

كلية : الاداب

القسم او الفرع : اللغة الانكليزية

المرحلة: الاولى

أستاذ المادة : أ.م. مجيد اسماعيل فياض

اسم المادة باللغة العربية : مدخل الى الادب

اسم المادة باللغة الإنكليزية : An Introduction to Literature

اسم المحاضرة الأولى باللغة العربية: تعريف الادب – الشعر – من هو الشاعر – صفات الشاعر

اسم المحاضرة الأولى باللغة الإنكليزية : Definitions of literature & poetry. Who is the

poet. What are his main characteristics?

- What is Literature?

Literature is an art.

-There are other types of Arts like Music , Painting, designingetc

-Every art has its tool or instrument.

-Artists of literature works by words. They use language to create literature.

There are two purposes behind using words;

1. words are used for literary works.
2. words are used for Non- literary works (scientific works).

What are the main branches of Literature?

1. Poetry
2. Drama
3. Novel
4. Short story

How could we get good literature?

When the words are well –chosen , effective, strong in their emotional, imaginative or intellectual appeal.

First Lecture

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When the words are well –chosen , effective, strong in their emotional, imaginative or intellectual appeal.

When would literature become bad?

When the words are ineffective and the emotions are false.

What is Poetry?

1. The elevated expression of elevated thought or feeling in metrical form.
 2. Poetry is the language of imaginations and passions.
 3. Poetry is the spontaneous overflow of powerful feeling.
 4. Poetry is best words in their best words.
-

Who is the poet?

1. A poet is

chiefly distinguished man from others by a greater promptness to think and feel without external excitement.

2. A poet is more organized than other men and sensible to pain and pleasure.
 3. A Poet is the unacknowledged legislator of the world.
 4. A poet has a sensitive mind that makes him see and feel that a common man does not see and feel.
 5. A Poet has a powerful imagination which helps him to create new experiences and give new meaning to old ideas.
-

Why do we read poetry?

1. for enjoyment
 2. for the music it contains
 3. We read poetry to because it makes us see things around us differently.
 4. We read poetry because it makes us wiser from the richness of others' imagination.
 5. when we read poetry, we learn to love and value things.
-

Second Lecture

Poetry and Prose

The main differences between poetry and prose

1. Poetry is more concrete and specific than prose
2. Poetry is more compressed and intense .
3. Rhyme and rhythm are essential in poetry.
4. Poetry is the language of passions while prose is the language of reason.
5. Poetry is written in lines

Prose is written in sentences.

6. Poetry= Best Words in their Best Order

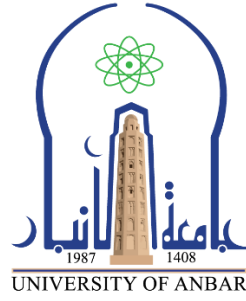
Prose = Words in their Best Order.

How to read Poetry?

The following steps are important when reading a poem

1. A poem should be read aloud.
2. write down the words that attract you.
3. try to find the connotations of the key words.
4. try to consider the setting(time and place) of the poem. A garden , a city , a cottage, or a castle...
5. Try to find out the atmosphere expressed in the poem.... Bright... gloomy . these might help you to know why the poet writes the poem.. to express happiness and joy or sadness and despair.

The Essentials of Poetry



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اسم المحاضرة الثانية باللغة العربية: شرح قصيدة روبيرت بيرنز

اسم المحاضرة الثانية باللغة الإنكليزية : Discussing Robert Burn's poem " A Red, Red

Rose

“A Red, Red Rose” As a Representative of Love: The poet, very artistically draws a picture of his profound love. He paints this picture with intense emotions. The [speaker](#) compares his [beloved](#) with “a red rose” and “sweet melody” to intensify his deep feelings for her. He addresses her, proclaiming that his love will stay still until the seas dry up and the rocks melt with the sun because his beloved is so adorable. For some reasons, he has to go far away from her, but he promises to return even if he has to travel thousands of miles to win her back. What enchants the reader is the metaphorical representation of love through natural phenomena the sea and the sun.

Lyric on the theme of Love, Beauty and Nature

A Red, Red Rose by Robert Burns

O my Luve is like a red, red rose
That's newly sprung in June;
O my Luve is like the melody
That's sweetly played in tune.

So fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will love thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

“A Red, Red Rose” As a Representative of Love: The poet, very artistically draws a picture of his profound love. He paints this picture with intense emotions. The [speaker](#) compares his [beloved](#) with “a red rose” and “sweet melody” to intensify his deep feelings for her. He addresses her, proclaiming that his love will stay still until the seas dry up and the rocks melt with the sun because his beloved is so adorable. For some reasons, he has to go far away from her, but he promises to return even if he has to travel thousands of miles to win her back. What enchants the reader is the metaphorical representation of love through natural phenomena the sea and the sun.

Major [themes](#) in “A Red, Red Rose”: Love and separation are the major themes given in the poem. The poet has layered them with using [metaphors](#) of natural objects. The poem is primarily concerned with the speaker’s love for his significant other. He adores her [beauty](#) and expresses his immeasurable love for her. His love is so deep-rooted that it will stay forever no matter what happens.

Analysis of Literary Devices in “A Red, Red Rose”

[literary devices](#) are tools that enable the writers to present their ideas, emotions, and feelings and also help the readers understand those more profound meanings. Robert Burns has also used some literary elements in this poem to show the beauty of the beloved and the intensity of his love. The analysis of some of the [literary devices](#) used in this poem has been listed below.

- **[Simile](#):** [Simile](#) is a device used to compare an [object](#) or a person with something else to make the meanings clear to the readers. There are two similes used in this poem. The first is used in the first line, “O my Luve is like a red, red rose” Here, the poet compares his beloved with a red rose. The second is used in the third line, “O my Luve is like the melody”, and the poet compares his love with sweet melody.
- **[Consonance](#):** [Consonance](#) is the [repetition](#) of consonant sounds in the same line such as the sound of /l/ in “ And fare thee weel awhile!”.
- **[Enjambment](#):** [Enjambment](#) refers to the continuation of a [sentence](#) without the pause beyond the end of a line, [couplet](#) or [stanza](#) such as:

“O my Luve is like the melody
That’s sweetly played in tune.”

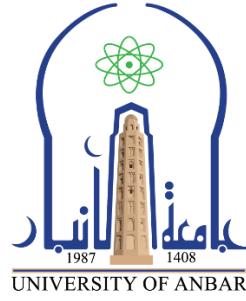
- **[Symbolism](#):** [Symbolism](#) means to use symbols to signify ideas and qualities, giving them symbolic meanings different from their literal meanings. Robert has used “rose” as a [symbol](#) of love.
- **[Alliteration](#):** [Alliteration](#) is the repetition of consonant sounds in the same line such as the sounds of /l/ and /r/ in “O my Luve is like a red, red rose”.
- **[Imagery](#):** [Imagery](#) is a distinct representation of something that can be experienced or understood through five senses. Robert has used visual imagery in the poem such as, “O my Luve is like a red, red rose”, “And the rocks melt wi’ the sun” and “While the sands o’ life shall run”.
- **[Hyperbole](#):** [Hyperbole](#) is a device used to exaggerate a statement for the sake of emphasis. The poet has used hyperbole in the last line of the second stanza, “Till a’ the seas gang dry.” He says that his love will flow even when the seas dry up. The second is used in the third stanza, “And the rocks melt wi’ the sun.”
- **[Assonance](#):** [Assonance](#) is the repetition of vowel sounds in the same line such as the sound of /i/ in “I will love thee still, my dear”.

The [literary analysis](#) shows that with the help of these literary devices the poet has sketched a very vivid and realistic picture of his profound love.

Analysis of Poetic Devices in “A Red, Red Rose”

Poetic and literary devices are the same, but a few are used only in poetry. Here is the analysis of some of the poetic devices used in this poem.

- **Stanza**: A stanza is a poetic form of some line. There are four stanzas in this poem; each consists of four lines.
- **Quatrain**: A quatrain is a four-lined stanza borrowed from Persian poetry. Here, each stanza is quatrain as the first one and the second one.
- **Rhyme Scheme**: The poem follows the ABCB rhyme scheme and this pattern continues throughout the poem.
- **Iambic Trimeter**: Iambic trimeter is a meter in which there are three iambs per line. For example, “That’s **newly sprung** in **June**.”
- **Iambic Tetrameter**: Iambic tetrameter is a meter in which there are four iambic feet per line. For example, “As **fair** art **thou** my **bonnie lass**.”
- **Repetition**: There is the repetition of the line, “I will love thee still, my dear” which has created musical quality in the poem.
- **Refrain**: The lines that are repeated again at some distance in the poems are called refrain. The line, “And I will luv thee still, my dear” has become a refrain, as it has been repeated in second and the third stanzas.



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اسم المحاضرة الثالثة باللغة العربية: شرح قصيدة كريستوفر مارلو

اسم المحاضرة الثالثة باللغة الإنكليزية :

Discussing Marlowe's poem " The Passionate Shepherd to His Love

This poem is a celebration of love, innocence, youth, and poetry. Since the traditional image of shepherds is that they are innocent and accustomed to living in an idyllic setting, the purpose of such a pastoral poem is to idealize the harmony, peace, and simplicity of the shepherd's life.

Analysis of ‘The Passionate Shepherd to his Love

This [poem](#) is a celebration of love, innocence, youth, and poetry. Since the traditional image of shepherds is that they are innocent and accustomed to living in an idyllic [setting](#), the purpose of such a pastoral poem is to idealize the harmony, peace, and simplicity of the shepherd’s life.

The [main idea](#) of this poem is romantic love mingled with [themes](#) such as man, the natural world, and time. In this poem, a shepherd is presented as speaking to his [beloved](#), evoking “*all the pleasures*” of the springtime. The [speaker](#) is a loving shepherd, who tries to persuade his beloved to stay with him in the countryside. As it is a pastoral poem, its physical setting is the countryside, and its temporal setting is [the spring](#) season.

The title “[The Passionate Shepherd to His Love](#)” refers to the love of a shepherd for his beloved, based on his romantic ideals of presenting her the [beauty](#) of the idyllic world in which he is living. The poem opens with the popular romantic line, “*Come live with me, and be my love.*” Obviously, he is addressing his beloved. He wants her to come and experience pleasures as he says, “*we will all the pleasures prove.*”

The shepherd describes the setting in detail: “*That valleys, groves, hills, and fields, / Woods, or steepy mountain yields.*” He then makes a promise to her in the next [stanza](#), saying “*we will sit upon the rocks, / seeing the shepherds feed their flocks.*” The lure of the natural setting—of singing birds, nearby waterfalls, and mountains—is sure to be highly attractive to a beloved.

The poem continues with the shepherd’s future gifts that he will present to his lover: “*I will make thee beds of roses.*” The poet has used a word [pun](#) in the next [phrase](#) “*a thousand fragrant posies*” where “*posies*” has a double meaning: it both refers to poetry as well as a bunch of flowers in Renaissance terms. In addition, he has used floral [imagery](#) to suggest fertility of the countryside. Amid this romantic setting, the shepherd says that he would make “*a cap of flowers, and a kirtle*” to demonstrate his love, adding further that he would also make a gown for her “*of the finest wool.*”

The use of a poetic device known as blazon is highly suggestive here. A blazon is the method through which the speaker praises his beloved, singling out parts of her

body with the help of [metaphors](#). His [arguments](#) appeal to the senses and give feelings of pleasure and love, stating “*A belt of straw, and ivy buds, / with coral clasps and amber studs.*” Following this, the shepherd adds sexual overtones to the stanza by repeating the word “*pleasures*” in “*And if these pleasures may thee move,*” whereas “*move*” here implies emotions.

His last promise is that “*The shepherds’ swains shall dance and sing, / For thy delight each May morning.*” This is the final push to coax his beloved to “*live with me and be my love*” which is his ultimate objective.

Structural Analysis

“[The Passionate Shepherd to His Love](#)” is penned as a [love poem](#) in the pastoral [lyric](#) tradition, containing six [quatrains](#) with rhyming [couplets](#). The [rhyme scheme](#) is AABB:

Come live with me and be my love, A
And we will all the pleasures prove A
That valleys, groves, hills, and fields, B
Woods, or steepy mountain yields. B

The [meter](#) and beat is regular, which is iambic tetrameter as in “*By shallow rivers, to whose falls, / Melodious birds sing madrigals.*” The majority of lines are written in iambic tetrameter, though a few lines are in modified [trochaic](#) tetrameter such as “*Seeing the shepherds feed their flocks*” (the modification is that the line ends on a stressed beat). The meter provides a great deal of music and creates flow in the poem.

[Enjambment](#) is present in almost all the stanzas such as in “*A gown made of the finest wool / Which from our pretty lambs we pull.*” The poet has used [hypotaxis](#) to further describe the bed of roses by adding several other things as subordinate [clauses](#): “*And a thousand fragrant posies, / A cap of flowers, and a kirtle, / embroidered all with leaves of myrtle.*”

The [diction](#) is figurative, as the poet uses several images and metaphors. Furthermore, [feminine rhyme](#) is used to create special effects such as “*There will I make thee beds of roses.*” There is a rhyming word at the end of the line which contains two syllables, while the final syllable is unstressed.

Guidance for Usage of Quotes

Love plays a major role in this poem, as the opening line encourages readers to think of it in terms of romantic interest. The lover in the poem makes promises to his beloved about how they can live a romantic and ideal life in the countryside. The fanciful nature and energy of youth can be seen in “the passionate shepherd” as a lover. Thus, lovers can use quotes to send to their beloveds in this way:

*“Come live with me and be my love,
And we will all the pleasures prove.”*

They can also show their promises by imagining making beds of roses and saying,

*“And I will make thee beds of roses,
And a thousand fragrant posies
A cap of flowers, and a kirtle,
Embroidered all with leaves of myrtle.”*

- The **form** of the poem is six four-line stanzas of rhyming couplets written in an iambic tetrameter rhythm (four feet of two syllables with the stress on the second syllable).
- The **rhyme** pattern (allowing for and including consonance at the end of lines 1,2,23,24) is AABB CCDD EEFF GGHH IIJJ KKAA
- You may feel that **tone** of the poem is seductive (though Walter Raleigh in his poetic response to it, *The Nymph's Reply to the Shepherd*, chastised Marlowe for what he regarded as naivety and a juvenile tone).
- The most striking aspect of *The Passionate Shepherd to His Love* is the **imagery**. Marlowe evokes in the readers' mind a picture of a delightful and varied landscape, filled with rivers and the song of numerous birds; of thousands of flowers that can be used in a variety of ways to adorn the beloved - a cap, embroidered petticoats, a belt.
- Note the **repetition** - the insistent and positive *we will, I will*, and the repetition of the opening abjuration *Come live with me and be my love* in line 20 and at the end of the poem in line 24. Also, note the repeated consonance at the end of lines 1 and 2 in lines 23 and 24.
- **Alliteration** has been employed throughout the poem -
eg. *live, love, we will, pleasures prove, seeing the shepherds, pretty lambs*
we pull, Coral clasps



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اسم المحاضرة الرابعة باللغة العربية: شرح قصيدة Come Live with me

اسم المحاضرة الرابعة باللغة الإنكليزية : Discussing Cecil Lewis's Come Live with me

محتوى المحاضرة :

The poem is a response to the poem *The Passionate Shepherd to His Love* by Christopher Marlowe. In a nutshell, this poem is a parody of the Marlowe poem, offering binary opposites for everything that Marlowe offers up in his poem: where Marlowe offers lies, (I will make thee beds of roses", Day-Lewis offers truth "Care on thy maiden brow shall put/a wreath of wrinkles"; the four beat per line tetrameter is even ironically mimicked. The Elizabethan pastoral idyll of TPS is completely opposed by Day-Lewis's 20th century industrial imagery, an imagery which reflects the hardships of the working class man in Britain following the Stock Market crash in 1929; "chance employment" and "bed and board" being only some of the so-called delights on offer in the between-the-wars period "of peace and plenty." The narrator (again in opposition to the narrator in TPS) loves the character he is speaking to so much, that he is providing them with all the facts of just how difficult life would be with him were they to choose such an avenue. He wants to be truthful to them, even if he risks losing them: "thy foot/Be shod with pain." This is essentially a poem about love flourishing in the face of hardship and potential starvation due to poverty. Day-Lewis is extolling the virtues of a relationship that is based on love and built to last; one that will withstand any hardship, even "hunger" and "death."

Cecil Day Lewis (1904

-

Come, live with me and be my love,

And we will all the pleasures prove

Of peace and plenty, bed and board,

That chance employment may afford.

I'll handle dainties on the docks

**And thou shalt
read of summer frocks(dresses)**

At evening by the sour canals

We'll hope to hear some madrigals.

Care on the maiden brow shall put

A wreath of wrinkles, and thy foot wreath=bundle

.

Be shod with pain: not silken dress

But toil shall tire thy loveliness

Hunger shall make thy modest zone

And cheat fond death of all but bone

If these delights thy mind may move,

Then live with me and be my love

Come, live with me and be my love.

Analysis

The poet invites a person to come and share his life with him. This is a marriage proposal or it may not be. And we will all the pleasures prove.

The two of them together will test all the pleasures married couples have. They will enjoy everything together. In the next line he will refer to what kind of pleasures they will enjoy.

**Of peace and plenty, bed and board,
They will have peace. They will have enough food. They will share a bed and they will have a place to stay. The reader may ask the question where all this will come from. In the next line the poet will say where the “plenty”, also referring to money, may come from:**

That chance employment may afford. It seems both of them are workless. The peace and plenty they will have will be provided by odd jobs they get to do. ‘Chance employment’ means if they are given the chance to work they will work. Cecil Day Lewis is an Irish poet and he may be referring to the workless conditions in Ireland. He is saying in the poem that you could be in love and live together even if you are workless.

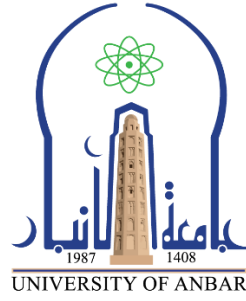
I’ll handle dainties on the docks

He will go down to the harbour to see what delicacies he can find there. He will take care of that. And thou shalt read of summer frocks:

She will look in magazines and will read about summer dresses. She will only read about it because she will not be able to afford them.

At evening by the sour canals.

The poem is a response to the poem *The Passionate Shepherd to His Love* by Christopher Marlowe. In a nutshell, this poem is a parody of the Marlowe poem, offering binary opposites for everything that Marlowe offers up in his poem: where Marlowe offers lies, (I will make thee beds of roses", Day-Lewis offers truth "Care on thy maiden brow shall put/a wreath of wrinkles"; the four beat per line tetrameter is even ironically mimicked. The Elizabethan pastoral idyll of TPS is completely opposed by Day-Lewis's 20th century industrial imagery, an imagery which reflects the hardships of the working class man in Britain following the Stock Market crash in 1929; "chance employment" and "bed and board" being only some of the so-called delights on offer in the between-the-wars period "of peace and plenty." The narrator (again in opposition to the narrator in TPS) loves the character he is speaking to so much, that he is providing them with all the facts of just how difficult life would be with him were they to choose such an avenue. He wants to be truthful to them, even if he risks losing them: "thy foot/Be shod with pain." This is essentially a poem about love flourishing in the face of hardship and potential starvation due to poverty. Day-Lewis is extolling the virtues of a relationship that is based on love and built to last; one that will withstand any hardship, even "hunger" and "death.



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اسم المحاضرة الخامسة باللغة العربية: دراسه نقدية لقصيدتين من مارلو و لويس

**A Comparison and Contrast of Love : اسم المحاضرة الخامسة باللغة الإنكليزية
in Christopher Marlowe's "The Passionate Shepherd to his
Love" and C. Day Lewis's "Song"**

محتوى المحاضرة :

In the poems "The Passionate Shepherd to his Love" by Christopher Marlowe and "Song" by C. Day Lewis, the speakers display their individual views of what can be expected with their love. Both speakers produce invitations to love with differences in what they have to offer. A list of promised delights is offered by the speaker in "The Passionate Shepherd," and through persuasion, is able to influence the emotions of his love. The speaker in "Song" shows the difficulties of his life, as seen in his economic necessity and lack of material pleasures, but subsequently offers his love unconditionally in order to convince his beloved. In comparison the poems expose the speakers' use of separate methods to influence their loves. Through comparing and contrasting the context in which the invitations occur, what each speaker offers, and the tone of each speaker, these differing methods can be understood.

A Comparison and Contrast of Love in Christopher Marlowe's "The Passionate Shepherd to his Love" and C. Day Lewis's "Song"

In the poems "The Passionate Shepherd to his Love" by Christopher Marlowe and "Song" by C. Day Lewis, the speakers display their individual views of what can be expected with their love. Both speakers produce invitations to love with differences in what they have to offer. A list of promised delights is offered by the speaker in "The Passionate Shepherd," and through persuasion, is able to influence the emotions of his love. The speaker in "Song" shows the difficulties of his life, as seen in his economic necessity and lack of material pleasures, but subsequently offers his love unconditionally in order to convince his beloved. In comparison the poems expose the speakers' use of separate methods to influence their loves. Through comparing and contrasting the context in which the invitations occur, what each speaker offers, and the tone of each speaker, these differing methods can be understood.

The "Passionate Shepherd" is set in a romantic, natural backdrop in the seventeenth century. In this rural setting the Shepherd displays his flock and pastures to his love while promising her garlands and wool for weaving. Many material goods are offered by the speaker to the woman he loves in hopes of receiving her love in return. He also utilizes the power of speech to attempt to gain the will of his love. In contrast, the poem "Song" is set in what is indicative of a twentieth century depression, with an urban backdrop that is characteristically unromantic. The speaker "handle(s) dainties on the docks" (5), showing that his work likely consists of moving crates as a dock worker. He extends his affection through the emphasis of his love and how it has endured and survived all hardships. He uses the truth of his poor and difficult situation as a tool to entice his love.

In the "Passionate Shepherd", the speaker offers his lover a multitude of delights to persuade her emotions in his favor. At the very beginning of the poem he states his intention that "we will all the pleasures prove" (2), creating a basis upon which all his promises are centered. Using the natural setting of the poem as the framework for this idealistic lifestyle, the speaker furnishes his love through the use of natural objects such as clothes and accessories. He describes "A gown made of the finest wool / Which from our pretty lambs we pull" (13-14) and "Fair lines slippers for the cold / With buckles of the purest gold" (15-16) to influence his love's decision. His gifts continue with "A belt of straw and ivy buds / With coral clasps and amber

studs" (17-18) to soften her heart in his favor. Through these generous offerings the speaker hopes to attract her with objects but in the process fails to offer himself. This reveals his superficial attitude towards women where by they can be manipulated with gifts and promises, and in turn shows a sign of his possible sexual intentions. The speaker is possibly trying to obscure his love long enough to take control and have his way with her. This idea is reinforced in the line "I will make thee a bed of roses" (9) , which contains underlying sexual connotations. These intentions are masked in the speaker's persuasive nature as he seduces his love with romantic images of "Melodious birds sing(ing) madrigals" (8) . It can also be observed that all the gifts which represent the speaker's love are all fabricated from nature, such as "A cap of flowers, and a kirtle / Embroidered all with leaves of myrtle" (11-12) . Due to the fact that all substances of nature eventually die, this could imply that as the gifts will die so will his love for her. In comparison to the offering of the speaker in "Song", the shepherd appears to be insincere.

The speaker in "Song" does not try to impress his love with grandeur. He does not proclaim the gifts he can give her but emphasizes that his love is displayed through the hardships he endures. The speaker in this poem simply offers his honesty. Like the speaker in "The Passionate Shepherd," this speaker "will all the pleasures prove" (2) . The difference being that the speaker from "Song" offers it only on the "chance that employment may afford (it)" (4) . The speaker in "The Passionate Shepherd" promises to make "A gown of the finest wool" (13) , but the speaker in "Song" promises that "thou shalt read of summer frocks (dresses)" (6) . This demonstrates that the speaker offers what he can, and does not fabricate stories about the way things will be. When he speaks of an "evening by the sour canals / We'll hope to hear some madrigals" (7-8) , he knows that because of the pollution they will more that likely hear the songs of seagulls, boats, horns, and obscenities. When the speaker says "Care on thy maidens brow shall put / A wreath of wrinkles, and thy foot / Be shod with pain: not silken dress / But toil shall tire thy loveliness" (9-12) , he gives an indirect compliment to her beauty while emphasizing that love requires work. Despite the absence of material objects, he still tries to be romantic. When the speaker says, "Hunger shall make thy modest zone (waist) / And cheat fond death of all but bone" (13-14) he means that she will be thin not through intent, but through necessity.

The different emphasis on what constitutes love for the speakers of the two poems is very evident. One offers hopes, dreams, objects, and material goods while the other offers reality. Love exists in both, but the reasons for that love are dramatically different. The speaker in "The Passionate Shepherd" desires physical love full of promises and the speaker in "Song" desires an enduring love that will

exist through hard times. It is easy to be blinded by gifts and romance but the love that is truthful will last much longer.

Considering the motives of the speaker in "The Passionate Shepherd", enables the reader to determine the tone of the poem because it is conveyed in his attitude towards his love. He has a false sense of romance because he thinks love means manipulating affections through offering gifts but his affections can be considered falsely romantic. In the line "If these delights thy mind may move" (15) the speaker in "Song" asks his love to think about their love and everything that it includes, whereas in "The Passionate Shepherd", the speaker asks about what she thinks of the gifts he gave her. The speaker's tone in "The Passionate Shepherd" is aimed at what he believes she would like to hear.

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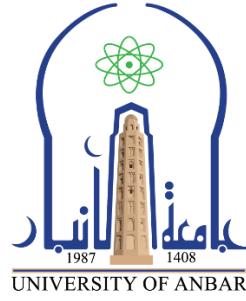
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C. Day Lewis
(1925-1972)

Song

Come, live with me and be my love,
And we will all the pleasures prove
Of peace and plenty, bed and board,
That chance employment may afford.
I'll handle dainties on the docks
And thou shalt read of summer frocks:
At evening by the sour canals
We'll hope to hear some madrigals.
Care on thy maiden brow shall put
A wreath of wrinkles, and thy foot
Be shod with pain: not silken dress
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**Hunger shall make thy modest zone
And cheat fond death of all but bone -
If these delights thy mind may move,
Then live with me and be my love.**



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اسم المحاضرة السادسة باللغة الإنكليزية : Part 2 of

A Comparison and Contrast of Love

In the poems "The Passionate Shepherd to his Love" by Christopher Marlowe and "Song" by C. Day Lewis, the speakers display their individual views of what can be expected with their love. Both speakers produce invitations to love with differences in what they have to offer. A list of promised delights is offered by the speaker in "The Passionate Shepherd," and through persuasion, is able to influence the emotions of his love. The speaker in "Song" shows the difficulties of his life, as seen in his economic necessity and lack of material pleasures, but subsequently offers his love unconditionally in order to convince his beloved. In comparison the poems expose the speakers' use of separate methods to influence their loves. Through comparing and contrasting the context in which the invitations occur, what each speaker offers, and the tone of each speaker, these differing methods can be understood.

A Comparison and Contrast of Love in Christopher Marlowe's "The Passionate Shepherd to his Love" and C. Day Lewis's "Song"

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The "Passionate Shepherd" is set in a romantic, natural backdrop in the seventeenth century. In this rural setting the Shepherd displays his flock and pastures to his love while promising her garlands and wool for weaving. Many material goods are offered by the speaker to the woman he loves in hopes of receiving her love in return. He also utilizes the power of speech to attempt to gain the will of his love. In contrast, the poem "Song" is set in what is indicative of a twentieth century depression, with an urban backdrop that is characteristically unromantic. The speaker "handle(s) dainties on the docks" (5), showing that his work likely consists of moving crates as a dock worker. He extends his affection through the emphasis of his love and how it has endured and survived all hardships. He uses the truth of his poor and difficult situation as a tool to entice his love.

In the "Passionate Shepherd", the speaker offers his lover a multitude of delights to persuade her emotions in his favor. At the very beginning of the poem he states his intention that "we will all the pleasures prove" (2), creating a basis upon which all his promises are centered. Using the natural setting of the poem as the framework for this idealistic lifestyle, the speaker furnishes his love through the use of natural objects such as clothes and accessories. He describes "A gown made of the finest wool / Which from our pretty lambs we pull" (13-14) and "Fair lines slippers for the cold / With buckles of the purest gold" (15-16) to influence his love's decision. His gifts continue with "A belt of straw and ivy buds / With coral clasps and amber studs" (17-18) to soften her heart in his favor. Through these generous offerings the speaker hopes to attract her with objects but in the process fails to offer himself.

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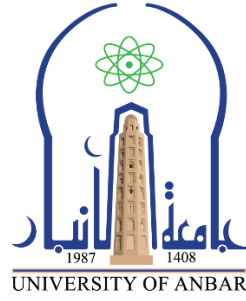
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اسم المحاضرة السابعة باللغة العربية: سوناتات شكسبير : سونت رقم 18

SHAKESPEARIAN SONNETS
SONNET - 18

اسم المحاضرة السابعة باللغة الإنكليزية :

Sonnet 18 is devoted to praising a friend or lover, traditionally known as the 'fair youth', the sonnet itself a guarantee that this person's beauty will be sustained. Even death will be silenced because the lines of verse will be read by future generations, when speaker and poet and lover are no more, keeping the fair image alive through the power of verse

SHAKESPEARIAN SONNETS

SONNET - 18

**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 grow'st;
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.**

Analysis Of Sonnet 18 Line by Line

Sonnet 18 is devoted to praising a friend or lover, traditionally known as the 'fair youth', the sonnet itself a guarantee that this person's beauty will be sustained. Even death will be silenced because the lines of verse will be read by future generations, when speaker and poet and lover are no more, keeping the fair image alive through the power of verse.

• □ The opening line is almost a tease, reflecting the speaker's uncertainty as he attempts to compare his lover with a summer's day. The rhetorical question is posed for both speaker and reader and even the metrical stance of this first line is open to conjecture.

Is it pure iambic pentameter? This comparison will not be straightforward. This image of the perfect English summer's day is then surpassed as the second line reveals that the lover is more lovely and more temperate. *Lovely* is still quite commonly used in England and carries the same meaning (attractive, nice, beautiful) whilst *temperate* in Shakespeare's time meant gentle-natured, restrained, moderate and composed.

2

• □ The second line refers directly to the lover with the use of the second person pronoun *Thou*, now archaic. As the sonnet progresses however, lines 3 - 8 concentrate on the ups and downs of the weather, and are distanced, taken along on a steady iambic rhythm (except for line 5, see later). Summer time in England is a hit and miss affair weather-wise. Winds blow, rain clouds gather and before you know where you are, summer has come and gone in a week. The season seems all too short - that's true for today as it was in Shakespeare's time - and people tend to moan when it's too hot, and grumble when it's overcast.

- □ The speaker is suggesting that for most people, summer will pass all too quickly and

they will grow old, as is natural, their beauty fading with the passing of the season.

- □ Lines 9 - 12 turn the argument for aging on its head. The speaker states with a renewed

assurance that *'thy eternal summer shall not fade'* and that his lover shall stay fair and

even cheat death and Time by becoming eternal.

- □ Lines 13 - 14 reinforce the idea that the speaker's (the poet's) poem will guarantee the

lover remain young, the written word becoming breath, vital energy, ensuring life continues.

Literary Devices in Sonnet 18

With repetition, assonance, alliteration and internal and end rhyme, the reader is certainly

treated to a range of device that creates texture, music and interest.

Note the language of these lines: *rough, shake, too short, Sometimes, too hot, often, dimmed, declines, chance, changing, untrimmed.*

- □ Assonance and repetition. There are interesting combinations within each line, which

add to the texture and soundscape: *Rough/buds, shake/May, hot/heaven, eye/shines, often/gold/complexion, fair from fair, sometimes/declines, chance/nature/changing, nature/course.*

Life is not an easy passage through Time for most, if not all people. Random events can

radically alter who we are, and we are all subject to Time's effects.

In the meantime the vagaries of the English summer weather are called up again and again as the speaker attempts to put everything into perspective. Finally, the lover's beauty, metaphorically an *eternal summer*, will be preserved forever in the poet's immortal lines.

And those final two lines, 13 and 14, are harmony itself. Following twelve lines without any punctuated caesura (a pause or break in the delivery of the line), line 13 has a 6/4 caesura and the last line a 4/6. The humble comma sorts out the syntax, leaving everything in balance, giving life.

Perhaps only someone of genius could claim to have such literary powers, strong enough to preserve the beauty of a lover, beyond even death.

Sonnet 18 Language and Tone

Note the use of the verb shall and the different tone it brings to separate lines. In the first line it refers to the uncertainty the speaker feels. In line nine there is the sense of some kind of definite promise, whilst line eleven conveys the idea of a command for death to remain silent.

3

The word beauty does not appear in this sonnet. Both summer and fair are used instead.

Thou, thee and thy are used throughout and refer directly to the lover, the fair youth.

And/Nor/So long repeat, reinforce

Rhyme Scheme and Iambic Pentameter in Sonnet 18

Sonnet 18 is an English or Shakespearean sonnet, 14 lines in length, made up of 3 quatrains and a couplet. It has a regular rhyme scheme: abab cdcd efef gg. All the end

rhymes are full, the exceptions being *temperate/date*.

Metrical Analysis

Sonnet 18 is written in traditional iambic pentameter but it has to be remembered that this is

the overall dominant metre (meter in USA). Certain lines contain trochees, spondees and possibly anapaests.

• □ Whilst some lines are pure iambic, following the pattern of daDUM daDUM daDUM daDUM daDUM, no stress syllable followed by a stressed syllable, others are not.

Why is this an important issue? Well, the metre helps dictate the rhythm of a line and also

how it should be read. Take that first line for example:

Shall I compare thee to a summer's day?

There's no doubting that this is a question so therefore the stress would normally fall on the

first word, Shall. Say it quietly to yourself and you'll find the natural thing to do is place a little

more emphasis on that opening word, because it is a question being asked. If the emphasis

was on the second word, I, the sense would be lost. So it is no longer an iamb in the

first

foot, but a trochee, an inverted iamb.

Shall I / compare / thee to / a sum / mer's day? (trochee, iamb x4)

• □ But, there is an alternative analysis of this first line, which focuses on the mild caesura

(pause, after *thee*) and scans an amphibrach and an anapaest in a tetrameter line:

Shall I / compare thee / to a sum / mer's day?

Here we have an interesting mix, the stress still on the opening word in the first foot, with the

second foot of non stressed, stressed, non stressed, which makes an amphibrach.

The third

foot is the anapaest, the fourth the lonely iamb. There are four feet so the line is in tetrameter.

Both scans are valid because of the flexible way in which English can be read and certain

words only partially stressed. For me, when I read this opening line, the second version

seems more natural because of that faint pause after the word *thee*. I cannot read the

opening line whilst sticking to the daDUM daDUM iambic pentameter beat. It just doesn't ring

true. You try it and find out for yourself.

Lines That Are Not Iambic Pentameter in Sonnet 18

Line 3

4

Again, the iambic pentameter rhythm is altered by the use of a spondee at the start,

two

stressed single syllable words:

Rough winds / do shake / the dar / ling buds / of May,

This places emphasis on the meaning and gives extra weight to the rough weather.

Line 5

Again an inversion occurs, the opening trochee replacing the iamb:

Sometimes too hot the eye of heaven shines,

The stress is on the first syllable, after which the iambic pattern continues to the end. Note

the metaphor (eye of heaven) for the sun, and the inversion of the line grammatically,

where *too hot* ordinarily would be at the end of the line. This is called anastrophe, the

change of order in a sentence.

Line 11

Note the spondee, this time in the middle of the line. And a trochee opens:

Nor shall death brag thou wand'rest in his shade,

The emphasis is on *death brag*, the double stress reinforcing the initial trochee to make quite

a powerful negation.

Conclusion

Sonnet 18 is the best known and most well-loved of all 154 sonnets. It is also one of the most straightforward in language and intent. The stability of love and its power to

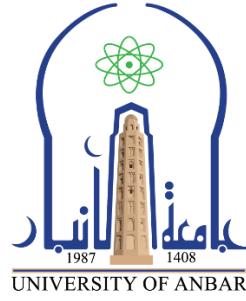
immortalize the subject of the poet's verse is the theme.

The poet starts the praise of his dear friend without ostentation, but he slowly

builds

the image of his friend into that of a perfect being. His friend is first compared to summer in the octave, but, at the start of the third quatrain (9), he *is* summer, and thus, he has metamorphosed into the standard by which true beauty can and should

be judged. The poet's only answer to such profound joy and beauty is to ensure that his friend be forever in human memory, saved from the oblivion that accompanies death. He achieves this through his verse, believing that, as history writes itself, his friend will become one with time. The final couplet reaffirms the poet's hope that as long as there is breath in mankind, his poetry too will live on, and ensure the immortality of his muse



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اسم المحاضرة الثامنة باللغة العربية: To Daffodils شرح قصيدة

اسم المحاضرة الثامنة باللغة الإنكليزية : Robert Herrick's To Daffodils

**To Daffodils,” the speaker is praising the beautiful flowers, but also speaking as “
to how quickly they fade. Herrick’s description of the life of daffodils, in his poem,
.parallels the brief life of man**

To Daffodils

Robert Herrick

Fair Daffodils, we weep to see

You haste away so soon;

As yet the early-rising sun

Has not attain'd his noon.

Stay, stay,

Until the hasting day

Has run

But to the even-song;

And, having pray'd together, we

Will go with you along.

We have short time to stay, as you,

We have as short a spring;

As quick a growth to meet decay,

As you, or anything.

We die

As your hours do, and dry

Away,

Like to the summer's rain;

Or as the pearls of morning's dew,

Ne'er to be found again.

“**To Daffodils**,” the speaker is praising the beautiful flowers, but also speaking as to how quickly they fade. Herrick’s description of the life of daffodils, in his poem, parallels the brief life of man.

The first stanza relates the sadness that comes with the swift passage of the **daffodils** of spring: they arrive in all their glory, but seem to die too soon and return to the earth. The speaker talks of the time of day, which is also symbolic of the stages of life. He says:

As yet the early-rising sun
Has not attain’d his noon.
Stay, stay,
Until the hasting day
Has run

But to the even-song...“Early-rising sun” is youth; noon is middle age. The speaker finishes the stanza by saying that when “we” have prayed with the daffodils, “**we will go with you along.**”

The second stanza provides the “extended metaphor” to the descriptions provided in the first stanza. The speaker verbalises the swiftness of man’s time on the earth: We have short time to stay, as you,

We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die
As your hours do, and dry Away...

The speaker points out that, like the daffodils, humans have a short spring (youth); and like dead plants, we decay as quickly as plants, to rejoin the soil. Plants, like people, lose the hours to eventual death—just like the **daffodils**.

Article I. Finally, the speaker points out with a simile, that human life is like a summer rain or the “pearls” of dew: in the blink of an eye, both are gone—**forever**.

Article II. In summary:

Article III. The over-riding message of Herrick’s work is that life is short, the world is beautiful, luv is splendid, and we must use the short time we have to make the most of it.



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Ozymandias is written by one of the greatest 19th-century British poets, Percy Bysshe Shelley. It was first published in 1818 in *The Examiner* of London under Shelley's pen name, "Gilrastes." In this sonnet, Shelley's speaker encounters a traveler from an antique land. The traveler describes the colossal wreckage of a great pharaoh's statue. He not only notices how the parts of the statue stand on the sand but also depicts the surroundings. Collectively, the desert and the worn-out statue hint at the central idea of the sonnet, the futility of human actions. It also taps on the themes of the impermanence of power, fate, and the inevitability of rulers' fall

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Ozymandias

by Percy Bysshe Shelley

I met a traveller from an antique land, A

Who said—"Two vast and trunkless legs of stone B

Stand in the desert. . . . Near them, on the sand, A

Half sunk a shattered visage lies, whose frown, B

And wrinkled lip, and sneer of cold command, A

Tell that its sculptor well those passions read C

Which yet survive, stamped on these lifeless things, D

The hand that mocked them, and the heart that fed; C

And on the pedestal, these words appear: E

My name is Ozymandias, King of Kings; D

Look on my Works, ye Mighty, and despair! E

Nothing beside remains. Round the decay F

Of that colossal Wreck, boundless and bare E

The lone and level sands stretch far away. F

Summary

'*Ozymandias*' by P. B. Shelley describes a traveler's reaction to the half-buried, worn-out statue of the great pharaoh, Ramses II.

In this poem, the speaker describes meeting a traveler "from an antique land." The title, '*Ozymandias*,' notifies the reader that this land is most probably Egypt since Ozymandias was what the Greeks called Ramses II. He was a great and terrible pharaoh in ancient Egypt.

The traveler tells a story to the speaker. In the story, he describes visiting Egypt. There, he saw a large and intimidating statue of Ramses in the desert. He can tell that the sculptor must have known his [subject](#) well because it is obvious from the

statue's face that this man was a great leader, but one who could also be very vicious.

He describes his sneer as having a "cold command." Even though the leader was probably very great, it seems that the only thing that survives from his realm is this statue, which is half-buried and somewhat falling apart.

Meaning

'Ozymandias' carries an [extended metaphor](#) throughout the entire poem. All around the traveler is desert — nothing is green or growing; the land is barren. The statue, however, still boasts of the accomplishments this civilization had in the past. The desert represents the fall of all empires — nothing powerful and rich can ever stay that strong forever. This [metaphor](#) is made even more commanding in the poem by Shelley's use of an actual ruler. He utilizes an [allusion](#) to a powerful ruler in ancient Egypt to show that even someone so all-powerful will eventually fall.

Structure and Form

- **Form:** Sonnet
- **Rhyme Scheme:** ABABACDC EDEFEF
- **Meter:** [Iambic Pentameter](#)

'Ozymandias' is considered to be a [Petrarchan sonnet](#), even though the [rhyme scheme varies slightly from the traditional sonnet form](#). [Structurally all sonnets](#) contain fourteen lines and are written in iambic [pentameter](#).

The [rhyme](#) scheme of 'Ozymandias' is ABABACDC EDEFEF. This rhyme scheme differs from the rhyme scheme of a traditional Petrarchan sonnet, whose [octave](#) (the first eight lines of the poem) usually has a rhyme scheme of

ABBAABBA. Its [sestet](#) (the final six lines of the sonnet) does not have an assigned rhyme scheme, but it usually rhymes in every other line or contains three different rhymes.

Shelley's defiance of this rhyme scheme helps to set apart 'Ozymandias' from other [Petrarchan sonnets](#), and it is perhaps why this poem is so memorable. The reason he did this may have been to represent the corruption of authority or lawmakers.

Literary Devices

Shelley plays with a number of figurative devices in order to make the sonnet more appealing to readers. These devices include:

- **[Enjambment](#):** Shelley uses this device throughout the text. For example, it occurs in lines 2-8. By enjambling the lines, the poet creates a surprising flow.
- **[Alliteration](#):** It occurs in "an antique," "stone/ Stand," "sunk a shattered," "cold command," etc.
- **[Metaphor](#):** The "sneer of cold command" contains a metaphor. Here, the ruler's contempt for his subjugates is compared to the ruthlessness of a military commander.
- **[Irony](#):** Shelley uses this device in the following lines, "Look on my Works, ye Mighty, and despair!/ Nothing beside remains." The following lines also contain this device.
- **[Synecdoche](#):** In the poem, the "hand" and "heart" collectively hint at the pharaoh, Ozymandias, as a whole. It is a use of synecdoche.
- **[Allusion](#):** The line "My name is Ozymandias, King of Kings" is an allusion to the actual inscription described in the Greek historian Diodorus Siculus's *Bibliotheca historica*.

Detailed Analysis

Line 1

I met a traveller from an antique land,

The text of '*Ozymandias*' reads more like a story than a poem, although the line rhymes do help to remind the reader that this is not [prose](#). The speaker in the poem, perhaps Percy Bysshe Shelley, tells the story from his [point of view](#), using the pronoun "I."

In the first line, he talks about meeting a traveler from an antique country. At first, this line is a tad [ambiguous](#): Is the traveler from "an antique land," or did he just come back from visiting one? The reader also does not know where the speaker first met this sojourner. The title indicates which land the traveler has visited. Greeks called Ramses II a powerful Egyptian pharaoh, Ozymandias. So, it is easy for the reader to recognize the "antique land" is Egypt, one of the oldest civilizations in the world.

Lines 2-4

Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,

These lines are much clearer than the first, however, and it is clear to the reader what, exactly, is occurring in the sonnet. The rest of the poem is actually written in [dialogue](#); the traveler recounts his experiences in Egypt to the poet's [persona](#).

Lines two through fourteen are only one sentence in length, as well. These lines also contain some of the most vivid and beautiful [imagery](#) in all of poetry. Shelley was such a masterful writer that it does not take much effort on the reader's part to imagine the scene in this piece clearly.

In lines two through four, the traveler describes a statue he saw in Egypt. Through the eyes of the traveler, the reader sees two massive legs carved from stone lying in the desert sand. Nearby, the face of the statue is half-buried. The face is broken, but the traveler can still see the sculpture is wearing a frown and a sneer. From this, he is able to tell that this ruler probably had absolute power, and he most definitely ruled with an iron fist. It is also easy to interpret that this ruler probably had a lot of pride as the supreme leader of his civilization.

Lines 5-8

And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;

The traveler then turns his attention to the sculptor who made the statue. He comments that whomever the sculptor is, he knew his subject very well. Anyone could say that the artist had exceptionally captured the passions of the ruler. Though the pharaoh is long dead, he exists through the creation of a mere sculptor. So, who is more powerful in this case? Undoubtedly, it is the sculptor.

He also seems to be commenting in line seven that while there is an end to living beings, art is eternal—it survives. The gracious carves and the master's touch live past the remnants of history. In the next line, the traveler provides interesting

insight into the leader here. First, his hands show that the pharaoh mocked his people, yet his heart was not all bad: he fed and cared for his people, as well. The hand that held the rod fed not only the citizen but also mocked their pettiness. This line provides an interesting [dichotomy](#) often found in the most terrible of leaders. Besides, the "hand" stands for Ozymandias as a whole. It is a use of synecdoche.

Lines 9-14

And on the pedestal, these words appear:

My name is Ozymandias, King of Kings;

Look on my Works, ye Mighty, and despair!

Nothing beside remains. Round the decay

Of that colossal Wreck, boundless and bare

The lone and level sands stretch far away."

Lines nine through eleven give more details about the sculpture, and the latter ones include words that have been etched into the ruler's pedestal. The words carved on the pedestal, on which the leader sits, also tell of Ozymandias' [personality](#). He is ordering those who see him to look upon all that he has created but do not appreciate what he has done. Instead, the speaker has to despair and be afraid of it. These words perfectly depict the leader's [hubris](#).

The last three lines, however, take on a different [tone](#). Now, the leader is gone, and so is his empire. Shelley implements irony into these lines to show that even though this broken statue remains, the leader's civilization does not. It has fallen, much like the statue, and has turned to dust.

These lines are really powerful. The traveler almost seems to be mocking the ruler. Besides, Shelley's diction here is important. He uses words such as "decay" and

“bare” to show just how powerless this once-mighty pharaoh has become. There is absolutely nothing left. The leader, much like his land, and much like the broken statue depicting him, has fallen. It is in these lines that the theme of the poem emerges: all leaders will eventually pass, and all great civilizations will eventually turn into dust.

Themes

Shelley makes use of a [number of themes](#) in this sonnet. The most important theme is the impermanence of a ruler’s glory and his legacy. It is an implicit hint at the idea of futility. No matter how hard a man tries to rivet his name, at some point, people will forget him. For example, Ozymandias tried to become greater than God. He declared himself the “King of Kings.” If we look at history, every ambitious ruler declared them, more or less, by the same title. In their pursuit of greatness, they forgot about their very nature: every living thing must die. Besides, the sonnet also utilizes the themes of vainglory, the power of art, the decline of power, etc.

Tone

The overall theme of ‘*Ozymandias*’ is serious and awe-inspiring. For instance, the line, “Two vast and trunkless legs of stone,” arouses both fear and pity in the readers’ hearts. The size of the statue undoubtedly makes us wonder about the greatness and power of the ruler. Yet, they also take pity on the decaying depiction of the statue. It makes them think about the nature of human achievement. In the next lines, the tone becomes more serious and fearful. As the poem progresses to the end, it seems the tone softens a bit. The speaker somehow sympathizes with the faded glory of the great ruler, Ozymandias. He emotionally speaks about the

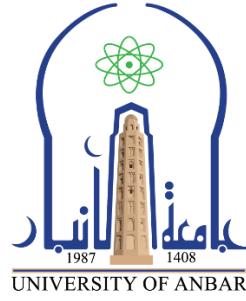
inevitability of death and decay.

Historical Context

It is an [understatement](#) to say that Shelley was a clever man. While one can read this poem to be about an ancient leader of Egypt, the poem could also be read as a criticism for the world in which Shelley lived. Ever the political critic, Shelley perhaps warns the leaders of England that they, too, will fall someday. Their overarching ambition might lead them to their own downfall.

There is an interesting story behind the composition of the poem. In Shelley's literary cycle, the members would challenge each other to write poems about a common subject. In 1817, Horace Smith spent his Christmas at Shelley's house. They both chose a passage from Diodorus Siculus's book [Bibliotheca historica](#) that contained the inscription:

King of Kings Ozymandias am I. If any want to know how great I am and where I lie, let him outdo me in my work.



كلية : الاداب

القسم او الفرع : اللغة الانكليزية

المرحلة: الاولى

أستاذ المادة : أ.م. مجيد اسماعيل فياض

اسم المادة باللغة العربية : مدخل الى الادب

اسم المادة باللغة الإنكليزية : **An Introduction to Literature**

اسم المحاضرة العاشرة باللغة العربية : **Poetic Devices in Sonnet 18: Rhyme scheme:**

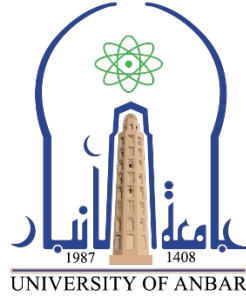
اسم المحاضرة العاشرة باللغة الإنكليزية : **Poetic Devices in Sonnet 18: Rhyme scheme:**

Sonnets typically occur in two types of rhyme schemes – in the pattern ABBA ABBA CDE CDE, known as the Petrarchan sonnet, or in the pattern ABAB CDCD EFEF GG, known as the Shakespearian sonnet. This sonnet is a typical Shakespearean one, as it follows the rhyme scheme mentioned above in its entirety without the slightest of deviation. Rhetorical devices: Apostrophe: This rhetorical device is used when a poet addresses his or her poem to an absent audience. In this poem, the poet uses the device of an apostrophe when he addresses all his words to his beloved, whom we never see responding at any point in the poem.

Poetic Devices in Sonnet 18: Rhyme scheme:

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Simile: This rhetorical device is used when an overt comparison is made between two different things. In this poem, the poet uses the device of simile in line 1 itself when he makes a comparison between his beloved and a summer's day and then says it is not an appropriate comparison to make. **Metaphor:** This rhetorical device is used when a covert comparison is made between two different things or ideas. In this poem, the poet uses the device of metaphor in line 4 when he compares summer with a landlord who leases out his property only for a short time. Again in line 5, he compares the sun with the eye of heaven. In line 6, he compares the color of the sun with that of gold. Finally, in line 9, he compares the youth and beauty of his beloved with the summer season. **Personification:** This rhetorical device is used to bestow human qualities on something that is not human. In this poem, the poet uses the device of personification with respect to death in line 11, when he endows death with the human ability to brag.



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اسم المحاضرة الحادية عشرة باللغة العربية: الشخصيات الرئيسية في دكتور فاوتس للكاتب كرسفور مارلو

اسم المحاضرة الحادية عشرة باللغة الإنكليزية : Main Characters in Christopher Marlowe's Dr.

Faustus

Main Characters in Dr. Faustus

1- Dr. Faustus

A gifted scholar of humble origins living in Wittenberg, Germany in the 16th century, Doctor Faustus is the tragic hero of Marlowe's play. Having come to what he believes is the limits of traditional knowledge, he decides to sell his soul to the devil in exchange for twenty-four years of unlimited knowledge and power. To be *Faustian* is to be recklessly ambitious, and Marlowe's Faust uses his newfound power to travel around the world and attain all kinds of knowledge. However, he also uses his magic to engage in petty practical jokes (at the expense of the pope, for example) and to indulge his desire for a beautiful woman (summoning Helen of Troy to be his lover). Faustus begins to see the error of his ways early on in the play, and wavers in his commitment to his deal with Lucifer, but it is not until the final scene of the play that he realizes his doom. While he tries to repent at the end of the play, Christ is merely one out of a number of things he calls out to for help, and he still attempts to bargain with Christ, asking for salvation in return for a thousand or more years in hell. It is somewhat ambiguous to what degree Faustus actually

repents, but in any case it is to no avail. As the chorus informs the audience at the play's conclusion, he ends up falling to hell.

2- Mephastophilis

Mephastophilis is the devil **Faustus** summons when he first tries his hand at necromancy, and he remains at Faustus's side for much of the rest of the play, doing his bidding, answering his questions, distracting him when he has doubts about his decision to sell his soul, and even taking him on an eight-day tour of the known universe on a chariot drawn by dragons. It is Mephastophilis who encourages Faustus to take a blood oath that **Lucifer** should have his soul when his twenty-four years are up. His motivations for pushing so hard to keep Faustus may seem ambiguous, since he admits to being miserable in Hell and to regret having forsaken God, but he basically explains himself with the now-famous proverb: *Solamen miseris socios habuisse doloris* (loosely translated, misery loves company).

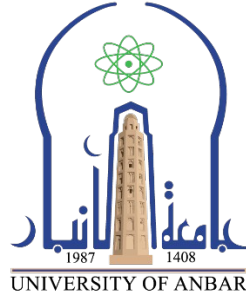
3- Wagner

Wagner is **Faustus**'s student and servant. Although he does not sell his soul to **Lucifer** alongside his master, he does dabble in the dark arts by borrowing Faustus's spell book. He is fiercely proud of his connection with such an infamous man, and in comedic scenes amongst the clowns, he takes a high-and-

mighty tone with respect to information and authority. At the end of the play, Faustus bequeaths to Wagner a generous share of his wealth.

4- Good Angel and Evil Angel

A pair of angels who appear onstage every time **Faustus** wavers in his resolve or considers repenting. They usually deliver contradictory messages, one promising God's forgiveness and the other swearing that Faustus is irrevocably damned and so should embrace the powers and treasures of dark magic. One can see these two spirits as representing the two conflicting impulses of Faustus's conscience, but in the religious world of the play (in which actual devils appear on the stage), they should also be seen as real, literal angels.



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اسم المحاضرة الثانية عشرة باللغة الإنكليزية : Main Themes in Christopher Marlowe's Dr.

Faustus

Main Themes in Dr. Faustus

1-Temptation, Sin, and Redemption

Deeply immersed in Christianity, Marlowe's play explores the alluring temptation of sin, its consequences, and the possibility of redemption for a sinner like Doctor Faustus. Faustus's journey can be seen in relation to the possible trajectory from temptation to sin to redemption: Faustus' ambition is tempted by the prospect of limitless knowledge and power, he sins in order to achieve it, and then he rejects possible redemption. He is so caught up in his desire for power that he neglects the consequences of his deal with Lucifer. Giving into his temptations, he rejects God in favor of Lucifer and Mephastophilis, a sin if there ever was one.

In portraying Faustus' sinful behavior, Marlowe reveals the negative effects of sin on Faustus himself. Despite his originally lofty ambitions, Faustus ends up using his magic for practical jokes, parlor tricks, and the summoning of a beautiful woman (Helen of Troy). As the play's scholars lament, Faustus was once an esteemed scholar but after his deal with the devil he seems a mere shade of his former self.

While Faustus hurts himself and others through sin, he still has the possibility of redemption throughout the play. As the Good Angel tells him, it is never too late to repent and thereby gain God's mercy. But Faustus is persuaded by the Evil Angel not to repent, primarily by convincing Faustus that he's so damned already that he would never actually be able to return to God. These two angels can be seen as representing the opposing pulls of redemption and the temptation to sin even more. Faustus listens to the Evil Angel for the most of the play, but seems to repent in the final scene. Or does he? The question of whether Faustus really repents at the end of the tragedy is debatable and has important implications for whether the play suggests that at some moment it really is

too late for a sinner like Faustus to repent and be redeemed. In any case, whether because he repented too late or didn't repent truly, Faustus rejects the possibility of redemption and is ultimately damned for his sins.

2- The Bargain

Faustus' bargain with Lucifer is the most famous part of *Doctor Faustus*. The so-called “Faustian bargain” has become a standard way of referring to some kind of “deal with the devil,” a motif that recurs throughout Western literary and cultural traditions (from a version of the Faust story by the German poet Goethe to the blues musician Robert Johnson, who legend says sold his soul to Satan for his skill on the guitar). But the importance of the bargain extends beyond this famous plot device. The idea of some kind of economic exchange or deal pervades the tragedy. Just as Lucifer cheats Faustus in their deal, Faustus cheats the horse-courser who buys a horse from him and Wagner gets a clown to agree to be his servant in return for learning some magic. These deals might be taken to suggest that bargains are often simply occasions for one individual to exploit another.

However, there is another system of bargaining in the play, related to Christianity. The very word “redemption” literally means “a buying back.” In Christian thinking, Jesus redeems mankind by “buying back” their sins at the expense of his own death. If Faustus' bargain with Lucifer is sealed with blood, God's agreement with mankind is, too—with the very blood of Jesus, shed on the cross. Moreover, Faustus can strike a deal with God at any point in the play, gaining eternal salvation by simply repenting his sins. Lucifer may hold Faustus to his original agreement, threatening him when he thinks about repenting, but God is willing to take mercy even on sinners who don't uphold their end of the divine bargain. Faustus, however, refuses to make this ultimate deal. At the end of the play, he is desperate but still attempts to haggle with God, begging for salvation in return for a thousand or a hundred-thousand years in hell.

Thus, one could see the play as ultimately about good and bad deals. And through this profusion of deals and exchanges, Marlowe is able to raise questions of value: what is worth more, power in this world or salvation in the next? How much is a soul worth? Can it even be put in terms of money and profit? As a tragic hero, Faustus is done in by his excessive ambition and pride, but he is also doomed by his tendency to under-value the things he bargains with and over-value the things he bargains for.

3- The Renaissance Individual

Marlowe lived and wrote during the English Renaissance, and his play has much to say about the transition from a more medieval society to the Renaissance. Greatly simplified, this means a shift in a variety of ways from reliance on some kind of authority figure to reliance on one's own individual self. Humanist scholars of the Renaissance refocused their studies on the individual human subject, while the Protestant reformation affirmed the individual's prerogative to interpret scripture instead of relying on the pope and the hierarchical Catholic church. A flourishing of education and other social changes made it more and more possible for people to rise up through society through their own hard work and ambition.

Faustus embodies many of these changes: he is a self-made man, from humble origins, who has risen through education. He is ambitious and constantly desires to learn and know more about the world through various forms of scholarly inquiry. But Faustus also demonstrates some possible dangers in the Renaissance stress on one's own individual self. His self-reliance shades into selfishness and excessive pride. After making his deal with Lucifer, Faustus is too proud to admit that he was wrong and repent. He rejects the authority (and the help) of God and tries to handle things himself. While some resistance to authority and celebration of the individual may be a good thing (the play has no problems poking fun at the pope and the Catholic church, for example), Marlowe demonstrates the pitfalls of excessive individualism. Not only does Faustus serve as an example of excessive individualism. So does Lucifer himself, who originally rebelled

against the authority of God. The tension between the Renaissance notion of the power and importance of the individual and the Christian stress on obeying God fills and animates *Doctor Faustus*. Although Faustus suffers for erring too far in the direction of the individual, Marlowe's tragedy leaves the question of how to balance these opposing values unresolved (some may, after all, sympathize with the fiercely ambitious Faustus), forcing readers to come to their own answers.