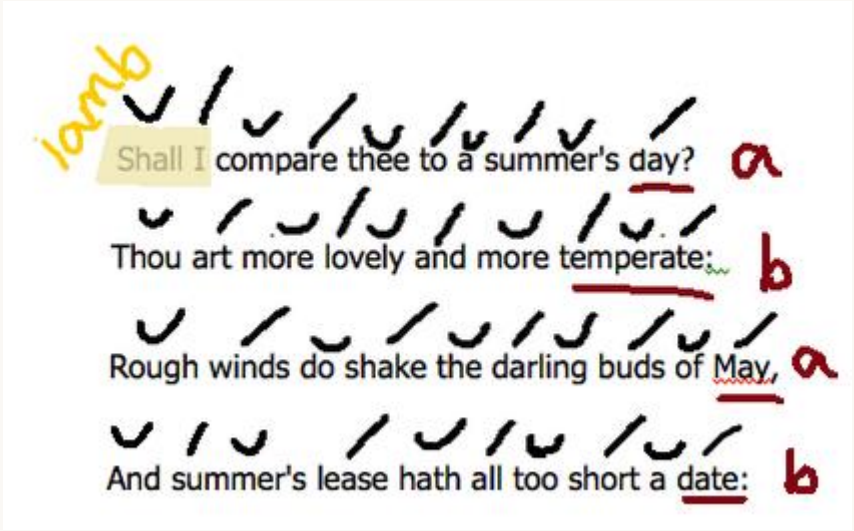
- Line 4: He describes summer as having a "lease" over the weather. This is, of course, personification, since summer couldn't hold a lease, but for the purposes of this theme, it's

also a metaphor, since the weather isn't actually a product that can be bought, sold, or rented.

- Line 10: Here the speaker jumps back into the economics lingo, using both a metaphor and a pun. The metaphor is similar to what we saw in line 4: here beauty, instead of the weather, is what can be bought, sold, and rented. But here there's also a cool pun with the word "ow'st," as it could mean both "owest" and "ownest." Either way, he's still playing with the property metaphor, but we can wonder whether the beloved's beauty is something he or she owns, or something that he or she has

only borrowed, and would have to return if not for the speaker's poetry.

FORM AND METER



A Shakespearean Sonnet in Iambic Pentameter

This is a classic Shakespearean sonnet with fourteen lines in very regular iambic pentameter. With the exception of a couple relatively strong first syllables (and even these are debatable), there are basically

no deviations from the meter. There aren't even any lines that flow over into the next line – every single line is end-stopped. There are two quatrains (groups of four lines), followed by a third quatrain in which the tone of the poem shifts a bit, which is in turn followed by a rhyming couplet (two lines) that wraps the poem up. The rhyme scheme is ABAB CDCD EFEF GG.

The form of this sonnet is also notable for being a perfect model of the Shakespearean sonnet form. Just as in older Italian sonnets by which the English sonnets (later to be called Shakespearean sonnets) were inspired, the ninth line introduces a significant change in tone or position. Here

Shakespeare switches from bashing the summer to describing the immortality of his beloved. This poem also has the uniquely English twist of a concluding rhyming couplet that partially sums up and partially redefines what came before it. In this case, the closing lines have the feel of a cute little poem of their own, making it clear that the poet's abilities were the subject of this poem all along.

Don't be fooled, though: beyond the form, this is *not* your stereotypical sonnet. The main reason is that sonnets, at least before Shakespeare was writing, were almost exclusively love poems. Certainly this poem has some of the qualities of a love poem, but, to say the least, this poem isn't just

a poet’s outpouring of love for someone else. Check out the "Love" theme for more on that.

WORK ON THE POEM

MCQ questions

- **1- Q. Shakespeare says his mistress will live on forever in his "eternal lines." What does this mean?**
  answer choices
  a. People will read about her in his poems
  b. She will die and go to heaven
  c. She will fall out of line
  d. People will know her because of her beauty
- Question 2
  Q. What does "Rough winds shake the darling buds of May" mean?
  answer choices
  a. strong winds destroy spring flowers
  b. Strong winds cannot touch the flowers
  c. Strong winds don't stand a chance against his love
- Question 3
  Q. Shakespeare's sonnet 18 compares a girl to..
  answer choices
  a. spring day
  b. summer's day
  c. nature
  d. his heartbeat
- Question 4
  Q. Which of the following is NOT criteria for a sonnet?
  a. 14 lines
  b. specific sound devices
  c. specific rhyme scheme
  d. specific rhythm
- Question 5
  Q. What is the metaphor in Sonnet 18?
  answer choices
  a. Comparing Shakespeare to his beloved

b. Comparing his beloved to a summer's day
c. Comparing Shakepeare to a summer's day
d. Comparing his beloved to time

- Question 6

Q. What poetic device is used in the following line of Sonnet 18: "Nor shall Death brag thou wanderest in his shade" (Hint: Death is bragging!)

answer choices

a. Metaphor
b. Personification
c. Hyperbole
d. Alliteration

- Question 7

Q. In Sonnet 18, the "eye of heaven" refers to the

answer choices

a. Friend's eye
b. Sky
c. Sun
d. Moon

- Question 8

Q. **What proof does the speaker offer for his assertion in Sonnet 18, that his Friend's "eternal summer shall not fade"?**

answer choices

a. The friend will live in heaven.
b. The speaker's love will prevent the friend from dying.
c. The sonnet will immortalize the friend.
d. Death will not brag after the speaker's friend dies.

- Question 9

Q. The third quatrain of the sonnet is there to

a. introduce the main theme or metaphor
b. extend the metaphor or theme
c. provide a shift, twist, or conflict

d. summarize the sonnet and leave the reader with a lasting image

- Question 10

Q. The couplet in a Shakespearean Sonnet is there to answer choices

a. explain the main theme and summarize the sonnet
b. extended the poem's metaphor
c. provide a twist or conflict
d. leave the reader with a lasting image

- Question 11

Q. In Sonnet 18, Shakespeare does all of the following except

answer choices

a. compare a persona favorably to a certain moment of the year
b. assure the person addressed of some sort of immortality
c. pay someone some very flattering compliments
d. suggest that poetry is more interesting than most people

Question 12

Q. In effect, in Sonnet 18, Shakespeare assures the person addressed that death

answer choices

a. is easily avoided and defeated
b. remains the enemy of seasons but not of youth
c. can be defeated by literary immortality
d. in a sense can be frustrated by those who die young

13- Shakespeare uses the metaphor of _____ in this sonnet.

○ spring ○ summer

○ fall ○ weather

14- Which negative characteristic does Shakespeare observe about summer in this sonnet?

a. the days can be too short
b. the days can be too cloudy
c. the days can be too hot
d. all of the above

15- Shakespeare promises his love that her beauty will never _____.

a. affect another man
b. fade
c. be like another woman's
d. grow

16- Sonnet 18 is written in —

(a) iambic trimester
(b) iambic tetrameter
(c) iambic pentameter
(d) iambic hexameter

17. Shakespeare's "Sonnet 18" follows the rhyme scheme of —

(a) abba abba cde cde

(b) abab cdcd efef gg

(c) abcd abcd efef gg

(d) abba ccdd eegf gg

18- ***The wind that blows in the summer is —***
(a) hot
(b) dry
(c) rough
(d) balmy

19- Which type of figurative language are these lines an example of?
So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

a. metaphor

b. hyperbole

c. imagery

d. personification

20- Which term refers to a figure of speech that makes a comparison between two objects by stating one thing is another?

a. personification
b. hyperbole
c. imagery
d. metaphor

FIND IN THAE POAEM

Alliteration (repetition of the same sound at the beginning of several words in a sequence):

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…….……

Assonance (repetition of similar vowel sounds, usually close together):

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…….

Anaphora (repetition of the same word at the beginning of successive clauses or verses):

……
……..

A **rhetorical question** is a question employed in order to make a point, rather than to get a real answer.

1……
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2……
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Images:

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…… (Image of……..)

2-
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…… (Image of……..)

3-

…… (Image of……..)

4-

…… (Image of……..)

5-

…… (Image of……..)

apostrophe. Apostrophe is when the speaker of the poem addresses someone who is absent, an abstract idea (e.g., love, time),

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Personification :

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Metaphor:

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Symbolism:

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ANSWER THE FOLLOWING QUESTIONS

1. Write your first thoughts about the poem.
2. In Shakespeare's day, poets often made extravagant claims about the person they loved.What extravagant claim is made at the start of this poem?
3. Why does Shakespeare then say he refutes the claim?
4..What image does Shakespeare use to demonstrate that summer weather is unpredictable?
5. What is the "eye of heaven," and why is it not constant or trustworthy?
.6. According to lines 7-8, what might happen to any kind of beauty?
.7. In the third quatrain (lines 9-12), the speaker makes a daring statement to his lover. What does he claim will never happen?
8. ..Quote the line containing an example of personification.
9. .The narrator opened the sonnet with a question about whether or not he might find an appropriate simile or metaphor to describe the person he loves. How has he answered that questions?
10. What does the final couplet mean and what does "this" refer to?

SONNET 130 WORK QUESTSTIONAIRE

Sonnet 130
by William Shakespeare

My mistress' eyes are nothing like the sun
Coral is far more red than her lips' red
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

Poem Analysis

After you read the poem, what does the literal meaning seem to be? What is happening in the poem?

Imagery

Pick out three uses of sensory details/imagery and write them below (this will most likely be a phrase or line from the poem), then explain what the poet is trying to convey with this image.

Image1:……
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Meaning:……
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Image2:……
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Meaning:……
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Image3:……
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……
Meaning:……
……
……

Figurative Language

Find at least five examples of figurative language devices (this will most likely be a phrase or line from the poem), identify it, and explain what they mean. You are looking for terms like: simile, metaphor, allusion, symbolism, personification, oxymoron, hyperbole, etc.

1- Figurative Language:
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MEANING:
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2- Figurative Language:

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MEANING:

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3- Figurative Language:

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MEANING:

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4- Figurative Language:

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MEANING:

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5- Figurative Language:

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MEANING:

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Theme

What do you think is the message of this poem? Why do you think this is the message? Give at least two reasons from the poem—these should be answers you've already written on this sheet

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Personal Response
Did you like this poem? Why/Why not?

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Need help understanding the poem? Check out any OR all of the following:

- http://www.sparknotes.com/shakespeare/shakesonnets/section9.rhtml
- http://www.shakespeare-online.com/sonnets/130detail.html
- http://www.gradesaver.com/shakespeares-sonnets/study-guide/section13/
- http://www.shmoop.com/sonnet-130/analysis.html*

II

METAPHYSICAL

POETRY

The metaphysical poetry:

Defining the metaphysical poetry:

Metaphysical (what is beyond the physical, the body or the real existence By itself, metaphysical means dealing with the relationship between spirit to matter or the ultimate nature of reality.) is a term which is generally applied to a group of 17th century poets; mainly, **John Donne, Carew**, **George Herbert**, **Richard Crawshaw**, **Henry Vaughan**, **Andrew Marvell**, **Cleveland**, **Cowley** and **Habington**.

The intensely rich literary products of this **school or movement** consist of: arresting, and original images and conceits (witty and far-fetched though analogies[1] between microcosm and macrocosm), ingenuity, employment of colloquial[2] speech, complex themes sacred and profane), keenly felt awareness of mortality, refined delicacy gracefulness and deep feeling; passion as well as wit.

[1] Analogy: comparison between two things that seem similar.
[2] Colloquial: used in informal and ordinary speech.

Metaphysical poetry (the term was invented considerably after the group flourished) is both intellectual and emotional, exploring both intellectual matters and emotional or psychological ones. It uses ordinary speech as well as terms drawn from[3] the science of the day (and scientific concepts also).

Technical devices (associated with the school are paradox and CONCEIT. Metaphysical is a poetic style where figurative language is used for producing meditative[4] poetic arguments. Love and religion were probably its **most common themes** and subject matter; these tow subjects were sometimes treated in the same style, with an address to a lover being phrased in the language of an address to God, and an address to God being phrased in the language and Style of the romantic love poem.

3 drawn from: comes from

4 Meditative: thinking deeply about something

Metaphysical poetry features elaborate conceits and surprising symbols. Donne's verse, like that of George Herbert, Andrew Marvell, and many of their contemporaries, exemplifies these traits[5]. But Donne is also a highly individual poet, and his consistently ingenious treatment of his great theme--the conflict between spiritual piety and physical carnality. It contains hard odd and unexpected ideas into very little space. Therefore, ordinary readers get perplexed at the meaning of the poetry. **The beauty of the poetry lies in its strangeness.**

<u>The Major characteristics of the metaphysical poetry:</u>

1- **Intellectuality:** Metaphysical poetry treats human experiences and emotions in terms of **analytical, intellectual** rather than **emotional** terms, frequently becoming one long reasoned argument. For instance, if the poet is discussing his love for a lady or his love for God,

[5] Trait: particular quality.

instead of saying "I love thee," offering direct emotional expression of his feelings, he will analyze his love.

2- **Leading Figurative language**: Use of **ordinary speech** mixed with puns, paradoxes and conceits (a paradoxical metaphor causing a shock to the reader by the strangeness of the objects compared; some examples: lovers and a compass, the soul and timber, the body and mind.) Comparing two things, most frequently comparing spiritual truth to physical objects. A conceit fuses disparate items and goes beyond the "normal" bounds of metaphor.

3-**Using the elements of *wit***, and originality in figures of speech.

4-Using **terminology**[6] often drawn from **science or law**

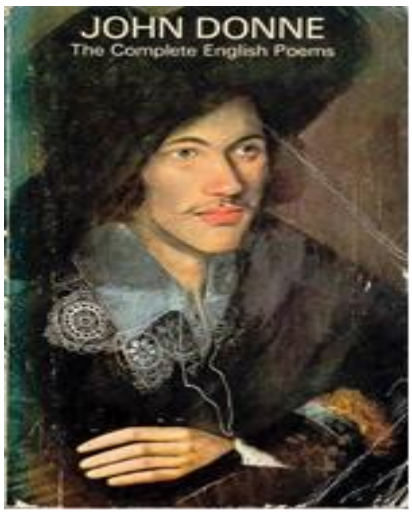
5-Often poems are presented in **the form of an argument**

6-In **love poetry**, the metaphysical poets often draw on ideas from Renaissance to show the relationship between the soul and body and the union of lovers' souls

7-They also try to show **a psychological realism**[7] when describing the tensions of love.

[6] Terminology: using terms or technical words on a particular subject, استخدام المصطلحات الفنية العلمية

John Donne



[7] Describing things as they really are/ مذهب الواقعية فى الفن و الأدب

John Donne (1572-1631)

John Donne (/ˈdʌn/ DUN) (between 24 January and 19 June 1572[1] – 31 March 1631) was an English poet, satirist, lawyer and a cleric in the Church of England. He is considered the pre-eminent representative of the metaphysical poets. His works are noted for their strong, sensual style and include sonnets, love poetry, religious poems, Latin translations, epigrams, elegies, songs, satires and sermons. His poetry is noted for its vibrancy of language and inventiveness of metaphor, especially compared to that of his contemporaries.

Donne's style is characterised by abrupt openings and various paradoxes, ironies and dislocations. These features, along with his frequent dramatic or everyday speech rhythms, his tense syntax and his tough eloquence, were both a reaction against the smoothness of conventional Elizabethan poetry and an adaptation into English of European baroque and mannerist

techniques. His early career was marked by poetry that bore immense knowledge of British society and he met that knowledge with sharp criticism. Another important theme in Donne’s poetry is the idea of true religion, something that he spent much time considering and theorising about.

He wrote secular poems as well as erotic and love poems. He is particularly famous for his mastery of metaphysical conceits. [2] Despite his great education and poetic talents, Donne lived in poverty for several years, relying heavily on wealthy friends. He spent much of the money he inherited during and after his education on womanising, literature, pastimes, and travel.

In 1601, Donne secretly married Anne More, with whom he had twelve children.[3] In 1615, he became John Donne 2 an Anglican priest, although he did not want to take Anglican orders. He did so because King James I persistently ordered it. In 1621, he was appointed the Dean of St Paul's Cathedral in

London. He also served as a member of parliament in 1601 and in 1614. Queen Elizabeth's last Parliament in 1601 In his later years, Donne's writing reflected his fear of his **inevitable death**. John Donne died in London in 1631.

John Donne!

"The Dream"

The Dream

BY JOHN DONNE

Dear love, for nothing less than thee
Would I have broke this happy dream;
It was a theme
For reason, much too strong for fantasy,
Therefore thou wak'd'st me wisely; yet
My dream thou brok'st not, but continued'st it.
Thou art so true that thoughts of thee suffice
To make dreams truths, and fables histories;
Enter these arms, for since thou thought'st it best,
Not to dream all my dream, let's act the rest.

As lightning, or a taper's light,
Thine eyes, and not thy noise wak'd me;
Yet I thought thee
(For thou lovest truth) an angel, at first sight;
But when I saw thou sawest my heart,
And knew'st my thoughts, beyond an angel's art,
When thou knew'st what I dreamt, when thou knew'st
when
Excess of joy would wake me, and cam'st then,
I must confess, it could not choose but be

Profane, to think thee any thing but thee.

Coming and staying show'd thee, thee,
But rising makes me doubt, that now
Thou art not thou.
That love is weak where fear's as strong as he;
'Tis not all spirit, pure and brave,
If mixture it of fear, shame, honour have;
Perchance as torches, which must ready be,
Men light and put out, so thou deal'st with me;
Thou cam'st to kindle, goest to come; then I
Will dream that hope again, but else would die.

The poem:

The poem, *The Dream*, is an admirable lyric that illustrates several qualities of Donne's poetry. It has been praised highly by a number of critics. This is a very abstract and intellectual poem; an yet the effect of it is anything but abstract. It is an absolutely consecutive and continuous piece of argument from the very first line to the last of the poem, and its each simile, whether phenomenal, such as lighting, taper, torches, or intellectual, such as angels, simple and compound substances, is almost inseparable from the thought it illustrates and expresses.

The pictorial element, if present at all, is at minimum: what is described is not a sight but such thoughts and feelings as the sight might be supposed to have suggested. The diction is precise and almost scientific and the words are completely uncharged with associations, not strictly relevant. There is as much of drama, imagination, feeling, sensation, experience as of intellect and logic, and this sensational or experimental element is conveyed, not by a choice of words rich in association, but by speech-rhythm, inflexion, cadence. Every line, in fact, is intensely alive. On the whole, this is one of best love poems by Donne.

Critical Analysis

Dear love, for nothing less than thee
Would I have broke this happy dream;
It was a theme
For reason, much too strong for fantasy,
Therefore thou wak'd'st me wisely; yet
My dream thou brok'st not, but continued'st it.
Thou art so true that thoughts of thee suffice
To make dreams truths, and fables histories;
Enter these arms, for since thou thought'st it best,
Not to dream all my dream, let's act the rest.

The poem, *The Dream*,by John Donne, begins in an easy, conversational style. Addressing his beloved, the poet says that he had been dreaming a dream which moved him so strongly that it could not have been merely imaginary and fanciful. As a matter of fact, it had its basis in truth and reality, for he was dreaming of her and of the pleasure of making love to her, when she arrived and interrupted his dream. It was wise for her to do so, for by her arrival his 'phantasy' has been corrected and made more reasonable. No doubt her arrival has interrupted his dream, but in a way it will continue, for now the pleasures he dreamed of have been converted into reality.

Her arrival is giving him the same pleasure as he was enjoying in his dream. One reads of such beauty only in fables, that is; imaginary stories, but she, a real, living breathing woman, has made such fabulous accounts of female beauty look real and truthful like facts of history. She is the very embodiment of all that the poets have imagined about feminine charms and perfections. The poet exhorts her to come to him and let him embrace her, so that he may enjoy in reality the pleasure which he was about to enjoy in his dream when it was interrupted by her arrival. Donne's use of hyperbole is to be noted here.

> As lightning, or a taper's light,
> Thine eyes, and not thy noise wak'd me;
> Yet I thought thee
> (For thou lovest truth) an angel, at first sight;
> But when I saw thou sawest my heart,
> And knew'st my thoughts, beyond an angel's art,
> When thou knew'st what I dreamt, when thou knew'st when
> Excess of joy would wake me, and cam'st then,
> I must confess, it could not choose but be
> Profane, to think thee anything but thee.

Continuing in the same hyperbolic vein, the poet compares the brightness of her eyes to the light of a candle or to lighting. It was not the sound made by her arrival, but the

bright and dazzling light of her eyes, that woke him up. At first he thought that it was an angel that had entered his room, for she, too, is truthful like an angel. But then the angels cannot look into the heart of a person and know his thoughts.

Only Gods can do so. As she knows his thoughts and feelings, as she can look into his heart and read his thoughts, she is not only angelic but also divine. She is a goddess much superior to angels. That she knows his thoughts and feelings is proved by the fact that she knew that he was dreaming of her, and came just at the point when the very excess of his joy would have broken his dream.

Therefore, it would be an impious act to think her to be less than a goddess. She is divine and must be worshiped and adored accordingly. Thus like a clever lawyer, Donne has given arguments after arguments to establish the point that his beloved is a goddess in human form.

> Coming and staying show'd thee, thee,
> But rising makes me doubt, that now
> Thou art not thou.
> That love is weak where fear's as strong as he;
> 'Tis not all spirit, pure and brave,

If mixture it of fear, shame, honour have;

Perchance as torches, which must ready be,

Men light and put out, so thou deal'st with me;

Thou cam'st to kindle, goest to come; then I

Will dream that hope again, but else would die.

In this last and third stanza of the poem, the poet is rather critical of his divine beloved. Her coming to his bedroom and staying there for sometime showed that she was really a divine being, not at all concerned with the opinion of the world. But her rising and getting ready to go away shows that she is false to her own divine nature. It shows that her love is not so strong as he had supposed it to be. It is mixed up with such worldly considerations as shame and fear or disgrace and loss of reputation. Such feelings are unworthy of a goddess like her.

But it is possible that she is leaving him not from a fear of loss of reputation, but from other considerations. In order to explain his point, Donne makes use of a conceit. He compares himself to a torch, and his beloved to a person who lights a torch, tests it and then extinguishes it and keeps it ready for use. Her arrival in his bedroom was intended to arouse his passions – to light the torch of his desires – and to satisfy herself that he was fully capable of satisfying her own sexual desires. Now she is going away but would soon return to make use of the torch she has lighted. He would continue to dream of her early return. It is this hope along which could make him live; without this hope he is sure to die.

TECHNICAL ANALYSIS

The Dream, by John Donne, is a poem that is filled with passionate diction, syntax, and figurative language along with a tender tone meant to convey the almost celestial feelings Donne has for his lover.

The first stanza shows a wide range of fantastical language with the intention of drawing the reader slowly and steadily into the hazy, dreamlike setting. Along with the words like ?fantasy?, ?fables? and ?dreams? come affectionate phrases that effectively show us that the poem is meant to be addressed to a lover, ?Dear love? being the most obvious example. Later on in the poem, the language shifts from drowsy and steady to more intense and complicated, yet less passionate and more doubtful. Donne?s choice in the last stanza to utilize……..

The poet wants to stand out. These four-syllable statements include ?It was a theme? and the most powerful, ?Thou art not thou?, when he initially becomes dubious of his lover?s intentions. This line, which reinforces the ambiguity of the dream-state, is also a paradox, among others.

- **Donne employs the ABBA end rhyme scheme? WHY**?

Answer: To accentuate the sudden outbursts of pleasure and overwhelming emotion,

The last line of a poem is always full of the most meaning, and Donne delivers this concluding line with a hyperbole of death and a period to signify finality: Discuss

The figurative language is a metaphysical poet?s strongest tool to convey their feelings in an arduous way. Donne compares his lover to an angel, which would be considered a religious allusion constructed during his religious phase in life, yet the almost erotic undertones imply that the poem was written in his earlier years. ?(For thou lovest truth) an angel, at first sight,?(l.14).

Donne as a Love Poet

John Donne's love poetry covers many different emotions than that of any earlier poet. It is not bookish but is rooted in his personal experiences. His experiences for love were varied and wide and so is the emotions range of his love-poetry. As is known to the poem lovers, he had love affairs with several women, some of them permanent and lasting, others only of a short duration.

Work on the poem, “The Dream”

stanza	Original Text	Meaning
1	**Dear love, for nothing less than thee Would I have broke this happy dream; It was a theme For reason, much too strong for fantasy, Therefore thou wak'd'st me wisely; yet My dream thou brok'st not, but continued'st it. Thou art so true that thoughts of thee suffice To make dreams truths, and fables histories; Enter these arms, for since thou thought'st it best, Not to dream all my dream, let's act the rest.**	
2	**As lightning, or a taper's light, Thine eyes, and not thy noise wak'd me; Yet I thought thee (For thou lovest truth) an angel, at first sight; But when I saw thou sawest my heart, And knew'st my thoughts, beyond an angel's art, When thou knew'st what I dreamt, when thou knew'st when Excess of joy would wake me, and cam'st then, I must confess, it could not choose but be Profane, to think thee any thing but thee.**	
3	**Coming and staying show'd thee, thee, But rising makes me doubt, that now Thou art not thou. That love is weak where fear's as strong as he; 'Tis not all spirit, pure and brave, If mixture it of fear, shame, honour have; Perchance as torches, which must ready be, Men light and put out, so thou deal'st with me; Thou cam'st to kindle, goest to come; then I Will dream that hope again, but else would die.**	

no	Figure of speech	Line	Meaning
1	simile	As lightning, or a taper's light,/ Thine eyes,……	He compares her eyes to the light of a candle …….
2			
3			
4			
5			
6	The rhyme scheme		
7	The rhythm		

The Canonization

বাংলা
Bengali
Lecture

CloudSchoolPro

The Canonization

For God's sake hold your tongue, and let me love,
Or chide my palsy, or my gout,
My five gray hairs, or ruined fortune flout,
With wealth your state, your mind with arts improve,
Take you a course, get you a place,
Observe his honor, or his grace,
Or the king's real, or his stampèd face
Contemplate; what you will, approve,
So you will let me love.

Alas, alas, who's injured by my love?
What merchant's ships have my sighs drowned?
Who says my tears have overflowed his ground?
When did my colds a forward spring remove?
When did the heats which my veins fill
Add one more to the plaguy bill?
Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,
Though she and I do love.

Call us what you will, we are made such by love;
Call her one, me another fly,
We're tapers too, and at our own cost die,
And we in us find the eagle and the dove.
The phœnix riddle hath more wit
By us; we two being one, are it.
So, to one neutral thing both sexes fit.
We die and rise the same, and prove
Mysterious by this love.

We can die by it, if not live by love,
And if unfit for tombs and hearse
Our legend be, it will be fit for verse;
And if no piece of chronicle we prove,
We'll build in sonnets pretty rooms;
As well a well-wrought urn becomes
The greatest ashes, as half-acre tombs,
And by these hymns, all shall approve
Us canonized for Love.

And thus invoke us: "You, whom reverend love
Made one another's hermitage;
You, to whom love was peace, that now is rage;
Who did the whole world's soul contract, and drove
Into the glasses of your eyes
(So made such mirrors, and such spies,
That they did all to you epitomize)
Countries, towns, courts: beg from above
A pattern of your love!"

The Theme

The Canonization" by John Donne is a complex piece of rhetoric, which uses persuasive and poetic techniques to manipulate readers through different understandings of the place of love within society. Beginning with the condemnation[8] of love by society, the persona establishes an argument by which means love challenges[9] conventional religion, before taking its place as religion, martyrdom, canonization and grace.

This complicated poem, spoken ostensibly to someone who disapproves of the speaker's love affair, is written in the voice of a world-wise, sardonic courtier who is nevertheless utterly caught up in his love. The poem simultaneously parodies old notions of love and coins elaborate[10] new ones, eventually[11] concluding that even if

[8] Blame لوم, ادانة , استهجان accusation
[9] Face, fight
[10] Detailed, complicated
[11] finally

the love affair is impossible in the real world, it can become legendary through poetry, and the speaker and his lover will be like saints to later generations of lovers. (Hence the title: The Canonization" refers to the process by which people are inducted into the canon of saint.

The very title can tell us a good deal about the dramatic development of the Poem. Saints are "canonized" that is, the Church declares them to be saints-because of their extraordinary exemplification of Christian love- love of God and of their fellow human beings. The saints give up the pursuit[12] of wealth, secular[13] ambitions, and everything else that might distract[14] him from God's kingdom. He does so in his desire to devote himself completely to the service of God. The lovers in this poem, so its speaker prophesies[15], will be "canonized" too,

[12] Follow, come after, chase
[13] Relating to the real life, irreligious
[14] Keep away
[15] Expecting for the future, يتنبأ

because of their superlative[16] love-though for romantic love, the love that unites a man and woman.Thus, in this poem sacred[17] love becomes a metaphor for the transcendent[18] (quality of their human love)

Summary

The speaker asks his addressee to be quiet, and let him love. If the addressee cannot hold his tongue, the speaker tells him to criticize him for other shortcomings (other than his tendency to love): his palsy, his gout, his "five grey hairs," or his ruined fortune. He admonishes the addressee to look to his own mind and his own wealth and to think of his position and copy the other nobles ("Observe his Honour, or his Grace, / Or the King's real, or his stamped face / Contemplate.") The speaker does not care what the addressee says or does, as long as he lets him love.

[16] Exceptional, good
[17] Holly, blessed by God
[18] Inspiring,

The speaker asks rhetorically, “Who’s injured by my love?” He says that his sighs have not drowned ships, his tears have not flooded land, his colds have not chilled spring, and the heat of his veins has not added to the list of those killed by the plague. Soldiers still find wars and lawyers still find litigious men, regardless of the emotions of the speaker and his lover.

The speaker tells his addressee to “Call us what you will,” for it is love that makes them so. He says that the addressee can “Call her one, me another fly,” and that they are also like candles (“tapers”), which burn by feeding upon their own selves (“and at our own cost die”). In each other, the lovers find the eagle and the dove, and together (“we two being one”) they illuminate the riddle of the phoenix, for they “die and rise the same,” just as the phoenix does—though unlike the phoenix, it is love that slays and resurrects them.

He says that they can die by love if they are not able to live by it, and if their legend is not fit "for tombs and hearse," it will be fit for poetry, and "We'll build in sonnets pretty rooms." A well-wrought urn does as much justice to a dead man's ashes as does a gigantic tomb; and by the same token, the poems about the speaker and his lover will cause them to be "canonized," admitted to the sainthood of love. All those who hear their story will invoke the lovers, saying that countries, towns, and courts "beg from above / A pattern of your love!"

The Technical Analysis of the Poem

I-Sound Techniques:

1-Form: The poem consists of **5 stanzas**, each of **9 lines**,

2- the Rhyme Scheme:

The structure of "The Canonisation" is an example of a love , and operating within considerable **Lyric[19] Rhyme.** with a scheme of ABBCDDDCAA. Such regular rhyming thereby highlighting the deep sense of **Metaphysical poetry**. This strict format.

3- rhythm and meter:

The meter of the lines varies within, tetrameter, and trimeter, and pentameter often changing various meters alternating basically on the **iambic rhythm.** This is a reflection of the **Metaphysical**, so as to be more Rhythm attempts at a more conversational[20] accessible[21] in meaning.

This **strict** structure also allows for distinct stages in the development in the persona's argument (he second stanza presents the case of the persona's argument.) A

[19] Relating to a song
[20] Informal ordinary speech
[21] Easy to get to

decision is therefore already made before the reader has heard all cases, forcing them to accept the message of the text,

4- Alliteration in "...ruined **f**ortune **f**lou"....

II- Imagery Techniques:

1- Images:

The eagle, as a conventional **image** of male strength, and the **dove**, representing female gentleness, **embodying** the elements that are connected to each bird.

Also the mythological Phoenix in: "By us, we two being one, are it, So, to one neutral[22] that (" ...dye and rise...).

2-Symbolism:

Conventional symbols of the "...Eagle and the Dove..." are used to describe the relationship within the love affair.

[22] Not male or female

3-Metaphors:

The poem be full of many **metaphors**, makes a very vivid, bright, moving **image** as we can see in the second stanza, the 'merchant ships" that can be drowned by the poet's "sighs", the lands that are covered by his "tears" , his cold that may change seasons, or the "heat in his veins" that may kill people.

4- Conceits:

second half of the forth stanza employs **conceits** when the lovers are compared to "...The greatest ashes..." and the poem which immortalizes[23] them" ...

A scientific conceit is found also in the poet's use of "...glasses..." in referring to his lover's eyes. Again, the practical scientific analogy combined with the **metaphysical** theme of love.

[23] Give them life for ever, يخلد

5- **We cannot ignore the wit hint** to the money, "his stamped face" referring to the king's face that is painted on the coins in England.

III- the Language techniques:

1- Dramatic Monologue:

The poet is addressing a friend who is not saying a word. Then by the end of the poem the poet is addressing his lover.

2- The Tone.

The repetition of words such as "die," "tomb," "hearse" can't give but a **deep sad tone** of the poem that is mixed with a clear **ironical language** beginning from the title of the poem to its last line.

Thus, we can say that "The Canonization" is one of Donne's most famous and most written-about poems.

Work on "CANNONIZATION" POEM

Q. For God's sake hold your tongue, and let me _____.

a. be
b. pass
c. love
d. dance

Q. What merchant's ships have my sighs _____?

a. sunk
b. drown'd
c. damag'd
d. wreck'd

Q. Call her one, me another _____.

e.

a. phoenix
b. two
c. fool
d. fly

Q. And if unfit for tomb or _____

a. dress
b. poem
c. grave
d. hearse

Q. Countries, towns, _____ beg from above.

a. cities
b. courts
c. schools
d. subdivisions

Q. What is the metrical base for each of the poem's lines?

a. the spondee
b. the trochee
c. the iamb
d. the you are

Q. "Let me love" represents which sonic technique?

a. assonance
b. consonance
c. alliteration
d. obliteration

Q. "We die and rise the same, and prove" represents which sonic technique?

a. resilience
b. consonance
c. alliteration
d. assonance

Q. "Though she and I do love" is written in which meter?

a. archaic thermometer
b. trochaic hexameter
c. iambic pentameter
d. iambic trimester

Q. Ending the first and last line of every stanza with the word "love" represents what poetic technique?

a. refrain
b. repetition
c. anaphora
d. Sephora

Which of the following poetic forms are mentioned in the poem?

a. haiku
b. sonnets
c. odes
d. battle raps

Q. What mythical creature is mentioned in the poem?

a. unicorn
b. honest politician
c. minotaur
d. phoenix

Q. Which of the following does the speaker offer up to be made fun of?

a. his big nose
b. his gout
c. his weak chin
d. his peanut allergy

Q. Which of the following occupations is *not* mentioned in the poem?

a. merchant
b. lawyer
c. soldier
d. publisher

Q. Which of the following is a bird mentioned in the poem?

a. hawk
b. dove
c. sparrow
d. Big Bird

The Canonization: The Theme-itization True or False

1.Which of the following poetic forms are mentioned in the poem? -> haiku

True False

2.What mythical creature is mentioned in the poem? -> phoenix

True False

3.Which of the following does the speaker offer up to be made fun of? -> his gout

True False

4.Which of the following occupations is *not* mentioned in the poem? -> publisher

True False

5.Which of the following is a bird mentioned in the poem? -> dove

True False

“The Canonization”Poetry Analysis Worksheet.

1- Who is the speaker and what is his condition? How old is he?

…….

2- To whom is he speaking?

……

3- What sort of values can we ascribe to the auditor by inference from the first stanza?

……
……
……
……

4-What values does the speaker oppose to these? How does the stanzaic pattern of the poem emphasize this value?

……
……
……
……

5.The sighs and tears, the fevers and chills, in the second stanza, were commonplace in the love poetry of Donne’s time. How does Donne make them fresh?

……
……
……
……

6-What is the speaker’s argument in this stanza? How does it begin to turn from pure defense to offense in the last three lines of the stanza?

……
……
……
……

7.How are the things to which the lovers are compared in the third stanza arranged? Does their arrangement reflect in any way the arrangement of the whole poem?

……
……
……
……

8. .Explain line 21.

……
……
……
……

9. Interpret of paraphrase lines 23-27.

……
……
……
……

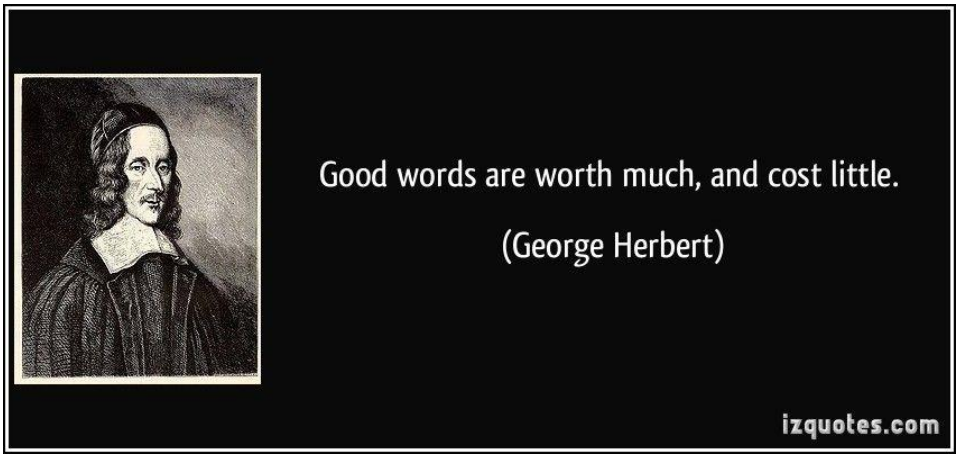
10. What status does the speaker claim for himself and his beloved in the last line of this stanza?

……
……
……
……

Essay Questions

1. Is this speaker a fan of love, or just a fan of his own relationship? How can you tell?
2. What is the best way to love, according to the speaker? Do you agree with his assessment? Why or why not?
3. What is the relationship between love and religion in this poem?
4. What is the relationship between poetry and immortality, according to this poem?
5. How would you characterize the relationship between the speaker and the person he's addressing in this poem?
6. Reflect this poem, “Canonization” John Donne‟s life
7. How this poem reflect the metaphysical movement poetry?

George Herbert



George Herbert wrote poetry in English, Greek, and Latin. His major work of English-language verse was *The Temple: Sacred Poems and Private Ejaculations.* This work was published posthumously after Herbert's death at the age of 39. The work's main section, "The Church," meditates on all that takes place in a church: prayer, devotion, doubt, suffering, but most of all, the embrace of faith. As Herbert was a priest himself, this volume can be seen to contain Herbert's own religious experience in all its forms. The volume is still valued today for its formal innovation and complex rendering of Christian faith.

George Herbert (1593-1633) is one of the greatest devotional poets in English literature; he is also associated with the Metaphysical Poets of the seventeenth century. 'Jordan (I)' is one of his most famous poems, and concerns itself with the role of poetry itself.

Jordan (I)

BY GEORGE HERBERT

Who says that fictions only and false hair
Become a verse? Is there in truth no beauty?
Is all good structure in a winding stair?
May no lines pass, except they do their duty
Not to a true, but painted chair?

Is it no verse, except enchanted groves
And sudden arbours shadow coarse-spun lines?
Must purling streams refresh a lover's loves?
Must all be veil'd, while he that reads, divines,
Catching the sense at two removes?

Shepherds are honest people; let them sing;
Riddle who list, for me, and pull for prime;
I envy no man's nightingale or spring;
Nor let them punish me with loss of rhyme,
Who plainly say, *my God, my King.*

Summary:
‘Jordan (I)’ is a poem about poetry: George Herbert takes as his theme the proper material for poetry, as well as the proper *language* for poetry. In the first stanza of ‘Jordan (I)’, Herbert asks, why is it that people consider only made-up or fictional stories and situations suitable for poetry? Why aren’t things that are true to life considered beautiful, and therefore fit material for the poet to use as well? Herbert’s image of the winding stair suggests something circuitous and indirect, the implication being that plain speech (which would be like a straightstaircase) is not considered ‘right’ for poetry: a poet always has to express himself in a winding and obscure way.

The poet, Herbert regrets, is never allowed to ‘tell it like it is’. Herbert concludes the first stanza by asking another question: are the only ‘lines’ of verse that will ‘pass’ as true poetry those that praise an imagined chair rather than a real one? (This alludes to the custom of ‘doing one’s duty’ to the king’s chair, or throne, even when the king wasn’t in it: one was expected to bow when passing the chair as a sign of respect.)

In the second stanza, Herbert names (and shames) some of the tired clichés of poetry, especially pastoral poetry: ‘enchanted groves’, ‘sudden arbours’, ‘purling streams’. Pastoral poetry was often set in an idealised version of the countryside, so Herbert’s objection to these stock features of such poetry follows and develops his objection, in the first stanza, to the notion that ‘false’ poetry is the only kind of poetry worth doing. What’s more, such stock images are often there to mask (or ‘shadow’) the

inelegant poetry written by mediocre poets (‘coarse-spun lines’). Herbert goes on to ask:

Must all be veil’d, while he that reads, divines,
Catching the sense at two removes?

In other words, why is the reader of such poetry always made to work so hard to ‘divine’ the meaning of the poem?

In the third stanza, Herbert moves from questioning to stating. It’s as if he’s set up his objections now, and wants to proceed to a solution, or analysis of ‘true’ poetry. He starts off by asserting, ‘Shepherds are honest people’, and so their lives should be written about plainly and honestly. ‘Riddle who list, for me, and pull for prime’: in other words, those poets who want to construct riddles in their poetry and write cryptically are welcome to do so, if they choose (‘list’). They’re also welcome to strive for pre-eminence in the writing of such poetry (‘pull for prime’).
But Herbert does not want to copy them and use their clichéd poetic tropes, such as nightingales or springs (streams). But, by the same token, he’d rather that such poets didn’t accuse *him* of not being a true poet (‘loss of rhyme’) simply because he speaks plainly in order to worship and pay homage to God: ‘*my God, my King*.’

Comment:

The first stanza seems to keep questions directed at the problem of the truth being direct. Anything that isn’t truth must be fancy:

Who sayes that fictions onely and false hair
Become a verse? Is there in truth no beauty?
Is all good structure in a winding stair?

May no lines passe, except they do their dutie
Not to a true, but painted chair?

"False hair" implies that beautiful verse is a mere covering-up of the past's inability to last. Truth has no such problem. What is stranger is "good structure" and what follows. Truth doesn't have "good structure?" Only Babel does ("winding stair")?

Truth doesn't consist of "lines?" No cliche sounds poetic? "Painted chair" might be a Platonic image. The form of the chair is invisible but makes the chair useful. Man rests in the chair. The paint is totally unnecessary. By implication, *words and sight* at this point are completely unnecessary.

You're wondering why I say "words" given that the poem ends with shepherds who "plainly say." Two thoughts: you don't need to know the content of a name to use it. I can ask "Who is Aristotle?" and not know a thing about Aristotle. A similar argument can hold for "My God, My King." Secondly, all words are "false hair" (they make the perishable seem lasting), grammar has structure, and one could say all prose is really just bad poetry.

If my thoughts are correct, Herbert might be leading up to a bigger question than the six he initially posed. Let's say Christianity is a myth like any other. Why should someone believe it? What about "God is love" is the truth in an overpowering way, that the details matter *precisely because* they don't? – If you say Christianity matters because of Scripture alone, to what degree is this praise of poetry? –

Herbert's speaker dare not say something so blasphemous. He's just going to imply it really, really strongly:

Is it no verse, except enchanted groves
And sudden arbours shadow course-spunne lines?
Must purling streams refresh a lovers loves?

Must all be vail'd, while he that reades, divines,
Catching the sense at two removes?

So it seems we have verse that is of pagan myth and most importantly pagan love. That verse brings us back to nature. But drop "enchanted" and you can see the "groves" have trees with "coarse-spun lines." In a way, this is what the first stanza was calling for. "Purling streams" could be about nymphs and people like Narcissus. It could also be Psalm 23. For the *practical purpose* of finding the truth, paganism doesn't get dismissed. Nature and Creation are both in question inasmuch they are verse of any sort. The real issue is how – or simply *that* – we read:

Must all be vail'd, while he that reades, divines,
Catching the sense at two removes?

"Veiled" is not a problem peculiar to verse. We live in a world of appearances. What is real and what is not is always the issue. The problem peculiar to verse is that of good reading. Good reading is in a way "divination." You take a guess at what someone means – try to read their mind – and apply it as if it were wisdom, seeing if it makes sense in the world. I know, I'm making that sound like scientific method. You know practically that it is anything but. It's more like fortune telling.

I do think Herbert was wondering where the truth of Christianity could possibly lie. That question has transformed, though. At first, it was the issue of whether truth is distinguishable from myth. It may be, but that still brings up who is reading in the first place. Questions of beauty and nature lead back to what one wants out of beauty and nature:

Shepherds are honest people; let them sing:
Riddle who list, for me, and pull for Prime:
I envie no mans nightingale or spring;
Nor let them punish me with losse of rime,
Who plainly say, My God, My King.

Herbert's speaker is no shepherd. How honest shepherds are generally is an open question. What's important is that inasmuch they are distinct from the speaker, they are "honest." They sing (themselves?). Our speaker is writing a poem. It seems he'll take on being called a liar.

Truth has dropped out as a consideration altogether. When one focuses on who wants truth, it isn't clear any of us really do. What we have are at least two sorts of people who like myth:

Riddle who list, for me, and pull for Prime:
I envie no mans nightingale or spring;

Instead of puzzling over "Riddle who list, for me, and pull for Prime" alone, I put it in context. Herbert's speaker does not envy anyone else's fancy. We know shepherds have some pagan fancies as well as part of the truth. What confuses the speaker is their "listening" and "pull for Prime." He's not clear on how they listen (don't you have to be a careful reader to listen well?) and really not clear on "pull for Prime." That can be getting a pump started – doing a lot of work for no immediate result – or trying to get a trump card to win a game outright. Herbert's speaker does acknowledge that some kind of humility is important for Christian truth:

Nor let them punish me with losse of rime,
Who plainly say, My God, My King.

But it isn't the "humility" of smashing all the idols and trying to get everyone to conform to an impression of the commandments. Herbert's poet has said the same, even plainly. What people don't like is that philosophical problems are not terribly deeply buried under their more pious concerns. God is the Word, but words inform us about beauty and nature, which reflect on truth's human aspect. There are only questions with that in mind. The

declarative last stanza is a plea for privacy of conscience in the name of humility more than a call for unified belief.

Work on the poem

Comment on the title of the poem and its implications.

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……

2- Why is the title important to one's understanding of the poem's subject? Consider that in the Bible, the river Jordan Is associated with Jesus' baptism; it is also the river that the Israelites crossed as they approached the Promised Land.

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3- In what way is this sonnet similar in theme to Sidney's "Sonnet 1?" What argument about

language, i.e. poetry, does Herbert raise and then, in the final stanza, try to answer?

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4. Is Herbert's "answer" convincing? (Consider the language and style in some of his other poems.) Why or why not?

……
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……

no	Figure of speech	Line	Meaning
1	**Rhetorical question**	***Who sayes that fictions onely and false hair Become a verse? Is there in truth no beauty?***	**……** **……**
2	**Metaphor**	*Shepherds are honest people; let them sing:*	**……** **……**
3			
4			
5			
6	**The rhyme scheme**		

7	**The rhythm**		

ANDREW MARVELL

ANDREW MARVELL was born at Winestead-in-Holderness, Yorkshire, on 31 March 1621 the son of the Rev. Andrew Marvell, and his wife Anne. When Marvell was three, the family moved to Hull as Rev. Marvell took-up the post of Master of the Charterhouse and Lecturer at Holy Trinity Church. He was educated at the Hull Grammar School, and Trinity College, Cambridge and remained until 1640 when his father died in a boating accident whilst crossing the River Humber.

When Marvell was three, the family moved to Hull as his father took-up the post of Master of the Charterhouse and Lecturer at Holy Trinity Church. He was educated at the Hull Grammar School

Marvell's poetry was overlooked for over 200 years until the mid nineteenth century when it began to be appreciated more widely. "To his Coy Mistress" is probably the best known of Marvell's poems.

To His Coy Mistress

Launch Audio in a New Window

BY ANDREW MARVELL

Had we but world enough and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.

For, lady, you deserve this state,
Nor would I love at lower rate.
    But at my back I always hear
Time's wingèd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust;
The grave's a fine and private place,
But none, I think, do there embrace.
    Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Through the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.

Summary of To His Coy Mistress

- **Popularity of "To His Coy Mistress":** The poem is a famous dramatic monologue written by Andrew Marvell, a great metaphysical poet. It was first published in 1681. The poem comprises the attempts of the speaker to convince his beloved, a mistress, to be ready to make love with him. It also talks about the transience of life and the transient nature of time. However, the popularity of the poem lies in the fact that it deals with the subject of love and immortality of life.
- **"To His Coy Mistress" As a Representative of Destructive Time:** As the poem is about a shy mistress, the speaker says that life is not endless and that she should not be shy or hesitant. He asks her to spend all the days of their life together. He talks about her physical beauty and says if time allows him, he will admire every feature of her body before reaching her heart. He also comments on the destructive nature of time and suggests that they should make love before her beauty decays in death.
- **Major Themes in "To His Coy Mistress":** Love, and mortality are some of the major themes incorporated in this poem. The speaker, with his argument, tries to persuade his shy mistress to sleep with him. To him, the mistress should not say

no to him as the shadow of approaching death will take all these joys of their lives. Therefore, they should seize the present moments of life and enjoy life to the fullest.

SPEAKER

The speaker in the poem *"*To his Coy Mistress*"* is an anonymous person that can be any man.

RHYMING SCHEME

The poem "To his Coy Mistress*"* is the form of couplets, having a rhyming scheme **aabbccdd….**

STRUCTURAL ANALYSIS

The poem is in the form of *iambic tetrameter*. This meter corresponds to four sets of two syllables in every line, i.e., eight syllables in each line. The opening of the poem has two "closed couplets," demonstrating a complete sentence.

SETTING

In the poem, *"*To his Coy Mistress*,"* two types of settings are involved. First is the setting that the readers imagine, while the second is that of the speaker's imagination. However, the poet mentions some scenery in the poet that appeals to the reader's imagination. These include:

1. Ganges River in India and Humber River in England

2. Deserts of vast eternityS
3. The grave
4. The morning dew

FIGURES OF SPEECH

Following are the figures of speech in the poem *"*To his Coy Mistress*":*

METAPHOR

The implicit implied and hidden comparison between two objects is called a metaphor. A metaphor used in this poem is:

1. My *vegetable love* should grow

Vaster than empires and more slow

Here the speaker compares his love with vegetables on the basis of the shared quality of slow and gradual growth. It implies that just like the growth of vegetables which is not detectable when it is happening, the love of the speaker will increase slowly with time.

SIMILE

A simile is the explicit open comparison between two things or objects. It compares the two object with the help of words "like" and "as" The similes used in this poem are:

1. Now, therefore, while the *youthful hue*

Sits on thy skin *like morning dew.*

2. Now let us sport us while we may

And now, *like amorous bird of prey.*

HYPERBOLE

When a writer or poet exaggerates his/her feelings or any other scene in his work, it is called hyperbole. Following are the examples of hyperbole in this poem:

1. "vaster than empires"

The speaker claims that his love will grow vaster than any of the great empires. This is an exaggeration to emphasize the worth of his love.

2. An hundred years should go to praise Thine eyes

The speaker claims that he will praise his beloved's eyes for one hundred years. This exaggeration serves the function of propagating the illustrious claims made by the speaker about his love.

3. An age at least to every part

The speaker says that he will take an age to praise every part of his body. Here, the speaker clearly exaggerates his fondness of the beloved's body as it is not humanly possible.

PERSONIFICATION

Personification is the attribution of human qualities to nonhuman things. The personifications used in this poem are as follows:

1. *Time's winged chariot* hurrying near.

Time is personified as sitting in a winged chariot and closing in on them.

2. Youthful hue/ Sits on thy skin like morning dew.

Here, “youthful hue” is personified.

ALLUSIONS

1. “The flood” is a biblical allusion and refers to Noah’s flood.

2. “Conversion of Jews” is another biblical allusion. Christians believe that all the Jews will convert to Christianity near the doomsday. So, this allusion refers to the doomsday.

WORK ON THE POEM

"To His Coy Mistress" Questions and Answers

1. What does the speaker entreat of his love?
Answer: The speaker is asking his mistress to make the most of their time together and to "devour" and "tear" each other.

2. What justifications or reasoning does the speaker employ to persuade his mistress?
Answer: Examples: time stops when he and his mistress are together, she deserves him, he loves her, time is moving quickly so they ought to act now, she is still young enough to enjoy him, and the sun, or happiness, cannot be fully enjoyed until they enjoy each other.

3. Identify the allusion in line eight.
Answer: The speaker says he would love his mistress for "ten years before the Flood." This alludes to the Great Flood in Christian history, which killed all but Noah and those on his ark.

4. Identify an instance of hyperbole in this poem.
Answer: Examples: the reference to the conversion of the Jews; his love growing as vast as empires; needing a hundred years to praise her forehead; two hundred years to adore each breast; thirty thousand years to adore the rest of her body.

5. How would you describe his tone? Do the tone and message remain constant throughout, or is there a shift in

the poem?

Answer: The poem's tone is one of excitement and attempts at persuasion. The speaker is trying to woo his mistress to act on her feelings. The tone shifts throughout the poem from one of detached observer to needy persuader. As the poem progresses, the speaker's attempts at winning over his mistress come more frequently and remain more pointed.

6. How is time presented in this work?

Answer: Time is presented through a series of allusions and metaphors: the Ganges river, biblical floods, chariot races, marble-temples, and predatory birds.

7. What is the rhyme scheme of the poem? Are there any lines that do not follow this scheme? Why?

Answer: The poem is written in rhyming couplets. The lines that do not follow the scheme are lines 7-8, 23-24, and 27-28. These lines are examples of half-rhyme, lines whose rhymes are forced to 'fit' because of the poem's rhyme scheme.

"To His Coy Mistress" Quizes

quiz 1

- **Q. Who wrote To His Coy Mistress?**
  answer choices
  a. William Shakespeare
  b. Sir Walter Raleigh
  c. Christopher Marlowe
  d. Andrew Marvell
- Question 2
  Q. Where in England was Marvell born?
  answer choices
  a. Winstead
  b. London
  c. Kent
  d. Lancashire
- Question 3
- Question 4
  Q. Along with being a poet Marvell was something else. What was he?
  answer choices
  a. dentist
  b. politician
  c. doctor
  d. teacher
- Question 5

Q. True or False: Marvell died a very expected death so no one was surprised.
answer choices
True
False

- Question 6

Q. What is the speaker trying to tell his mistress about time?
answer choices
a. It's unavoidable
b. It's unlimited
c. It's limited
d. It should be wasted

- Question 8

Q. Does the speaker have a name?
answer choices
yes
no

- Question 9

Q. What does the word coy mean?
answer choices
a. outgoing
b. a large fish
c. shyness or modesty
d. loud and annoying

- Question 10

Q. What does the word amorous mean?
answer choices
a. lustful
b. uninterested
c. bored
d. tired

- Question 11

Q. What is the theme?
answer choices

a. Don't judge a person by their looks
b. Time is unlimited
c. Love has no expiration
d. Make the most of time because it is limited

- Question 12

Q. What is this figurative language "I would love you ten years before the flood..."

answer choices

a. hyperbole
b. biblical allusion
c. metaphor
d. personification

- Question 13

Q. What was our image?

answer choices

a. a little girl skydiving
b. a man sailing in the sea
c. an old man skydiving
d. there was no picture

Quiz 2

1. The key theme(s) of the poem is/are

   - a. *carpe diem*
   - b. *memento mori*
   - c. holy matrimony
   - d. both a and b

2. Which of the following do you learn about the speaker of this poem?

   - a. He is well educated
   - b. He is Jewish
   - c. He is savvy about fine wines
   - d. He is violent

3. The most prominent thematic motif(s) of the poem is/are

   - a. the sky and the dark cloud
   - b. the Wars of the Roses and King William's War
   - c. the space/time metaphors and sexuality
   - d. both a and b

4. In the lines "Rather at once our time devour / Than languish in his slow-chapped power," "his" refers to

- a. the speaker
- b. the king
- c. time
- d. a bird of prey

5. The structure of the poem is

- a. novelistic
- b. a syllogism
- c. free verse
- d. 14-line stanzas

6. Who wrote "To His Coy Mistress"?

- a. Andrew Marvell
- b. William Shakespeare
- c. Alexander Pope
- d. Lord Byron

7. "Time's wingèd chariot" is an allusion to

- a. Apollo
- b. Ares
- c. Zeus
- d. Hermes

8. At the end of the poem, the speaker says that he and his lover cannot make Time stand still, but they can

- a. "enjoy the current day"
- b. "outlast his cruel effects"
- c. "make him run"
- d. "run forward hand in hand"

9. In the lines "Thou by the Indian Ganges' side / Shouldst rubies find; I by the tide / Of Humber would complain," what is the "Humber"?

   - a. The Indian Ocean
   - b. The English Channel
   - c. Lake Victoria
   - d. a river in England

10. In the title "To His Coy Mistress," "coy" means she is

   - a. already his lover
   - b. young and inexperienced
   - c. unwilling
   - d. married

11. In the lines "Thy beauty shall no more be found, / Nor, in thy marble vault, shall sound / My echoing Song. . . .," the "marble vault" is a reference to

   - a. the grave and the Mistress's body
   - b. the Mistress's perfume
   - c. the Mistress's willingness to have sex
   - d. the speaker's home

12. In the lines "But at my back I always hear / Time's wingèd chariot hurrying near; / And yonder all before us lie / Deserts of vast eternity," the "chariot" and the "deserts" are examples of

   - a. similes
   - b. feminine symbols

- c. metaphors
- d. understatement

13. Death seems a preoccupation of the speaker most likely because

- a. he mourns his mother's death
- b. he wants to seem sensitive to his "mistress"
- c. during his time the plague accounted for thousands of deaths
- d. both a and b

14. What does the speaker offer in the third stanza as the logical conclusion to be drawn from the ideas presented in the first two stanzas?

- a. one must preserve one's honor forever
- b. love is too painful to be endured
- c. they should love now because there is no tomorrow
- d. they should repent of their sins

The Neo-classical Poetry

Neoclassicism: An Introduction

The English Neoclassical movement, predicated upon and derived from both classical and contemporary French models, embodied a group of attitudes[24] toward art and human existence — ideals of order, logic, restraint, accuracy and so on. Neoclassicism dominated[25] English literature from the Restoration[26] in 1660 until the end of the eighteenth century, when the publication of Lyrical Ballads (1798) by Wordsworth and Coleridge marked the full emergence of **Romanticism.**

For the sake of convenience the Neoclassic period can be divided into three **relatively coherent[27] parts**: the **Restoration Age** (1660-1700), in which Milton, Bunyan, and **Dryden** were the dominant influences; the Augustan Age (1700-1750), in which **Pope** was the central poetic

[24] Attitude: approach/ position موقف
[25] Dominated: ruled / lasted سيطر
[26] Restoration: repair عصر الاصلاح
[27] Coherent: logical/ rational

figure, while Defoe, Richardson, Fielding, and Smollett were presiding over the sophistication of the novel; and the **Age of Johnson**(1750-1798), which, while it was dominated and characterized by the mind and personality of the inimitable Dr. Samuel Johnson.

Their themes revolve around[28] the development of Nature, the influence of German romantic thought, religious tendencies[29] like the rise of Methodism, and political events like the American and French revolutions — established the intellectual and emotional foundations of English Romanticism. They maintained that man himself was the most appropriate subject of art. **In poetry**, the favorite verse form was the rhymed couplet, which reached its greatest sophistication in heroic couplet of **Pope**.

[28] Revolve around: circle around
[29] Tendency: trend اتجاه

"Sound And Sense"
Alexander Pope

True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
'Tis not enough no harshness gives offense,
The sound must seem an echo to the sense:
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar;
When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow;
Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.
Hear how Timotheus' varied lays surprise,
And bid alternate passions fall and rise!

"Sound and Sense" is a portion of the 'Essay on Criticism' by Alexander Pope. You will learn more about the meter, rhythm, figurative language, and purpose of 'Sound and Sense' from this lesson. Then take the quiz to test your knowledge!

Introduction to *Sound and Sense*

What makes a good poem? Should writing poems be natural and include whatever sounds good to the author? Or should writing poems mean applying the rules of poetry to make it the best? This is what Alexander Pope addressed in his poem *Sound and Sense*. In this poem, Pope talks about what makes a good poem ... a poem about poems!

Sound and Sense is a poem within a larger poem called *Essay on Criticism*. Pope wrote *Essay on Criticism* in the early 1700s in England, during a movement in literature and thinking called **the Enlightenment**. The Enlightenment was an intellectual movement which focused on reasoning and rationalism. Pope uses rationalism and reason to explain what makes a good poem in *Sound and Sense*.

The purpose of the poem *Sound and Sense* is to explain why poetry should not be written in whatever way

the author thinks sounds good, but should be written as an art where the author follows the rules of poetry. This is clear from the very first line:

Meter of Sound and Sense

Sound and Sense is written in **heroic couplets**. A heroic couplet is a pair of lines that rhyme and that are written in the rhythm of **iambic pentameter**. Iambic pentameter means 'five iambs' (penta means 'five', like in the word pentagon to describe a five sided shape). An iamb is a pair of two syllables that has one unstressed syllable and then one stressed syllable. Put five iambs together and you have one line of the heroic couplet.

Rhyme of Sound and Sense

When we describe rhyme scheme, or rhyming pattern, we use letters to show that the end of certain lines rhyme with others. So if both the first and third lines are marked with

an 'a', then we know that the last word of the first line rhymes with the last word of the third line.

The rhyme scheme for *Sound and Sense* is ABAB CDCD EFEF GG. This means that lines 1 and 3 rhyme, lines 2 and 4 rhyme, lines 5 and 7 rhyme, lines 6 and 8 rhyme, lines 9 and 11 rhyme, lines 10 and 12 rhyme, and lines 13 and 14 rhyme. This rhyme scheme is the rhyming pattern of an English sonnet, also called a Shakespearean sonnet because this was the kind of sonnet that William Shakespeare wrote.

The Pre-Romantic Poetry

Pre- Romantic poetry:

The Pre- Romantic poetry:

Romanticism is a complex artistic, literary, and intellectual movement that originated in the second half of the 18th century in Western Europe, and gained strength during the Industrial Revolution.[1] It was partly a revolt against aristocratic[30] social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature, and was embodied most strongly in the visual arts, music, and literature.

Pre- Romantic poetry is the poetry that **came just before** this period, it was almost romantic poetry. It was like a prelude[31] of the complete Romantic poetry. In traditional forms, they wrote about many themes such as

[30] **Aristocratic**: noble/ upper-class
[31] **Prelud**e: introduction تمهيد

nature, **innocent love**, and family and society criticism, social problems and about religion, but light religion.

"The Lamb"

"The Tyger"

By

William Blake

William Blake (1757 –1827)

William Blake was an English **poet**, **painter**, and a **journalist**. He Blake is now considered a seminal figure in the history of both the poetry and visual arts of the **Romantic Age**.

William Blake was a transitional figure in British literature. He was the one of the first writers of the "**Romantic Period**." Before this period, most writers, such as Alexander Pope, wrote more for form instead of for content. Blake, on the other hand, turned back to Elizabethan and early seventeenth-century poets, and other eighteenth- century poets outside the tradition of Pope.

Blake was not always a poet. In fact, his only formal training was in art. At the age of ten, he entered a drawing school. **He later studied at the Royal Academy of Arts.**

His paintings and poetry have been characterized as part of both the Romantic movement and "Pre-Romantic", for its large appearance in the 18th century. Reverent of the Bible but hostile to the Church of England, Blake was influenced by the ideals and ambitions of the French and American revolutions.[32]

Songs of Innocence" and "Songs of Experience

Blake is very known as the writer of the masterpiece, Songs of Innocence and Experience

1. Songs of Innocence" and "Songs of Experience" are groups of poems published by William Blake in his book, *Songs of Innocence and Experience*, so your question

[32] Revolution: rebellion uprising ثورة

really concerns a collection of many poems. What makes these poems really interesting is that they show the contrasts in human nature, in life, and in the very nature of God. In other words, they are poems of **"opposites."**

"The Lamb" and 'The Tyger"

Perhaps the most famous of the Songs of Innocence is "**The Lamb"** which presents God as a gentle and loving presence. The opposite poem in Songs of Experience is "The Tyger," in which God is presented as a cruel and fearsome force. The contrast between these two animals: the tiger I fierce, active, while the lamb is week, meek, harmless.

T. Taken together, "The Lamb" and "The Tyger" both examine the nature of God, but each poem arrives at a different truth. God is a mystery[33] to us. The Songs of Innocence are positive, affirming, and hopeful; the Songs of Experience are dark and gloomy

Innocence is associated with childhood, while Experience is associated with adulthood. It's companion poem in "Songs of Experience", "The Tyger," on the other hand, contains a different perspective of human life. The tyger could be compared to an "experienced" human. The tyger is described as an animal that basically has to kill everyday in order to live.

[33] secret

"The Lamb":

From Songs of Innocence

Little lamb, who made thee?

Does thou know who made thee,

Gave thee life, and bid[34] thee feed

By the stream[35] and o'er[36] the mead;[37]

Gave thee clothing of delight, [38]

Softest clothing, woolly, bright;

Gave thee such a tender voice,

Making all the vales[39] rejoice[40]?

Little lamb, who made thee?

Does thou know who made thee?

---

[34] give/ offer
[35] small rivers
[36] over
[37] wine of milk and honey
[38] happiness and pleasure
[39] valleys
[40] be happy, celebrate.

Little lamb, I'll tell thee;

Little lamb, I'll tell thee:

He is called by thy name,

For He calls Himself a Lamb.

He is meek[41], and He is mild,[42]

He became a little child.

I a child, and thou a lamb,

We are called by His name.

Little lamb, God bless thee!

Little lamb, God bless thee!

[41] gentle
[42] kind and soft.

Theme:

'The Lamb' is a theme poem of the section dealing with Innocence, whereas 'The Tyger'[43] is a theme poem of the section dealing with Experience.

In 'The Lamb', a child speaks to a little lamb, questions if the lamb knows who its maker is. The child speaker then proceeds to answer the question: 'Little lamb I'll tell thee'. In his answer, the child and the lamb cease to be different entities and merge together into the holy nature of Christ: he is kind, patient, and nice.

The child's question is both naive and profound. The question ("who made thee?") is a simple one, and yet the child is also tapping[44] into the deep and timeless questions that all human beings have, about their own origins and the nature of creation.

Explanation:

The first stanza begins with the **question**, "Little Lamb, who made thee?" The speaker, a child, asks the lamb about its origins: how it came into being, how it acquired its particular manner of feeding, its "clothing" of wool, its "tender voice."

In the next stanza, the speaker attempts a riddling[45] **answer** to his own question: the lamb was made by one who "calls himself a Lamb," one who resembles in his

[43] old English of "tiger"
[44] tricking
[45] questioning

gentleness both the child and the lamb. The poem ends with the child bestowing a blessing on the lamb.

A child talking to an animal is a believable one, and not simply a literary contrivance. Yet by answering his own question, the child converts it into a rhetorical one.

The answer is presented as a puzzle or riddle. The child's answer, however, reveals his confidence in his simple Christian faith and his innocent acceptance of its teachings. It presents the positive aspects of conventional Christian belief.

Techniques:

The techniques come in three levels:

I- Sound Techniques

II- Imagery Techniques

III- Language Techniques

I-Sound Techniques

1-Form: The poem is a child's song, in the form of a question and answer. The first stanza is rural[46] and descriptive, while the second focuses on abstract spiritual matters and contains explanation**.**

The poem, "the Lamb" **consists** of two stanzas, each stanza **has** ten lines.

[46] Countryside, belong to villages and farms.

2-The Rhyme Scheme:

The rhyming in this poem comes in **couplets**[47]: aa bb cc dd aa, and it begins and ends with **a refrain**[48]:(aa……aa) and this helps to give the poem its **song-like** quality.

3-The rhythm and meter:

The rhythm in "The Lamb" is suitable for its childish style, it is **trochaic**:

Little lamb, who made thee?

4-Alliteration: an example of alliteration is found in the first stanza first line, "**L**ittle" "**L**amb… ."

5-Assonance in stanza 1, line 4: 'str**ea**m" and in the same line "m**ea**d," the same vowel sound /**i:**/

6- And we have also an extra sound technique in the flowing **l's** and soft vowel sounds **/i:/** contribute to this effect, and also suggest the bleating[49] of a lamb or the lisping[50] character of a child's chant.

II- Imagery Techniques:

1-Images: two clear basic images of the child and the lamb. The traditional image of Jesus as a lamb underscores

[47](such repeating of the same rhyme in the two following lines is called a couplet.)

48(Repetition in the first and last couplet of each stanza makes these lines into a refrain)

[49] The voice of the lamb

[50] Problems in children talking تلعثم

the Christian values of gentleness, meekness, and peace. The image of the child is also associated with Jesus like in the Bible's depiction of Jesus in his childhood.

2-Symbols: The lamb of course symbolizes **Jesus**. And the child symbolizes **God**. These are also the characteristics from which the child-speaker approaches the ideas of nature and of God. The Lamb" from "Songs of Innocence" is a very symbolic poem. The lamb in the poem can symbolize innocence, calmness, a child, Jesus, or sacrifice.

3-Metaphors: stanza 1, line5: /Gave thee clothing of delight,/
The poet's use of "clothing" that is used for people to refer to the natural wool of the lamb.

III-Language Techniques:

1-The Persona:

the speaker here is the poet in the voice of a little child.

2-Dramatic Monologue:
The child her is addressing the lamb, we hear one voice with no reply.

3-The Rhetorical Language:
The child's question is both naive and profound. **The question ("who made thee?")** is a simple one, but it is **rhetorical** because the answer is very clear, he is God.

4-Irony:

The question ("who made thee?") gives also a sense of irony as if he is saying: "of course you know the answer"

5-Tone:
words like: 'life," "delight," "stream," "bright," "rejoice," "vales" give us an idea about the happy, pleasing, joyful, and light tone of the poem.

Finally, we can say that "The Lamb" represents the essence of childhood in William Blake's Songs of Innocence and Songs of Experience.

“The Tyger”

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies.
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!

When the stars threw down their spears
And water’d heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

Summary

The poem begins with the speaker asking a fearsome tiger what kind of divine being could have created it: “What immortal hand or eye/ Could frame they fearful symmetry?” Each subsequent stanza contains further questions, all of which refine this first one. From what part of the cosmos could the tiger’s fiery eyes have come, and who would have dared to handle that fire? What sort of physical presence, and what kind of dark craftsmanship, would have been required to “twist the sinews” of the tiger’s heart? The speaker wonders how, once that horrible heart “began to beat,” its creator would have had the courage to continue the job. Comparing the creator to a blacksmith, he ponders about the anvil and the furnace that the project would have required and the smith who could have wielded them. And when the job was done, the speaker wonders, how would the creator have felt? “Did he smile his work to see?” Could this possibly be the same being who made the lamb?

Technical Analysis of the poem

The poem is comprised of six quatrains in rhymed couplets. The meter is regular and rhythmic, its hammering beat suggestive of the smithy that is the poem's central image. The simplicity and neat proportions of the poems form perfectly suit its regular structure, in which a string of questions all contribute to the articulation of a single, central idea.

The tiger, of course, is symbolic. It could stand for evil, in general, or it could allude to the powerful forces of Nature. For example, a tiger is beautiful, powerful, and agile, but at the same time, it is a terrifying animal capable of creating profound fear and death. Nature itself shares similar characteristics. Water is a natural element, required for sustaining life, but when water is uncontrolled, it can cause devastating floods. We can say the same about fire and wind.

The most likely symbolic meaning of Blake's tiger, however, is the nature of mankind and his capacity for evil. Blake was probably alluding to the spirit of revolution that was sweeping the western world. America had just earned

her independence in a bloody revolution, and even more recently to Blake, the French Revolution had just unfolded across the Channel. Many romantic poets and writers viewed the French Revolution as a positive change - the common man overthrowing the yoke of the tyrannical aristocracy. When the rebels developed a voracious appetite for blood, however, as in the September Massacre, when hundreds of innocent priests, aristocrats, and prisoners, including women and children, were murdered and mutilated, the idealistic romanticists became dissolusioned. The tiger symbolizes the mob mentality - humans out of control, bent on death and destruction**.**

Work on the poems

"The Lamb" and "The Tyger"

1.) Compare and contrast the speaker of each poem (Remember that they are the same person, one in a state of innocence, the other in a state of experience).

2.) What is the effect of the rhetorical questioning in each poem?

3.) How do these poems reflect the theme of the awe and mystery of creation and the creator?

4.) How do these poems reflect the Romantic concern with the nature of good and evil?

"Infant Sorrow" and "Infant Joy"

5.) Describe the key differences in the poems.

6.) Discuss the parents' response to the child? Are they similar or different?

POETRY QUIZ

- **Q. What does the lamb symbolize in "The Lamb?"**
  answer choices
  a. Death
  b. Mystery
  c. Peace
  d. Christ
- Question 2
  Q. What is the tone of "The Tyger?"
  answer choices
  a. Gentle
  b. Questioning
  c. Destructive
  d. Playful
- Question 3
  Q. Which author wrote The Lamb?
  answer choices
  a. William Blake
  b. William Wordsworth
  c. Robert Burns
  d. Samuel Coleridge
- Question 4

  Q. What is the purpose of the industrial immagery in "The Tyger"?
  answer choices
  a. To glorify industrialization
  b. To make the tyger scary
  c. As a reference to the industrial revolution and the effect society has on the individual
  d. To promote the harmony between the industrial and nature

- Question 5

  Q. What is a significant difference between "The Lamb" and "The Tyger?"

  answer choices
  a. "The Lamb" offers answers to questions.
  b. "The Tyger" uses symbolism.
  c. "The Lamb" does not use repetition.
  d. "The Tyger" answers questions.
- Question 6

  Q. Which kind of imagery is used in "The Tyger?"
  answer choices
  a. Blacksmithing
  b. Farming
  c. Meadows
  d. Machinery
- Question 7

  Q. "When the stars threw down their spears/and watered heaven with their tears" is an allusion to what?
  answer choices
  a. Evil
  b. The Bible
  c. The Bible and Paradise Lost
  d. Greek Mythology
- Question 8

  Q. **Descriptive words and imagery in “The Lamb” suggests that the lamb is a symbol of**

  answer choices
  a. Youth
  b. Summer
  c. Romance
  d. Innocence
- Question 9

  Q. **In “The Tyger”, Blake creates a metaphor that compares the stars to**

answer choices

a. Warriors
b. Blacksmiths
c. Fears and terrors
d. Hammers and anvils

- Question 10

Q. In "The Tyger", the speaker questions

answer choices

a. If the Tyger should be chained up
b. Why the Tyger was made
c. Whether the Lamb and Tyger had the same creator
d. What the Tyger will do when free

Question 11

Q. Which author wrote The Songs of Innocence and The Songs of Experience?

answer choices

a. William Blake
b. William Wordsworth
c. Robert Burns
d. Samuel Coleridge

Compare and Contrast
The Lamb and The Tyger
by Blake

A Comparative Study of The Lamb and The Tyger

"The Lamb" and **"The Tyger"** are both representative poems of William Blake. They celebrate two contrary states of human soul – **innocence and experience**. "The Lamb" celebrates the divinity and innocence not merely of the child but also of the least harmless of creatures on earth, the lamb. The child asks the lamb if it knows who has created it, given it its beautiful and sweet voice. He does not wait for the answers, but answers the questions himself. He refers to the meekness and gentleness of God, the lamb's creator. His descent to the earth as a child (i.e. his incarnation) and his own is the lamb's divinity. He concludes wishing the lamb God's blessing.

"The Tyger" shows how experience destroys the state of childlike innocence and puts destructive forces in its place. It beaks the free life of imagination, and substitutes a dark, cold, imprisoning four, and the result is a deadly blow to blithe human spirit. The fear and denial of life which come with experience breed hypocrisy which is as grave a sin as cruelty. When innocence is destroyed by experience, God creates the tiger (i.e. fierce forces) to restore mind to innocence.

Both ‘the lamb’ and ‘**the tiger**’ are created by God. “The lamb” represents the milder and gentler aspects of human nature, the tiger its harsher and fiercer aspect. The lamb represents the calm and pleasant beauty of creation, the tiger its fearful beauty. The gross contrariety between the nature of the lamb and tiger makes the poet ask

A Comparative Study of The Lamb and The Tyger			
Compare/ Contrast item	**THE LAMB**	**THE TYGER**	**ALIKE or DIFFERENT**
Title			
Theme			
……			
……			

Key Terminology

Language	Structure	Form
Simile	Enjambment	Ballad
Metaphor	Repetition	Dramatic monologue
Extended metaphor	Refrain	First person
Personification	Meter	Quatrains
Synecdoche	Listing	Rhyming couplets
Metonymy	Rhyme	Rhyme scheme
Rhetorical question	Rhythm	Poetic persona
Symbolism		Blank verse
Imagery		Epic poem
Alliteration		Lyric
Assonance		
Consonance		
Repetition		
Dialect		
Tone		
Oxymoron		
Juxtaposition		