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أستاذ المادة : م.م. أسماء سعدون فالح

اسم المادة باللغة العربية : الشعر

اسم المادة باللغة الإنكليزية : Poetry

اسم المحاضرة الأولى باللغة العربية: مقدمة عن شعر عصر النهضة

اسم المحاضرة الأولى باللغة الإنكليزية: Introduction to Renaissance Poetry

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... جامعة الانبار / كلية الآداب
قسم اللغة الانكليزية
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التدريسي/ م.م. اسماء سعدون

16th century Poetry (The Renaissance Age) مقدمة عن شعر القرن السادس عشر (عصر النهضة)

In order to understand Renaissance literature we need to take a little time to look at the Renaissance itself. The Renaissance was a cultural and intellectual movement that spread throughout Europe during the 16th century and had profound effects on literature. **The Renaissance**, meaning rebirth, was a period in European history taking place between 14th century and 17th century. Although started in Italy with its root and beginning in 13th century, it soon spread through Europe. The world was emerging from the Middle, or 'Dark,' Ages. The movement actually began in Italy and spread to England, and the English Renaissance occurred from 1500 to 1688. While some scholars and historians argue that the renaissance did not happen outside Italy, but we cannot doubt that the 16th century was indeed a golden age of English literature.

Characteristics of the Renaissance

One key characteristic of the Renaissance was the idea of the divine right of kings to rule. Another was the development of humanistic ideas, such as the dignity of man. It was a time of scientific inquiry and exploration. This was also the time of the Protestant Reformation, and the invention of the printing press. With the introduction and development of the sonnet and Drama under the hands of great writers and poets like William Shakespeare, Christopher Marlowe, Ben Jonson, Sir Philip Sidney, Sir Thomas Wyatt, etc.

Although literature saw great developments, England under the rule of Elizabeth I, also saw advancements in science, exploration, the arts, and even religion. With the discovery and colonization of the Americas and the other parts of the world England was able to expand its boundaries and power, and the defeat of the Spanish Armada in 1588 forever marked England as one of the great powers at sea. And thus The 16th century is labeled The Golden Age.

Reformation was a division in Christianity started by Martin Luther in 16th century. The division resulted in conflict and war in Europe. And England got involved when King Henry VIII (1509-1547) converted from Catholicism to Protestantism, one reason for his conversion was that he wanted a divorce from Catherine of Aragon because she hadn't given him a son. So the King converted to Protestantism and appointed himself the head of the church, and got his divorce. Later he married Jane Seymour, who gave him a son and heir to the throne of England, Edward VI, who also became the first monarch to be raised as a Protestant.

The Printing Press was first brought to England by William Caxton in 15th century. It played a big role in the spread of literature and literacy in England especially, in 16th century.

Patronage became one of the ways with which writers made money. This was like sponsorship, where a rich person would pay a writer to write. This sometimes limited the writer within the limits of what the sponsor's beliefs were, and so his writings reflected the values of the sponsor, or what the sponsor wanted to read, or watch.

16th Century Poetry

The most popular form of poetry in 16th century was the Sonnet. Invented by Giacomo Da Lentini, an Italian poet from the 13th century. The sonnet was brought to England by Sir Thomas Wyatt, when he started translating the works of the Italian poet Petrarch. And later it was developed and shaped into English and popularized by the likes of Henry Howard, the Earl of Surrey, Shakespeare, Marlowe, and others.

The Sonnet has three major types:

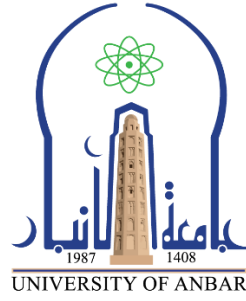
1. **Petrarchian (Italian)** has 14 lines, an Octave and a Sestet.
2. **Spenserian** has 14 lines, three quatrains, and a couplet.
3. **Shakespearean** has 14 lines, three quatrains, and a couplet that's considered a conclusion to the poem.

Sonnets can be in rhyme, or in blank verse, but it must always follow the iambic pentameter. The theme can vary depending on the poet, but the most popular in 16th century was courtly love (Platonic Love).

Poetic Form: A Sonnet

A popular poetic form that was a part of the Renaissance poetic and literary repertoire is called the sonnet which means "little song." The two most popular sonnets were Italian or Petrarchan and English or Shakespearean sonnets. While both have 14 lines written in iambic pentameter (sets of stressed and unstressed syllables), Petrarchan sonnets consist of an octave (8 lines) and a sestet (6 lines). Shakespearean sonnets feature three quatrains (4 lines) and a couplet (2 lines).

The structure of a sonnet usually follows this paradigm: in the first part an issue or a question is being presented, while in the second it is being answered or resolved. Sonnets are a useful poetic form for writing about emotions as their structure is tight and disciplined and as such forces the writer to use sparse and distilled language and rely on figures of speech. The themes of most sonnets fall into these three categories: the brevity of life, the ephemeral nature of love, and the trappings of desire.



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اسم المحاضرة الأولى باللغة العربية: توماس وايت

اسم المحاضرة الأولى باللغة الإنكليزية Thomas Waytt

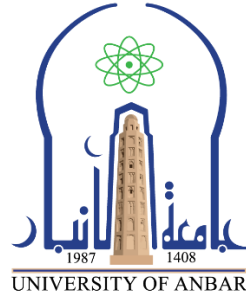
The life of Sir. Thomas Wyatt

حياة الشاعر توماس وايت

Sir Thomas Wyatt is one of the most famous poet in the sixteen century. During his career, he served a number of diplomatic missions and was knighted in 1537, but his fame rests chiefly on his poetic achievements, particularly his **songs**. His poems are unusual for their time in carrying a **strong sense of individuality**. He was a famous poet and ambassador at the court of Henry VIII. His father, Henry Wyatt, had been a member of Henry VII's Privy Council, so it was natural that Thomas would follow in his father's footsteps and join Henry VIII's court.

He is famous for his poetry, for introducing the sonnet into English literature and for being one of Anne Boleyn's suitors, although it is now thought that his love for her was unrequited. In his poem "Whoso List to Hunt", he writes about a deer (Anne) being hunted down (by Henry) and being out of Thomas's reach because she says "*Caesar's I am*". Wyatt married Elizabeth Brooke in 1521 and the couple had a son, Thomas Wyatt the Younger, who was executed in Mary I's reign for plotting a rebellion (Wyatt's Rebellion) to depose the Queen and put Elizabeth on the throne.

Wyatt was only a teenager when he gained this position at court. One of Wyatt's greatest talents was in taking Italian literary forms, and even whole poems, and loosely reworking or translating these for an English courtly audience. Thomas Wyatt died in 1542, at the aged of 39 and he never saw his poetry published. Writing over half a century before Shakespeare, Wyatt helped to popularize Italian verse forms, most notably **the sonnet** in England.



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اسم المحاضرة الأولى باللغة العربية: شرح وتحليل لقصيدة الغزال للشاعر توماس وايت

اسم المحاضرة الأولى باللغة الإنكليزية: *'The Hind'* by Sir Thomas Wyatt

'The Hind ' by Sir Thomas Wyatt

Summary

'Whoso List to Hunt' by Sir Thomas Wyatt is a sonnet that talks about a hind that is impossible to be captured. In the first section or [octave](#), the poet refers to his mental state after following the hind before. It was a fruitless venture that he undertook. Neither he nor others can catch it. The poet became so exhausted that he says it was like catching air with a net. It soon becomes evident the deer is a woman and the [speaker](#): one of her suitors. However, in the [sestet](#), the poet provides the reason. Here, he says why the hind can't be caught. As it belongs to Caesar, a likely reference to Henry VIII and already his property. So, those who are trying to catch it, can't own the creature.

[Lines 1-4](#)

In line 1 of "Whoso List to Hunt," the narrator states that for those who wish to hunt, he knows of a particular hind, a female deer. The narrator himself is trying to abandon the hunt, acknowledging in line 2 that this hind is beyond his reach. Indeed, he is "wearied" from the "vain travail," the useless work, of the hunt; he has begun to recognize the futility of the pursuit. He laments in the fourth line that he is the last of the pursuers, the one "that farthest cometh behind."

[Lines 5-8](#)

In the second stanza, the narrator states that he cannot take his "wearied mind from the deer." When she flees, he proclaims, "Fainting I follow." Nevertheless, he is ultimately forced to indeed abandon the chase, as she is too fast and all that he can catch is the wind that rises after she passes. In sum, the first eight lines, the octave, state the problem of

the writer's wasted hunt.

Lines9-14

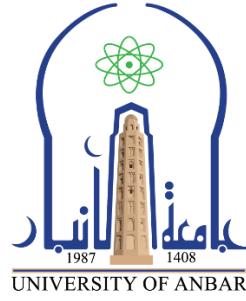
In the closing sestet, the invitation initially offered by the narrator to whoever wishes to hunt this particular hind is partly rescinded; in line 9, the narrator states that he will remove any doubt about the wisdom of doing so. Just as his hunt was in vain, so would be those of other hunters, as the hind wears a diamond collar around her neck proclaiming her ownership by another. The concluding couplet notes that the collar reads "Noli me tangere," or "Touch me not" in Latin. Thus, the first part of the warning is "Touch me not, for Caesar's I am." According to legend, long after the ancient Roman emperor Caesar's death, white stags were found wearing collars on which were inscribed the words "Noli me tangere; Caesaris sum," or "Touch me not; I am Caesar's." The first part of that phrase, "Noli me tangere," is also a quotation from the Vulgate Bible, from John 20:17, when Christ tells Mary Magdalene, "Do not touch me, for I have not yet ascended to my Father." In the final line, the warning on the collar continues: the deer herself declares that while she appears tame, holding her is dangerous, as she is wild

Literary Devices

'*Whoso List to Hunt*' by Sir Thomas Wyatt begins with a metaphor. Here, the poet compares hunting to wooing a lady. Moreover, "hind" is an [extended metaphor](#) for a lady. In the third line, the poet uses a [personification](#). And, in this line, "so sore" contains an [alliteration](#). Thereafter, in "wearied mind" there is a use of personal metaphor. The poet also uses [consonance](#) in the neighboring words, "fleeth afore" and "Fainting". Again, the poet uses a metaphor in the line, "Sithens in a net I seek to hold the wind". This line contains [irony](#) too. However, here the poet compares the pursuit of

catching the wind. Apart from that, there is [synecdoche](#) in the usage of the word “diamonds”. Here, Wyatt refers to the shining letters engraved on the hind’s neck. In the last line of the poem, there is an [antithesis](#).

In this way, the speaker provides the reason for not being able to win the lady’s heart. The letters of the inscription around the hind’s neck have a shining quality that refers to the truth of the writing. The reference to the “diamonds” in this section makes it clear how precious the deer is. However, on her neck, it is written, “Noli me tangere”. It means, “touch-me-not”. So, it’s sacred too. Apart from that, the deer belongs to the Roman emperor, Caesar. Hence, it’s not an ordinary deer that can be chased by such a lowly person like the poet himself. Lastly, the poet creates a contrast. Here, the poet says not to trust the creature’s look as it seems tame but, in reality, it’s a wild one. One can see her and applaud her beauty but can’t tame her with his desirous eyes.



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اسم المحاضرة الأولى باللغة الإنكليزية: Henry Howard

.The life of Henry Howard, Earl of Surrey

(1517 – 1547)

Origins

He was born in Hunsdon, Hertfordshire, he eldest son of Thomas Howard, 3rd Duke of Norfolk by his second wife Elizabeth Stafford, a daughter of Edward Stafford, 3rd Duke of Buckingham. He was thus descended from King Edward I on his father's side and from King Edward III on his mother's side. Like many nobility, Howard is usually referred to by his title of "Surrey" rather than his name., Henry took the courtesy title of Earl of Surrey in 1524 when his grandfather died and his father became Duke of Norfolk.

Like his father and grandfather, he was a brave and able soldier, serving in Henry VIII's French wars as Lieutenant General of the King on Sea and Land. In 1536 Surrey also served with his father in the suppression of the Pilgrimage of Grace, a rebellion against the Dissolution of the Monasteries.

Literary activity and legacy

Howard one of the founders of English Renaissance poetry. He introduced into England the styles and metres of the Italian humanist poets and so laid the foundation of a great age of English poetry. He and his friend Sir Thomas Wyatt were the first English poets to write in the sonnet form that Shakespeare later used. Surrey was the first English poet to publish blank verse (unrhymed iambic pentameter) in his translation of the second and fourth books of Virgil's Aeneid. Together, Wyatt and

Surrey, due to their excellent translations of Petrarch's sonnets, are known as "**Fathers of the English Sonnet**".

While Wyatt introduced the sonnet into English, it was Surrey who gave them the rhyming meter and the division into quatrains that now characterizes the sonnets named , Shakespearean sonnets.

Most of Surrey's poetry was probably written during his confinement at Windsor; it was nearly all first published in 1557, 10 years after his death. **Surrey achieved a greater smoothness and firmness, qualities that were to be important in the evolution of the English sonnet.** In his other short poems he wrote not only on the usual early Tudor themes of love and death but also of life in London, of friendship, and of youth.

As a translator and poet, Howard was less well known for his own works than the literary path that he created for others to follow. He also helped in producing classical works rather than providing strict verbatim translations and demonstrated what future poets could do with the various poetical forms. Much of his literary fame was achieved after his untimely death, particularly his collection *Songes and Sonnettes* which was published in 1587 and helped to develop the iambic pentameter in English poetry. Howard was the first to use blank verse, poetry written in metrical lines but without any rhyming lines.

His contribution

Surrey's contribution in English poetry is remarkable. He is the second sonneteer in English literature after Thomas Wyatt. On one hand, Thomas Wyatt tried his best to translate Italian sonnets; on the other hand, **Surrey not only tried but also reformed the style of writing sonnets.** If Thomas Wyatt is known as an artist in English literature then

Surrey can be regarded as a craftsman as he improved the structure and style of composing a sonnet. He did not only reform it but also presented his genuine ideas in form of sonnets. It is only his contribution that sonnets are known as English sonnets in the world. Although, he also followed the Petrarch's style yet he did not simply copied them. As compared to Wyatt, his sonnets has element of renaissance.

Moreover, they are **clear in language and very easily understandable**, they have personal touch in them but Surrey, with a crafty hand, modified them. He used three quatrains and couplets, rhyming as **abab cdcd efef gg**. He was not a poet by profession as he was a soldier even he introduced unrhymed iambic pentameters in blank verse, which gives direction to the new English poets.

Definitely, Petrarch became famous throughout the world because of his sonnets nevertheless if today we can write sonnets; its credit goes to Surrey because he added another form of poetry in English language. Surrey has two elements in his work; one is the element of **reformation** and the second one is **renaissance**. If he and his involvement are skipped in English language then the English sonnets are rotten. If no structure was planned by Surrey then English sonnet will be hotchpotch of different languages, therefore, if sonnets, in English language are fresh today, then Earl of Surrey can claim feather in his cap.



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Poetry اسم المادة باللغة الإنكليزية :

اسم المحاضرة الأولى باللغة العربية: شرح وتحليل قصيدة الربيع للشاعر هنري هاورد

Analysis of the poem Spring by Henry Haward اسم المحاضرة الأولى باللغة الإنكليزية :

The Soote Season's achievement is to explore the evocation of personal grief that cannot find any consolation in nature. Howard uses the typical Shakespearean sonnet structure which deviates from traditional rhyme schemes, as well as an eclecticism of language devices such as alliteration, control of rhythm and subject matter to explore his endless grief despite the cumulative beauty surrounding him. He also employs a great command of tone, vivid representation, to depict the sorrow that bears over the entirety of the poem with the exploration of the hopelessness.

These move between the soft sibilance that strike an appropriately summery note ('soote season', 'spray nowe springes') and harsher sounds conveying the vivid activity going on in the natural world ('tolde her tale', 'buck in brake'). In a sense, the final phrase in the poem, 'sorow springes', combines this soft sibilance and the harsher plosives in two words, just as, earlier in the poem, 'bringes' and 'singes' had merged into 'springes'.

That last word, 'springes', is especially poignant, given the seasonal focus of the poem: spring and summer should not give rise to sorrow. And it is all the more arresting given that it comes hot on the heels of many previous 'inge' rhymes: bringses, singes, flinges, slinges, thinges, and – indeed – springes: 'Somer is come, for euey spray nowe springes'.

'The soote season' is not only one of the first English sonnets written in English; it was written by the very man who invented the sonnet of **Shakespeare** would later put his indelible stamp on. He didn't simply prepare the way for Shakespeare, he wrote a powerfully affecting and technically accomplished sonnet in his own right.

Summery

- **Line 1-2:** “The soote season, that bud and bloom forth brings,
With green hath clad the hill and eke the vale.”

The poem starts by describing “The sweet season,” which could be either summer or spring, but it is generally interpreted as summer because they believe in England summer is the better season, and the fact that later in the poem the poet mentions the arrival of summer. The sweet season is brought by blooming of flowers and the green grass covering the hills and vales.

- **Line 3-4:** “The nightingale with feathers new she sings;
The turtle to her make hath told her tale.”

The description continues. The young nightingale sings. The turtledove is telling her story to her mate.

- **Line 5-6:** “Summer is come, for every spray now springs.
The hart hath hung his old head on the pale;”

Here it becomes settled that “The sweet season,” is summer as the poet makes it clear that it’s summer that has come, and the deer has hung his head on the fence. This line can be interpreted in different ways, one of them being that it’s about hunters hunting deer and hanging their heads on pales, or it could simply mean that the deer is out in the wild again and hanging his head on the fences. The second one doesn’t really make sense since deer don’t come near humans that easily.

- **Line 7-8:** “The buck in brake his winter coat he flings;
The fishes float with new repaired scale;”

Again with another deer, or horned animal running around with enthusiasm because it’s finally Summer, and the fish swimming in new directions, or with new scales.

- **Line 9-10:** “The adder all her slough away she slings;
The swift swallow pursueth the flies small;”

And now the snake is shedding her skin, and some kind of creature (possibly one with a long tongue like a frog) is pursuing small flies.

- **Line 11-12:** “The busy bee her honey now she mings.
Winter is worn, that was the flowers’ bale.”

And now the bees are busy with their honey gathering. And the evil winter is gone, that tormented the flowers.

- **Line 13-14:** “And thus I see among these pleasant things, Each care decays, and yet my sorrow springs.”

Finally, the poet states even though he sees all these happy things, and all the bad things going away, but still, alas, still his sorrow, his sadness remains.

Analysis

This poem is very straight forward, the poet describes all the things that are happy and good, and that everything is starting anew, his sadness still remains. This tells us of the fact that no matter how happy the surrounding can be if we are not content inside, we will still be sad. It's all a state of mind. Surrey, Henry Howard, earl of Surrey, lists things in nature that throw off winter's oppression and embrace spring's renewal.

Some of these are the buck (deer) and adder (snake), the flower and bee, the nightingale and the hills. He ends by saying that his beloved has not cast off the oppression of winter nor embraced renewal of spring: she still does not like him and still rejects him. The structure of this sonnet is 14 lines comprised of one opening quatrain followed by an octet and concluded with a rhyming couplet. The volta is line five. To restate this, the first four lines form a quatrain devoted to the topic of the coming of spring: "The soote season, that bud and bloom forth brings".

The next eight lines form an octet devoted to the topic of nature's summer changes: "Summer is come, ... / The hart hath hung his old head [antlers]" The switch from the first topic to the second occurs at line 5; the switch is called the volta or the "turn." The rhyme scheme is a consistent abab / abababab with an aa couplet. There are two things to note. The first is that spring in England can be very damp and cold, thus events that some of us from warmer climes associate with spring are delayed until summer itself, for example, "The buck in brake his winter coat he slings ;". The second is that, although

Surrey was a contemporary of Shakespeare, Spenser and Sidney, Surrey borrows a gentler form of Chaucer's much earlier Middle.



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اسم المحاضرة الأولى باللغة الإنكليزية: The life of Edmond Spencer

Edmund Spenser, *His life and his poetry*

He was born in 1552-1553, London, England.

he died in January 13, 1599, London.

He is English poet whose long allegorical poem *The Faerie Queene* is one of the greatest in the English literature. It was written in what came to be called the Spenserian stanza.

Youth and education

Little is certainly known about Spenser. He was related to a noble Midlands family of Spencer, whose fortunes had been made through sheep raising. His own immediate family was not wealthy. He was entered as a “poor boy” in the Merchant Taylors’ grammar school, where he would have studied mainly Latin, with some Hebrew, Greek, and music.

His works

The Shepheardes Calender can be called the first work of the English literary Renaissance. It is more concerned with the bishops and affairs of the English church than is any of his later work.

Following the example of Virgil and of many later poets, Spenser was beginning his career with a series of eclogues (literally “selections,” usually short poems in the form of pastoral dialogues), in which various characters, in the guise of innocent and simple shepherds, converse about life and love in a variety of elegantly managed verse forms, formulating weighty—often satirical—opinions on questions of the day. The paradoxical combination in pastoral poetry of the simple, isolated life of shepherds with the

sophisticated social ambitions of the figures symbolized or discussed by these shepherds (and of their probable readership) has been of some interest in literary criticism.

The *Calender* consists of 12 eclogues, one named after each month of the year. One of the shepherds, Colin Clout, who excels in poetry but is ruined by his hopeless love for one Rosalind, is Spenser himself. The eclogue “Aprill” is in praise of the shepherdess Elisa, really the queen (Elizabeth I) herself. “October” examines the various kinds of verse composition and suggests how discouraging it is for a modern poet to try for success in any of them. Most of the eclogues, however, concern good or bad shepherds—that is to say, pastors—of Christian congregations. The *Calender* was well received in its day, and it is still a revelation of what could be done poetically in English after a long period of much mediocrity and provinciality. The archaic quality of its language, sometimes deplored, was partly motivated by a desire to continue older English poetic traditions, such as that of Geoffrey Chaucer. Archaic vocabulary is not so marked a feature of Spenser’s later work.

Characteristics of Edmund Spenser poetry

The main qualities of Spenser's poetry are

(1) **a perfect melody**; (2) a rare sense of beauty;

(3) a splendid imagination, which could gather into one poem heroes, knights, ladies, dwarfs, demons and dragons, classic mythology, stories of chivalry,

and the thronging ideals of the Renaissance,—all passing in gorgeous.

Spenser used a distinctive verse form, called **the Spenserian stanza**,

Spenserian stanza, verse form that consists of eight iambic pentameter lines followed by a ninth line of six iambic feet (an alexandrine); the rhyme scheme is *ababbcbcc*. The first eight lines produce an effect of formal unity, while the hexameter completes the thought of the stanza. Invented by Edmund Spenser for his poem *The Faerie Queene* (1590–1609)

The Spenserian sonnet is a sonnet form named for the poet Edmund Spenser. A Spenserian sonnet comprises three interlocked quatrains and a final couplet, with the rhyme scheme ABAB BCBC CDCD EE.



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اسم المحاضرة الأولى باللغة العربية: تحليل قصيدة السوننتية(34) للشاعر ادموند سبنسر

اسم المحاضرة الأولى باللغة الإنكليزية: *An analysis of Sonnet 34 like a Ship by Edmund*

Spencer

An analysis of *Sonnet 34 like a Ship* by Edmund Spencer

This poem is part of Amoretti (a collection of poems written by Spencer after his marriage to his second wife , Elizabeth Bolye at the age of 56. This sonnet appears to describe a break in his relationship with his wife and how he is left astray(lost) waiting for her forgiveness. Spencer uses the analogy of a ship losing its way during a storm to convey the idea of the separation between him and his wife.

Summary

The poet says my position is like a ship that sails through the wide ocean with the help and guidance of some star; but when that star is dimmed by a storm, the ship wanders astray from her course and thus loses the true direction. My condition is similar; the bright star that used to direct my way is now overcast with clouds, and I wander in darkness and dismay with hidden dangers surrounding me all around. Yet I am hopeful that when this storm is over, my Helice, the pole star of my life will shine again and look on me with lovely light and the clouds of grief will disappear. then I wander, full of comfortless in secret sorrow and pensiveness.

Analysis

Spenser draws heavily on Petrarch as regards the metaphors of sea voyages, sea storms and ships. As the ship goes astray when the pole stars disappears behind the clouds, so is the condition of the lover whose guiding star has disappeared leaving him in the stormy seas. Clouds of doubts, indecision and indifference have dimmed her sight. Perhaps she

has lost all interest in him. The ship of his life is now in turbulence caused by desire and greed. He is surrounded by darkness and frustration.

Through the images of the sea and the storm Spenser tries to present sensual temptations that separate the lover from his beloved and destroy the bodily ship. Spenser uses the traditional allegory of the tempted ship of the body. Hidden perils recall Homer's Odyssey where Scylla and Charbydis endanger the passage of Odysseus's ship. The beloved is the bright star, God-figure or Christ who guides the lover, ennobles him so that he can attain divinity and be united with his beloved—with his God.

There are many temptations which do not enable the lover-ship to see the guiding star. Like storm-ridden ship, the lover is surrounded by doubts, despair and dismay and thus has drifted away from her and finds himself in a precarious situation. Here the poet combines or mixes the Platonic concept of an ideal woman (as the courtly lovers believed and presented their beloveds as angels, goddesses etc.) and the Christian concept of the union of the Christ and the Church. In order to attain divinity, the lover must check his passions and desires and become pure and virtuous. The hidden perils that now checkmate him will disappear as the guiding star reappears with the same glory and splendor. He hopes that the storm will soon blow over and his Helice will shine again as brightly as it did.

Thus there is note of optimism with which the poet consoles himself. However till the storm lasts, he has to bear with the tragic and miserable situation, full of cares and worries. Patience is the need. His guiding star will reappear and shine on him once again. But before that the lover has to undergo the ritual of purification—of all base and low sensual desires and appetites. Once his heart and mind are purified, his soul will be

purified—and this ritual will pave the way, clear the storm, and bring his Helice once again original brilliance.

In line 1 the poet used simile 1 when he compares himself to a ship in the ocean. This visual image sets a tone of loneliness.

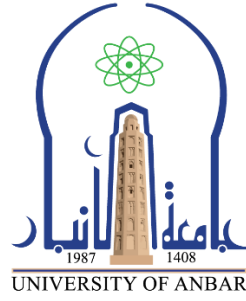
In line 2, Spencer goes on to tell the reader that the ship has been getting on its way by following a bright star in the sky.

In lines 3 and 4 the poet says that a storm has rolled in and the weather became dark (dimmed) and the ship lost its way because of the storm. The sky is dark and cloudy therefore the ship could not see its way in the ocean and it wanders far astray. We notice that astrology plays a big part in the poem.

Lines 5-8 Now the poet wander around in darkness because his guiding light has been concealed by the dark clouds of the storm. Without the light of the star (his wife), he is left vulnerable to the changes round him. He misses her bright ray , personality and her guiding soul. He is consumed with sadness that he lost his way and left defenseless. The perils that the ship faces in its journey represent the problems which the poet faces in his life during the absence of his wife (his guiding star).

Lines 9-12 Here the poet shows his optimism. He hopes that when the storm passes, the light of the star (his wife) will shine on him again and guide him back to the port so that they could be together once again. He calls her *Helice* (a mythical name of a wood nymph).

Lines 13-14 These last two lines are known as the rhyming couplet which sums up the entire poem in a few words as possible. Spencer is telling his wife that until she forgives him, he will wander aimlessly all alone with sorrowful thoughts



كلية : الآداب

القسم او الفرع : اللغة الإنكليزية

المرحلة: الثانية

أستاذ المادة : م.م. أسماء سعدون فالح

اسم المادة باللغة العربية : الشعر

اسم المادة باللغة الإنكليزية : Poetry

اسم المحاضرة الأولى باللغة العربية: تحليل قصيدة(وداعا ايها الحب الخاطئ) للشاعر والتر رالي

اسم المحاضرة الأولى باللغة الإنكليزية: Farewell to False Love by Walter Reliagh

Farewell to False Love by Walter Reliagh:

In this poem, the speaker is saying goodbye to women who offer him false love. By this, Raleigh uses he is giving up on lovers with "beauty" who only pretend to love him back. a series of metaphors to express the idea that false love.

The reason behind this poem is evident in the title, the first few lines, and throughout the entire poem. It repeats over and over the theme of love being false and untrue. The poet portrays love as being a horrible thing, a liar and a deceiver. The poem portrays love as being warm and fuzzy on the outside, but really just a **“poisoned serpent covered all with flowers.”** This poem has a very depressing and angry feel to it, as if the speaker had a very bad experience with love and is now raging against it.

The poem is structured in the ababcc format, which was a common simple style of the time.. This poem is organized into four parts and each has five stanzas within the parts. Each stanza incorporates descriptions of awful scenarios. This poem rhymes within each of the stanzas. The first line and third line rhyme, the second and fourth line rhyme, and the last two lines rhyme with each other. With the rhyming, it gives the poem more rhythm and a smoother flow for the reader. The author used lexical repetitions to emphasize a significant image. The poet used anaphora as the figure of speech. The same words **a, and** are repeated. The author used the same word **a** at the beginnings of some neighboring stanzas.

In the poem, Sir Walter Raleigh uses loaded language to prove that false love is hard to notice until you’ve already gone through the relationship. Raleigh uses such quotes as:

“A mortal foe and enemy to rest”, and “A gilded hook that holds a poisoned bait” to make us as the reader to feel that false love is bad.

This poem is about a love that has ended and with the ending of their love, it also ends the lies and deceit that has transpired during the relationship. Each stanza describes the way that the lies have occurred and relates it to other things that are poisonous and evil. This poem describes each lie through imagery by describing each scenario to the reader. The poem uses metaphors to relate the scenarios to negative consequences. The poem has a lot of hate directed towards the person who lied during the relationship and seems unforgiving and unable to move on from the hateful relationship that they had. The poet is trying to communicate to the reader that after a relationship is over, you start to realize the faults in your relationship and the lies that you never saw before, but now you see much clearer. I agree with this poem because when you are in a relationship, you are so blinded by love that you fail to see the real intents of others because you want your love to work out.

Raleigh also uses this poem to make us be more cautious or realize false love from true love. Raleigh uses the quote, “A siren song, fever of the mind” as a classic form of allusion in reference to The Odyssey, a classic Greek story. In The Odyssey, the sirens used their songs to lure in sailors only to kill them. Raleigh uses “a sirens song” to relate to a trap or some type of trick. When he uses fever of the mind he means that people are to infatuated with them to even notice false love.

Nature – Elements of nature are used throughout poem. The deception of love is compared to uncontrollable elements of nature – “poisoned serpent covered with flowers”, “sea of sorrows”, ‘raging clouds”, and “quenchless fire.” The speaker feels the deception of love lies in all the elements of nature, the betrayal is inescapable.

The poem also includes the quote “ A substance like the shadow of the sun” which contains redundancy, whereas the sun has no shadow. A quote such as this one is confusing, yet deep in the sense that the sun cannot have a shadow; Compared to Raleigh’s feeling that he cannot find true love. The line being redundant also has its meaning. It means that false love is unneeded and should cancel itself out. Raleigh repeats the theme that false love is a lie, a deceiver, and untrue over and over through out the poem. All the lines mean the same thing in different ways.

The poet recognizes that desire and lust is not the foundation for a good relationship, calling this type of love a "siren's song", referencing Greek mythology, in which a creature called a Siren sung a special song that would lure sailor to their doom. Tyler was, at first, entranced by this "Siren's Song", but saw past it in the end, blowing Bethany off rather than falling for it, probably feeling the same way the author of the poem felt as He wrote this. this poem, unlike the first, uses many examples of literary elements, using similes and metaphors to help give the reader insight to the author's emotions about "false love". This poem also rhymes with sentences and lines, which helps it's ideas flow along. It seems that the Tyler realized what his relationship with Bethany really meant, and I'm sure that Tyler would be able to draw connections from the poem to his situation with her, mostly in an emotional way.

Literary Devices

Imagery

Raleigh uses vivid imagery to create a mental image of what he is comparing false love to. He does this by using detailed, descriptive words to give you an in depth idea of what he is describing. He does this with words such as “a raging cloud that runs before the winds “ and “a gilded hook that holds a poisoned bait.” Raleigh uses words like gilded and raging, along with verbs like "run" and "hold" to make it easier to imagine what he is describing.

Metaphor

"A Farewell To False Love" is an extended metaphor poem. Raleigh is simply comparing false love to many different things he feels he can compare it to. Every stanza of the poem contains comparisons of love to terrible things in the world. An example of one of the many metaphors in this poem is, "A school of guile, a net of deep deceit". In this line, Raleigh is comparing these things to false or non-compassionate love.

Hyperbole

The literary device of hyperbole is quite evident throughout the poem. A hyperbole is an over-exaggeration, this poem contains many of them. The premise of the poem is that false love is similar to all the evils in the world, which may be a tad bit of an over-statement. With phrases like “ a sea of sorrows,” “mother of sighs,” and “a quenchless fire.”

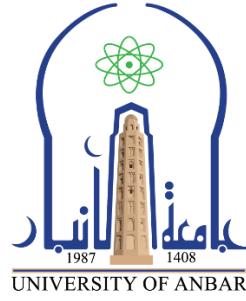
Personification

Personification is used in the poem to add emphasis on the examples of things he compares to false love. He uses phrases such as “A raging cloud,” “in pleasures lap,” and “false love, the oracle of lies, a mortal foe and enemy to rest.” In each of these

quotes he gives human attributes to inanimate objects and concepts. Raleigh gives emotion to the cloud, a body part to a feeling and describes false love as a mortal foe.

connotation

The fifth literary device prevalent in this poem is connotation. Connotations are associations people make with words that go beyond the dictionary meaning. This is shown in the poem in the line “a substance like the shadow of the sun.” We, the reader, can infer that Raleigh did not mean the shadow of the sun in the sense of, shade on a hot day, or the nonexistent shadow the sun can't cast. This connotation has no meaning, but is subject to each reader's imagination. The reader could infer darkness (shadows are dark), but the meanings could be endless.



كلية : الآداب

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المرحلة: الثانية

أستاذ المادة : م.م. أسماء سعدون فالح

اسم المادة باللغة العربية : الشعر

اسم المادة باللغة الإنكليزية : Poetry

اسم المحاضرة الأولى باللغة العربية: فيليب سيدني قصيدته (اتركني ايها الحب)

اسم المحاضرة الأولى باللغة الإنكليزية: Sir Philip Sidney

Sir Philip Sidney فيليب سيدنى قصيدته (اتركنى ايها الحب)

Sir Philip Sidney (1554-1586) was growing up he was the oldest child in his family and lived in Kent, England., was one of the leading figures of the renaissance age. Famous for works including Arcadia and Astrophel and Stella, he did much to popularise the English language sonnet and was almost certainly an influence on William Shakespeare, who was ten years his junior. A Protestant supporter of Queen Elizabeth I. He was injured which eventually led to his death in 1588 on October 17th. While his literary career is well known, he himself did not think of himself of as a writer and only dedicated a small part of his life to writing.

A Summary and Analysis of Sir Philip Sidney's An Apology for Poetry

Sir Philip Sidney's *An Apology for Poetry*, also known as *The Defence of Poesy*, was written in 1579-80). It has at least one great claim to fame: it's the first work of 'literary criticism' in English. Sidney's essay is an 'apology' for, or defence of, the art of poetry, but Sidney was inspired to write it for a very specific reason. Let's take a closer look at this landmark defence of poetry from a true Renaissance man. It is a response to Stephen Gosson's *School of Abuse*. Gosson was a Puritan, and his *School of Abuse* claiming that poets lead people astray and preach immorality. *An Apology for Poetry* is about the role of the poet in society. Sidney takes pains to demonstrate that all the great civilizations of the world have valued poetry and the work of the poet. This work by Sidney is an early example of English criticism as it goes beyond just looking at poetry. Sidney's argument attempts to raise poetry into the higher arts and disprove the criticism against it.

" Leave me , O love.."

In " Leave me , O love.." , the poet rejects earthly love and decides to dedicate himself to divine love which lasts forever .Thus , the sonnet reveals that aspects of the poet's personality which made him translate the Psalms , which have been usually neglected but which are remarkable in their own way . In the present poem Sidney speaks slightly of earthly love and concentrates on thought of heaven .The permanence of divine love is contrasted with the vain and short -lived earthly love , which rejected for these reasons . Sidney does not use the Petrarchan model. He uses, instead, the "Shakespeare" form of three quatrains alternating an abab rhyme, ending in a rhymed syllable.

In the sonnet, "Leave Me, Love," Sydney begins to write, "Leave me, love that only reaches to dust." This can be understood to mean that he seeks temporal love that turns into nothing and turns away from his experiences while he is there. Then in the second line, "And you my mind aspires to higher things," by referring to its aspirations to "higher things," he affirms that he does not desire fleeting concepts, but rather seeks permanent concepts such as knowledge or religion.

Then he continues in the third line in his writing, "Prosper never rust, so that we may conclude that he does not seek material wealth for gold or other precious metals, by borrowing, but seeks for the eternal values of the soul. He continues with the idea that all temporal pleasures will vanish, as all will vanish. We see it in his words.

In the first quartet, the message Sidney is conveying is very clear. Temporal love, fading pleasures, and material wealth are not worthy of his attention. He would rather find a noble and divine pursuit that he will not carry with him to the grave.

Sidney refers to temporal love, desires for material riches, and temporal pleasures mentioned in the first quatrain, and demands that the forces of temporal and material things contract and nullify themselves in the yoke of the soul.

With this contraction and void, anything can be achieved, using the metaphor of penetrating clouds and shining, giving us a view that transcends the temporal world and reveals to us eternity. This can be understood from what Sidney writes in lines seven and eight, "He who breaks the clouds and opens the light, that shines and gives us light to see."

Sidney begins in the third quatrain by telling us how to achieve our desired goal. This is seen in the words of line nine 'O take fast hold; let that light be thy guide'.

I understood this to tell us we must be strong and steadfast, holding ourselves true to the eternal, and allowing the pursuit of such to be our guide. The time we have in life is a short period in contrast to eternity. From the time of birth, it begins to draw to an end in what can be understood on the surface, in the words of line ten, 'In this small course which birth draws out to death.'

After giving it some thought, the idea came to me that, if each cycle of birth and death were viewed as short courses of a larger cycle of life, one can connect to that what was before him and what will be after him. He can attach himself to eternity by holding strong in his pursuit of the soul. This is seen from what Sidney writes in line eleven 'And think how evil becometh him to slide.' Those that seek connection to the eternal soul must seek the way of heaven and that is through the words of heaven, as Sidney explains in line twelve, 'Who seeketh heaven, and comes of heavenly breath.'

It seems, after reading line thirteen. Then farewell world; thy uttermost I see;' that Sidney is telling us that he has become aware of his own mortality. He is also saying that he has discovered the uttermost finding in the world. Realizing it's value, he goes on and asks if he can take this love of God that he has found into his next small course of life and continue on, writing 'Eternal Love, maintain thy life in me.'

In short, a poet talks about earthly love against heavenly, who aspires to achieve heavenly love that makes his soul immortal and immortal. So, this poem is not only for human love but divine love or spiritual love, not the physical one.



كلية : الآداب

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أستاذ المادة : م.م. أسماء سعدون فالح

اسم المادة باللغة العربية : الشعر

اسم المادة باللغة الإنكليزية : Poetry

اسم المحاضرة الأولى باللغة العربية: حياه واعمال كرسنوفر مارلو

اسم المحاضرة الأولى باللغة الإنكليزية : *Christopher Marlowe*

Christopher Marlowe

Christopher Marlowe, also known as Kit Marlowe 1564 – 1593),

He was an English [playwright](#), [poet](#) and [translator](#) of the [Elizabethan era](#).

Marlowe attended The King's School in Canterbury (where a house is now named after him)

He received his Bachelor of Arts degree in 1584.

In 1587 the university hesitated to award him his Master of Arts degree because of a rumour that he had converted to Roman Catholicism and intended to go to the English college at Rheims to prepare for the priesthood.

Marlowe is among the most famous of the [Elizabethan](#) playwrights. Based upon the "many imitations" of his play [Tamburlaine](#), modern [scholars](#) consider him to have been the foremost [dramatist](#) in [London](#) in the years just before his mysterious early death.^[b]

Some scholars also believe that he greatly influenced [William Shakespeare](#), who was [baptised](#) in the same year as Marlowe and later succeeded him as the pre-eminent [Elizabethan](#) playwright.

Marlowe was the first to achieve critical reputation for his use of [blank verse](#), which became the standard for the era.

Publication and responses to the poetry and translations credited to Marlowe primarily occurred posthumously, including:

- *Amores*, first book of Latin elegiac couplets by Ovid with translation by Marlowe (c. 1580s); copies publicly burned as offensive in 1599.^[88]
- *The Passionate Shepherd to His Love*, by Marlowe. (c. 1587–1588);^[85] a popular lyric of the time.
- *Hero and Leander*, by Marlowe (c. 1593, unfinished; completed by George Chapman, 1598; printed 1598).^[89]
- *Pharsalia*, Book One, by Lucan with translation by Marlowe. (c. 1593; printed 1600)

The Passionate Shepherd to His Love", known for its first line "Come live with me and be my love"

Marlowe's first play performed on the regular stage in London, in 1587, was

Tamburlaine the Great, about the conqueror Timur, who rises from shepherd to warrior. It is among the first English plays in blank verse.

The Jew of Malta, about a Maltese Jew's barbarous revenge against the city authorities,

Edward the Second is an English history play about the deposition of King Edward II by his barons and the Queen, who resent the undue influence the king's favourites have in court and state affairs.

The Tragicall History of the Life and Death of *Doctor Faustus*, based on the German Faustbuch, was the first dramatised version of the Faust legend of a scholar's dealing with the devil.



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اسم المادة باللغة الإنكليزية : Poetry

اسم المحاضرة الأولى باللغة العربية: تحليل قصيدة الراعي المحب لحبيبته

The Passionate Shepherd To His Love: اسم المحاضرة الأولى باللغة الإنكليزية

The Passionate Shepherd To His Love

The Passionate Shepherd to his Love was among the best known of Elizabethan lyrics and was endlessly imitated, parodied and answered, well into the seventeenth century. It is one of the most enticing love poems written by Christopher Marlowe which was published in 1599. In this **pastoral poem**, a young shepherd describes his heartfelt love and ardent desire to be with his mistress. The shepherd wants to win the heart of his beloved at any cost. He wants to gift her with all the material objects that nature could provide him.

The poem begins with the speaker asking his lover to come and be with him forever. The shepherd asks his lady love to join him amidst the beauty of nature in the countryside. If she does this simple thing, they will be able to experience all the joy that the world offer. He will make to her a **bed of roses** with a **cap of flowers** and **kirtle embroidered with myrtle leaves** with the **Madrigals** singing in the background. Also, he promises to make her a **gown made of the finest wool and a belt of straw and ivy buds**. The shepherd will also use the **wool from their lambs** to make her dresses. He clearly believes that these items of clothing will be enough to entice her to live with him. They will have all the best in their life. He continues on to state that not only him will be happy in their love, but all the farmers and people around them. By the end of the piece, it is not clear whether or not she accepts his offer, but it seems to that it is up to her. He has done his best, and he is awaiting her answer.

Structural Analysis

‘*The Passionate Shepherd to His Love*’ is six stanza poem which is made up of sets of four lines, or quatrains. Each of these quatrains follows the consistent rhyming pattern of

aabb ccdd... and so on. The poet has chosen to utilize this rhyming pattern in an effort to create a sing-song-like melody to the poem. It is a piece with a hopeful and pleasant tone, and the rhyme scheme emphasizes this feature.

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

The speaker of this poem, begins by making the one request of his lover that serves as the basis for the rest of the poem. He is hoping that she will come and “be [his] love” wherever he may be. He spends the majority of the rest of the poem describing to his love what her life will be if she agrees. The second half of this first quatrain describes how the two of them are together, with nothing standing between them, they will “all the pleasures prove.” They will venture out into the world and “yield,” or take, from the “Valleys, groves, hills and fields / Woods, or steepy mountain[s],” everything they have to offer.

**And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.**

In the second stanza, the speaker goes on to describe some day to day details of what their lives would be like together. He states that they will “sit upon the Rocks” of this new and beautiful world they are living in together and “See” the “Shepherds” with their flocks of sheep. They will observe the world that they used to live in. They will see and hear the “shallow Rivers,” and the “Melodious birds” which sing to the crashing of the falling water. The songs the birds will be like “Madrigals,” or harmonious pieces of music written for multiple voices.

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 shepherd still has a number of different enticements to offer his lover in the hope that she will join him. He describes how he will “**make [her] a bed of Roses.**” He will fill her life with flowers by creating for her a “**kirtle**” or an outer gown, and a “cap,” which will all be “**Embroidered...with the leaves of Myrtle,**” a common flowering shrub.

A gown made of the finest wool

Which from our pretty Lambs we pull;

Fair lined slippers for the cold,

With buckles of the purest gold;

In the fourth quatrain, the speaker continues on describing the different pieces of clothing and accessories that he will craft for his lover. He will spin for her a “**gown made of the finest wool**” from the lambs that they will tend together. His occupation is now working in her favor and he is able to make her exactly, what he thinks, she wants. He does not neglect her feet and states that she will also have “**Fair lined slippers**” that she can wear when it gets cold. Her buckles on her shoes will be made of the “**purest gold.**”

A belt of straw and Ivy buds,

With Coral clasps and Amber studs:

And if these pleasures may thee move,

Come live with me, and be my love.

In this stanza, he begins to conclude his offer. He finishes up describing the wardrobe she will have by describing her gaining a belt made “**of straw and Ivy buds.**” It will also feature “**Coral clasps and Amber studs.**” It is clear that the speaker is doing his utmost to

find and describe things that he thinks she wants the most. Then he [repeats](#) his request that if only she will “live with [him]” all “these pleasures” will be hers.

The Shepherds’ Swains shall dance and sing

For thy delight each May-morning:

If these delights thy mind may move,

Then live with me, and be my love.

In the final section of *‘The Passionate Shepherd to His Love’* the speaker describes how after she has accepted his offer the “**Shepherds’ Swains,**” or their comrades and lovers, will “**dance and sing.**” All people will “**delight**” in the fact that they are finally together as they should be. In the last two lines, he repeats, for the third time, his offer. He asks that if “**these delights**” move “**thy mind**” then she should come “live with him, and be his love.”

Literary Analysis

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, the natural world, and the pastoral life . 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.*” .He is addressing his beloved. He

wants her to come and experience pleasures as he says, “*we will all the pleasures prove.*”

The [literary devices](#) are tools that enable the writers to enhance their simple texts to bring richness and uniqueness in the texts and open multiple interpretations. Christopher Marlowe has also used some literary elements in this poem. The analysis of a few [literary devices](#) used in this poem has been analyzed below.

- **[Symbolism](#):** is using [symbols](#) to signify ideas and qualities, giving them symbolic meanings different from literal meanings. “Roses” are symbols of love, [beauty](#), and desire. The country referred by the shepherd symbolizes the peace, tranquility and never-ending hope.
- **[Alliteration](#):** is the repetition of consonant sounds in the same line such as the sound of /p/ in “And we will all the pleasures prove” and the sound of /sh/ and /s/ in “The Shepherds’ Swains shall dance and sing.”
- **[Imagery](#):** is used to make the readers perceive things involving their five senses. For example, “That Valleys, groves, hills, and fields”; “A gown made of the finest wool” and “A belt of straw and Ivy buds.”
- **[Metaphor](#):** It is a [figure of speech](#) when comparing between different objects. For example, in the eighth line, “Melodious birds sing Madrigals” the speaker compares songs of the birds to poems that are set to music.

“The Passionate Shepherd to His Love” Themes

Love and Pleasure

"The Passionate Shepherd" is a poem of seduction. In it, the speaker tries to convince his listener to come to the country and be his lover. The speaker makes his case on the basis of the luxuries they will enjoy together in the countryside, describing it as a place of pleasure that is at once sensual and innocent. He wants his "love" to simply sit on the rocks for a while and appreciate the scene, without worrying about their responsibilities. Although the joys the speaker describes may be fleeting, they are still rich and seductive. Listing them, the speaker makes a case for embracing the pure pleasure of love and rejects the idea that doing so might have negative consequences.

For the speaker, the countryside is a very sensual place. He is attentive to the materials and objects one finds in rural life: "straw," "ivy-buds," "beds of roses," and "fragrant posies." In his fantasy, he brings these objects into contact with the body of his "love" making them into garments and beds. The fact that the speaker uses these objects in a suggestive fashion implies his underlying desire: he seems to want to take their place and caress his "love," to pay close and sensual attention to the lover's body.

Country

It's important that the speaker locates the pleasures he describes in a specific landscape of "valleys, groves, hills and fields, woods or steepy mountain." The speaker begins the poem with an invitation: "Come live with me." The word "come" suggests that his love must cross some distance before being able to enjoy the pleasures which the poem describes.

Indeed, given that the speaker lists specific things about life in the countryside in order to entice the lover to leave the city behind, readers can assume that the city doesn't share any of these positive attributes. For example, where the countryside is filled with

"melodious birds," Also, in the country the lovers can sit idly and watch shepherds tending to their flocks.

Marlowe poses the innocence and pleasures of country life. The speaker's presentation of the countryside here follows the ideals of the pastoral tradition: it is an innocent and pleasure-filled space. The poem thus argues for a return to a simpler, purer way of life embodied by the countryside.



كلية : الآداب

القسم او الفرع : اللغة الإنكليزية

المرحلة: الثانية

أستاذ المادة : م.م. أسماء سعدون فالح

اسم المادة باللغة العربية : الشعر

اسم المادة باللغة الإنكليزية : Poetry

اسم المحاضرة الأولى باللغة العربية: تحليل قصيدة (السونيتة 18) للشاعر وليم شكسبير

اسم المحاضرة الأولى باللغة الإنكليزية :

Sonnet 18: *Shall I compare thee to a summer's day?* by William Shakespeare

General meaning

The poet starts the praise of his beloved without ostentation and slowly builds the image of his beloved into that perfect being. His beloved is compared to summer in the first 8 lines as “more lovely and more temperate” than a summer’s day, but at the start of the 9th line, his beloved *becomes* summer as the poet states, “but thy eternal summer shall not fade.” With the 9th line of a sonnet often being the *volta* or the “turn” of the poem, this may be relevant. The beloved has become the very standard by which true beauty can and should be judged. The latter part of the poem is marked by a more expansive tone exploring deeper feelings. The poet responds to such joy and beauty by ensuring that his beloved will last forever, saved from the oblivion that accompanies death. The easy music of the poem may also work to reinforce the inferiority of summer compared to the beloved.

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.”

Analysis of the poem

For the first time, the key to the Fair Youth’s immortality lies not in procreation (as it had been in the previous 17 sonnets) but in Shakespeare’s own verse. But what is [William Shakespeare](#)’s Sonnet 18 actually saying?. First, then, that summary of Sonnet 18, beginning with that opening question, which sounds almost like a dare or a challenge, nonchalantly offered up: ‘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:

Shakespeare asks the addressee of the sonnet – who is probably the same young man, or ‘Fair Youth’, to whom the other early sonnets are also addressed – whether he should compare him to a summery day. He goes on to remark that the young man is lovelier, and more gentle and dependably constant. After all, in May rough winds often shake the beloved flowers of the season (thus proving the Bard’s point that summer is less ‘temperate’ than the young man). What’s more, summer is over all too quickly: its ‘lease’ – a legal term – soon runs out. We all know this to be true, when September rolls round, the nights start drawing in, and we get that sinking ‘back to school’ feeling.

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,

And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed:

In lines 5-8, Shakespeare continues his analysis of the ways in which the young man is better than a summer's day: sometimes the sun ('the eye of heaven') shines too brightly (i.e. the weather is just *too* hot, unbearably so), and, conversely, sometimes the sun is 'dimmed' or hidden by clouds. And every lovely or beautiful thing ('fair' here in 'every fair' is used as a noun, i.e. 'every fair thing'), even the summer, sometimes drops a little below its best, either randomly or through the march of nature (which changes and in time ages every living thing).

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

In lines 9-12, Shakespeare continues the 'Youth vs. summer' motif, arguing that the young man's 'eternal summer', or prime, will not fade; nor will the Youth's 'eternal summer' lose its hold on the beauty the young man owns ('ow'st'). Nor will Death, the Grim Reaper, be able to boast that the young man walks in the shadow of death, not when the youth grows, not towards death (like a growing or lengthening shadow) but towards immortality, thanks to the 'eternal lines' of Shakespeare's verse which will guarantee that he will live forever.

So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

In his concluding couplet, Shakespeare states that as long as the human race continues to exist, and read poetry, Shakespeare's poem ('this') survives, and continues to 'give life' to the young man through keeping his memory alive.

Literary devices

Shakespeare primarily uses imagery of nature throughout the poem to proclaim his feelings about the beauty of his beloved. He describes summer in a way that contrasts the kind of summer we usually picture. "Rough winds do shake the darling buds of May" shows that the poet sees the summer climate as a blow to the spring flowers. He wants to show just how much better his beloved's beauty is compared to that of summer. Shakespeare works to tear down all positive thoughts of summer so that the reader can recognize just how much he lifts up the image of his beloved. In addition, when the poet describes the sun, he uses the words "gold complexion dimmed." The poet again downplays the familiar brightness of the warm, comforting sun, referring to its ray as "dimmed." As a result of describing the season's climate, the poet wants readers to see that his beloved has looks that will never change and that summer pales greatly in comparison to his beloved.

Metaphor

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.

Symbols

Flowers and Trees

Flowers and trees appear throughout the sonnets to illustrate the passage of time, the transience of life, the aging process, and beauty. Rich, lush foliage symbolizes youth, whereas barren trees symbolize old age and death, often in the same poem, as in Sonnet 12. Traditionally, roses signify romantic love, a symbol Shakespeare employs in the sonnets, discussing their attractiveness and fragrance in relation to the young man. Sometimes Shakespeare compares flowers and weeds to contrast beauty and ugliness. In these comparisons, marred, rotten flowers are worse than weeds—that is, beauty that turns rotten from bad character is worse than initial ugliness. Giddy with love, elsewhere the speaker compares blooming flowers to the beauty of the young man, concluding in Sonnets 98 and 99 that flowers received their bloom and smell from him. The sheer ridiculousness of this statement—flowers smell sweet for chemical and biological reasons—underscores the hyperbole and exaggeration that plague typical sonnets.

Stars

Shakespeare uses stars to stand in for fate, a common poetic **Trope**, but also to explore the nature of free will. Many sonneteers resort to employing fate, symbolized by the stars, to prove that their love is permanent and predestined. In contrast, Shakespeare's speaker claims that he relies on his eyes, rather than on the hands of fate, to make decisions. Using his eyes, the speaker "reads" that the young man's good fortune and beauty shall pass to his children, should he have them. During Shakespeare's time, people generally believed in astrology, even as scholars were making great gains in astronomy and cosmology, a metaphysical system for ordering the universe. According to Elizabethan astrology, a cosmic order determined the place of everything in the universe, from planets and stars to people. Although humans had some free will, the heavenly spheres, with the help of God, predetermined fate. In Shakespeare's Sonnet 25,

the speaker acknowledges that he has been unlucky in the stars but lucky in love, thereby removing his happiness from the heavenly bodies and transposing it onto the human body of his beloved.

Weather and the Seasons

Shakespeare employed the **Pathetic Fallacy**, or the attribution of human characteristics or emotions to elements in nature or inanimate objects, throughout his plays. In the sonnets, the speaker frequently employs the pathetic fallacy, associating his absence from the young man to the freezing days of December and the promise of their reunion to a pregnant spring. Weather and the seasons also stand in for human emotions: the speaker conveys his sense of foreboding about death by likening himself to autumn, a time in which nature's objects begin to decay and ready themselves for winter, or death. Similarly, despite the arrival of "proud-pied April" (2) in Sonnet 98, the speaker still feels as if it were winter because he and the young man are apart. The speaker in Sonnet 18, one of Shakespeare's most famous poems, begins by rhetorically asking the young man, "Shall I compare thee to a summer's day?" (1). He spends the remainder of the poem explaining the multiple ways in which the young man is superior to a summer day, ultimately concluding that while summer ends, the young man's beauty lives on in the permanence of poetry.

The form of the poem

Sonnet 18 contains the elements of a classic sonnet. It is written in 14 lines and contains the rhyme scheme *abab cdcd efef gg*. The first and third lines and second and fourth lines rhyme, and the pattern continues until the last two lines, both of which rhyme. In addition, the poem is written in iambic pentameter. Each line has 10 syllables, with the first unaccented and the second accented. As a unit of writing, the sonnet has an organic beauty that depends on the balance of symmetrical and asymmetrical form and melody. And historically, sonnets have contained strong themes of love. As a result, Shakespeare

uses the sonnet form to highlight his message about his beloved and their magnificent appearance.

Something striking about this poem is how neat and perfectly tied up it is. Every single line is in perfect iambic pentameter and there is no enjambment. While the poetry is elegant and written in high and elevated language, the poem is still easy to read. The perfect adherence to the classic sonnet form may work to demonstrate the perfection of the beloved being described. This works well with the dominant theme of the poem.

The language of the poem

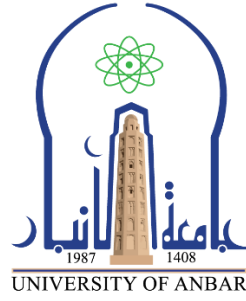
Shakespeare also uses figurative language to bring his message home. Shakespeare personifies the sun, calling it “the eye of heaven” with “his gold complexion dimmed” – the sun’s complexion dimmed in comparison to the beloved’s. Giving the sun a human quality begins to degrade what we normally consider the powerful, untouchable sun. This helps introduce Shakespeare’s theme of emphasizing his beloved’s lasting beauty. Another personification appears in line 11 when the poet writes “Nor shall Death brag thou wander’st in his shade.” Here, the poet portrays death as a figure who meanders around his “shade.” The act of equating death to a human being shows that his beloved transcends all living creatures and even acts of nature. The beloved is the ideal figure not only in the poet’s eyes but also in others who will eventually read this poem. The poet’s use of figurative language makes his beloved a superior being whose beauty forever shines and whose power can conquer death itself.

Note the use of the verb *shall* and the different tones it brings to different lines. In the first line, it refers to the uncertainty the speaker feels. In line nine, there is a sense of some kind of definite promise, while line eleven conveys the idea of a command for death to remain silent. 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. The words *and*, *nor* and *so long* serve to repeat and reinforce the poem's ideas.

An instrumental part of making this poem work is that the poet makes it clear of his ability, as a poet, to eternalize words. The poet makes this known particularly in the lines “So long as men can breathe, or eyes can see / so long lives this, and this gives life to thee.” While the poet is saying that his beloved’s beauty will last for as long as this poem exists, he is also saying that his poetry will be eternal. The entire poem up until this point expresses great sentiment about his beloved but in these last two lines, there seems to be a change in the poem’s own estimate of his writing. These lines ultimately show that the poet is well aware of his skill. Overall, the use of imagery, form, and figurative language allows the poet to skillfully get his message across that his beloved’s beauty exceeds that of a summer’s day and even transcends time. Shakespeare’s methods also secure the everlasting nature of his poem.



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اسم المحاضرة الأولى باللغة الإنكليزية : Sources of Renaissance Poetry lectures

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