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اسم المادة باللغة الإنكليزية : Poetry

17th century Poetry (The Metaphysical poetry)

The 17th century was a time of difficult changes. During these chaotic years many poets and philosophers expressed their thoughts and emotions through literature. Life in the seventeenth century can be described as violent. After Queen Elizabeth's death, James I, her successor created disorder when he wanted everyone to be Anglican. This soon led to the beheading of his successor, King Charles I. Throughout this century England saw many different rulers and seven civil wars.

The earlier seventeenth century, the period of the English Revolution (1640–60), first witnessed a state of confusion in all areas of life like religion, science, politics, domestic relations, culture. This confusion was reflected in the literature of the era, which also registered a heightened focus on and analysis of the self and the personal life. The **second** topic for this period, surrounds that radically revisionist epic with texts that invite readers to examine how it engages with the interpretative traditions surrounding the Genesis story, how it uses classical myth. A sense of deep disquiet, of traditions under challenge, is felt everywhere in the literary culture of the early 17th century. Long before the term was applied to our own time, the era of John Donne and Robert Burton deserved to be called the **Age of Anxiety**. The **third** topic, "Civil Wars of Ideas: Seventeenth-Century Politics, Religion, and Culture," provides an opportunity to explore, through political and polemical treatises and striking images, some of the issues and conflicts that led to civil war and the overthrow of monarchical government (1642-60).

17th-century British poets that included John Donne, George Herbert, Richard Crashaw, Andrew Marvell and Henry Vaughan, the poets shared many common characteristics, especially ones of wit and elaborate style. This group of poets which is mentioned is obviously not the only poets or philosophers or writers that deal with metaphysical questions. There are other more specific characteristics that prompted Johnson to place the 17th-century poets together. This era was also a time of literature. Many poets expressed their feelings of the century on paper. For example, the metaphysical poet, **John Donne**, expresses his emotions in **Sonnet 10**. He says in this poem "**Thou art slave to fate, chance, kings and desperate men, and dost with poison, war, and sickness dwell....**" He is saying that when a person dies they die exposed to the poison, war and sickness of this time.

Metaphysical Poetry

Metaphysics is the branch of philosophy that studies the fundamental nature of reality, the first principles of being, identity and change, space and time. The word "metaphysics" comes from two Greek words that, together, literally mean "**after or behind or among the natural**". Metaphysics studies questions related to what it is for something to exist and what types of existence there are. Metaphysics seeks to answer, in an abstract and fully general manner, the questions:

1. **What is there?**
2. **What is it like?**

Characteristics of Metaphysical Poetry

One of the most prominent characteristics of this movement is the spoken quality of the poetry, something that many other writers of that time did not approve of. Other common features include the use of **colloquial diction**, philosophical exploration, new and original conceits, irony, and the relaxed use of meter.

Metaphysical is a combination of two words- '**meta**' and '**physical**' which means that it deals with the things that are beyond the existence of the physical world.

- The term is commonly used to designate the work of a group of English poets of 17th century as in their poetry there is the habit 'of always seeking to express something after, something behind the simple, obvious first sense and suggestion of a subject.'
- It revolted against the contemporary fashions of poetry.
- It intellectualized the prevailing religious spirit and revolted against the Renaissance softness, smoothness and sweet expression.
- It reacted against the idealized Petrarchan and Platonic style and expressed new thoughts in a new way.

- One of the chief characteristics of MP(Metaphysical poetry) is an exhibition of learning and scholasticism.
- It reveals a union of mind and soul, of thought and emotion.
- John Donne was the leader of the group.
- The other poets included Richard Crashaw, George Herbert, Henry Vaughan, Thomas Carew, John Cleveland, Abraham Cowley and Andrew Marvell.
- Metaphysical poetry mainly deals with love and religion.
- It is characterized by ‘masculine expression’ which means bold, dramatic, concise, intellectual, analytical and complex expression.
- The most distinctive feature of MP is the use of imagery which is unusual, striking, far-fetched and fantastic. For Donne the parted lovers are like the legs of a pair of compasses and love is a spider.
- It is the poetry of intellect indulging in witty expressions and conceited thoughts.(Conceits are figure of speech used to compare two dissimilar things whose dissimilarity is very obvious at first sight but on consideration prove relevant and thought provoking.) For example: The lines from Donne’s *The Flea* *This flea is you and I, and this Our marriage bed, and marriage temple* is.
- Conceits were also employed by Elizabethan poets and dramatists but they used conceits more for ornamentation than confusion.
- In MP, emotions are shaped and expressed by logical reasoning and both sound and picture are subservient to this end.
- There is realism, deep humor and irony, dramatic element and love of science and philosophy in MP which brings it close to modern poetry

محتوى المحاضرة الثالثة

John Donne

Donne was born in London in 1572, the third child of John Donne and Elizabeth Heywood. Donne was brought up as a Catholic, and his early life would have been marked by the deprivations and isolation of those who did not subscribe to Protestantism in a Protestant country. John Donne broke away from the traditional easy, fluent style, stock imagery, and pastoral conventions of the day. He aimed at reality

of thought and vividness of expressions, and his poetry is graceful, vigorous, and despite faults in rhythm, often strangely harmonious.

In 1601 came out **Of the Progres of the Soule**, one of the satires written in the couplet form that later imitated by Dryden and then by Pope. The satires express Donne's dissatisfaction with the world around him and point to his cynical nature and keenly critical mind.

His love poems, the **Songs and Sonets**, were written in the same period and are intense and subtle analyses of all the moods of a lover expressed in vivid and startling language which is colloquial rather than conventional. The poems of Donne, essentially a psychological poet whose concern is feeling are all intensely personal and reveal a powerful and complex being. Besides **Songs and Sonets**, other well-known poems of this group are **Aire and Angels**, **A Nocturnal Upon S. Luce's Day**, **A Valediction: Forbidding Mourning** and **The Extasie**.

Donne wrote religious poetry after 1610. **Holy Sonets**, nineteen in number and the lyrics such as **A Hymn to GOD THE FATHER** written after his wife's death in 1617 are also too intense and personal and reveal the struggle in his mind before he took orders in the Anglican Church. They also reveal his horror of death, his fear of the wrath of God and his yearning for God's love. Donne startles us by his unusual and striking imagery and his conceits. He compares the lovers to the two legs of a compass, his sick body to a map and his physicians to cosmographers, to name a few.

محتوى المحاضرة الرابعة

"The Flea" By John Donne

It is a master of wit uses unusual metaphors to convey the love between a man and a woman. It is amongst such an unusual love poem, where the poet uses a flea to reveal his sexual interest with his lover. Published in 1633, the poem is about a man trying to convince a woman to have intercourse with her and he shows that it is not a sin as flea already mingled their blood. The poem is romantic, fascinating and a revolutionary poem when one compares it to the principals of those living in the 16th century. However, John Donne uses his words carefully and never shows any obscenity even when he discusses about private matters such as sex. The ingenious play of words, metaphors, with and the love theme makes The Flea one of the best poems in literature.

Form

This poem alternates metrically between lines in iambic tetrameter and lines in iambic pentameter, a 4-5 stress pattern ending with two pentameter lines at the end of each stanza. Thus, the stress pattern in each of the nine-line stanzas is 454545455. The rhyme scheme in each stanza is similarly regular, in couplets, with the final line rhyming with the final couplet: AABBCDDDD.

Summary

The speaker tells his beloved to look at the flea before them and to note “how little” is that thing that she denies him. For the flea, he says, has sucked first his blood, then her blood, so that now, inside the flea, they are mingled; and that mingling cannot be called “sin, or shame, or loss of maidenhead.” The flea has joined them together in a way that, “alas, is more than we would do.”

As his beloved moves to kill the flea, the speaker stays her hand, asking her to spare the three lives in the flea: his life, her life, and the flea’s own life. In the flea, he says, where their blood is mingled, they are almost married—no, more than married—and the flea is their marriage bed and marriage temple mixed into one. Though their parents grudge their romance and though she will not make love to him, they are nevertheless united and cloistered in the living walls of the flea. She is apt to kill him, he says, but he asks that she not kill herself by killing the flea that contains her blood; he says that to kill the flea would be sacrilege, “three sins in killing three.”

“Cruel and sudden,” the speaker calls his lover, who has now killed the flea, “purpling” her fingernail with the “blood of innocence.” The speaker asks his lover what the flea’s sin was, other than having sucked from each of them a drop of blood. He says that his lover replies that neither of them is less noble for having killed the flea. It is true, he says, and it is this very fact that proves that her fears are false: If she were to sleep with him (“yield to me”), she would lose no more honor than she lost when she killed the flea

Commentary

This funny little poem again exhibits Donne’s metaphysical love-poem mode, his aptitude for turning even the least likely images into elaborate symbols of love. This poem uses the image of a flea that has just bitten the speaker and his beloved to sketch an amusing conflict over whether the two will engage

in premarital sex. The speaker wants to, the beloved does not, and so the speaker, highly clever but grasping at straws, uses the flea, in whose body his blood mingles with his beloved's, to show how innocuous such mingling can be—he reasons that if mingling in the flea is so innocuous, sexual mingling would be equally innocuous, for they are really the same thing. By the second stanza, the speaker is trying to save the flea's life, holding it up as “our marriage bed and marriage temple.” But when the beloved kills the flea despite the speaker's protestations (and probably as a deliberate move to squash his argument, as well), he turns his argument on its head and claims that despite the high-minded and sacred ideals he has just been invoking, killing the flea did not really impugn his beloved's honor—and despite the high-minded and sacred ideals she has invoked in refusing to sleep with him, doing so would not impugn her honor either.

Blood

“The Flea” (1633), a flea crawls over a pair of would-be lovers, biting and drawing blood from both. As the speaker imagines it, the blood of the pair has become intermingled, and thus the two should become sexually involved, since they are already married in the body of the flea. Many of John Donne's poems contain metaphysical conceits and intellectual reasoning to build a deeper understanding of the speaker's emotional state. A metaphysical conceit can be defined as an extended, unconventional metaphor between objects that appear to be unrelated. Donne is good at creating unusual unions between different elements in order to illustrate his point and form a persuasive argument in his poem.

Themes of (The Flea)

Major Themes in “The Flea”: **Love, and seduction** are the major themes crafted in the poem. The poet used a persuasive conceit of flea to show how effectively this tiny insect unites them by sucking their blood. Also, this mingling of their blood does not involve any sense of shame, sin, or guilt

Physical and Spiritual Union

As an erotic seduction poem, the primary focus of “The Flea” is sexual union: the speaker attempts to convince his beloved that her honor will not be compromised if they have sex before marriage. He uses a flea, which has bitten both of them, as an example of an innocent mixing of bodily fluids (blood from both their bodies) that mimics sexual intercourse. The argument of “The Flea” is that the speaker and the beloved are already joined physically, so any sexual relationship between the woman and the

speaker is a natural consequence of the "marriage" that has occurred through the flea. Notably, Donne's argument about the flea is almost always a paradoxical one: at times, the mingling of the blood between the speaker and the beloved is a simple physical act in spiritual way

محتوى المحاضرة الخامسة

A Valediction: Forbidding Mourning

Introduction:

A Valediction : Forbidding Mourning is a personal poem showing the pure love and devotion of the poet to his beloved. The poet shows the uniqueness of true love and that it can stand separation on account of mutual confidence and affection. This separation may be deemed like death, but as good men are not afraid of death, true lovers are not afraid of separation.

Title

Donne was leaving for France. He was passionately in love with his wife Anne Moore; therefore, when he said final good-bye to his wife, tears came in her eyes. **Valediction** means **farewell**. At the time of departure, many people express their love through tears. Anne Moore was also doing the same but Donne asked her not to do so. He then praises the beauty of their relationship which is not based on lust but love; that too spiritual.

Form

Donne has also structured this piece with a consistent pattern of rhyme, following the scheme of abab. In regards to meter, Donne chose to use iambic tetrameter. This means that each line contains four sets of two beats. Generally, the first of these is unstressed and the second stressed. There are a few moments though where this reverses and instead, the first syllable is stressed (trochaic tetrameter). One of these moments is in the first line of the third stanza with the word "Moving." The reversal of the rhythmic pattern here is a surprise, just as is the "Moving of th' earth" which is being described.

Summary

The poem begins with the speaker describing the death of a virtuous man. He goes to the afterlife peacefully, so much so that his friends are not sure if he is dead or not. Donne compares this kind of peaceful parting to the way he and his wife will separate. Rather than throwing an emotional fit, as a shallow couple would, they "melt" from one another.

In a similar metaphor, Donne also compares their love to the movement of the “celestial spheres.” Even though these moments are invisible to those on earth, they are much more powerful than the highly visible “Moving of th’ earth.” The next analogy shows how their parting would be an “expansion” rather than a “breach.” Their love will stretch, like gold leaf pounded thin.

Analysis

In the first stanza, Donne compares the speaker's departure to the mild death of virtuous men who pass on so peacefully that their loved ones find it difficult to detect the exact moment of their death. Their separation must be a calm transition like this form of death which Donne describes. The poet writes, "let us melt, and make no noise"(line 5). Cavanaugh explains that the word "melt" refers to a change in physical state and says that "the bond of the lovers will dissolve quietly like the soul of a dying man separating from his body"(par. 5). I do not entirely agree with Cavanaugh's idea that the lovers' bond will dissolve, but I do agree that there is a change in physical state. The bond will still be present, only altered because of the absence of a physical presence.

conceit

By using metaphysical conceits in "A Valediction: Forbidding Mourning," Donne attempts to convince his love (presumably his wife) that parting is a positive experience which should not be looked upon with sadness. In John Donne's poetry, he usually link circle with compass in his love poems. In A Valediction: Forbidding Mourning , he writes:

**If they be two,
they are two so As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show To move,
but doth, if th' other do.**

In this poem, John Donne compares the feet of compass with the relationship of a couple. That is the ingenious conceit. The feet of the compass is just like the wife and husband. The wife is the fixed foot, only the wife fixed in the center, can the circle be perfect. The circle shows the perfection and happy ending. The feet show the souls of the couple. John Donne eulogizes the faithfulness and spiritual love. Because of the perfection of circle, it was covered with the color of holiness. The image of the compass and observed , it may, be doubted whether absurdity or ingenuity has the better claim, there is no doubt that the love mentioned in the poem is pure and realistic.

Ben Jonson

Jonson was a classically educated, well-read and cultured man of the English Renaissance with an appetite for controversy (personal and political, artistic and intellectual). Ben Jonson is among the best-known writers and theorists of English Renaissance literature, second in reputation only to Shakespeare. **Ben Jonson** was a towering figure among the English writers of the late 16th and early 17th centuries. He was a satirist, playwright, poet and essayist and he was, in fact, the consummate writer. He was a very different kind of writer than Shakespeare, with an interest in the failings and stupidity of authority, dealing with those things in a far more overtly political, satirical way than Shakespeare did.

Jonson's artistry exerted a lasting influence upon English poetry and stage comedy. He popularized the comedy of humors; he is best known for the satirical plays. Jonson's earliest comedies, such as *Every Man in His Humour*, derive from Roman comedy in form and structure and are noteworthy as models of the comedy of "humours," in which each character represents a type dominated by a particular obsession. He profoundly influenced the Augustan age through his emphasis on the precepts of Horace, Aristotle, and other classical Greek and Latin thinkers. While he is now remembered primarily for his satirical comedies.

Jonson's poetry, like his drama, is informed by his classical learning. Some of his better-known poems are close translations of Greek or Roman models; all display the careful attention to form and style that often came naturally to those trained in classics in the humanist manner. Jonson largely avoided the debates about rhyme and meter that had consumed Elizabethan classicists. Accepting both rhyme and stress, Jonson used them to mimic the classical qualities of simplicity, restraint and precision.

On My First Son, by Ben Jonson

It is Jonson's short poem for his son Benjamin, who died aged seven. It is one of the most moving short elegies in the English language. His poem on the death of his seven year old son is the definitive statement of a father's thoughts and feelings on such an event. This poem **is Ben Jonson's touching elegy on his son.**

The poem movingly pays tribute to Jonson's son, who we know from the poem was called Benjamin, or Ben, after his father: 'child of my right hand' is a reference to the literal meaning of the given name Benjamin, from Hebrew.

Jonson says that his one sin was to entertain too many hopes for his son's future. This is a 'sinne' (a twisting of 'Sonne': 'On My First Sonne'), because the child's fate, like everyone's, is not in Jonson's hands, but God's: not up to his father but Our Father, he might say. Jonson follows this up with a financial analogy, saying that his son was merely 'lent' to him, and now he has to 'pay' back the loan that has been 'Exacted'.

It was 'fate': God willed that the boy be returned to Him after seven years, so who is Jonson to question or lament this? Indeed, he knows that in many ways his son should be envied, for escaping the hardships of life, and the horrible process of getting old. (Obviously to a believer, as many people were in Jonson's time, such a bitter pill is easier to swallow if one has a belief in the afterlife, that the son is in a 'better place'.)

In this couplet (the whole of 'On My First Sonne', of course, is written in rhyming couplets), Jonson constructs a sort of epitaph for his son, as signalled by the familiar words 'Rest in (soft) peace' and 'here doth lye' (echoing the 'here lies' inscription on gravestones).

The 'BEN. IONSON' (the 'I' in place of a 'J' is to echo the Latin inscriptions on monuments) is ambiguous and can be analysed in two ways: it could refer to the poet Ben Jonson himself, or to his namesake and son, young Benjamin Jonson. That is, the couplet can either be read as 'here lies Ben Jonson's best piece of poetry' or 'here lies Ben Jonson, his best piece of poetry'. Either way, the word *poetrie* is another pun: poetry literally means 'something made' (from the Greek). Just as Ben Jonson makes poetry, so he also made his son. (This tallies with the Elizabethan poets' fondness for comparing the writing of poetry with pregnancy and childbirth)

'On my First Sonne' is a powerful poem, technically adroit but also, one feels, from the heart. Ben Jonson's studied analysis of his own grief is restrained, yet also shot through with genuine feeling. 'On My First Sonne' was not the first moving elegy for a child written in English, but it is perhaps the first modern expression of such grief.

محتوى المحاضرة السابعة

Andrew Marvell

Like John Donne, Marvell wrote poems that relied on metaphysical conceits, the witty, elaborate comparisons that characterize metaphysical poetry. Also like Donne, many of his poems debate spiritual issues and the transitory nature of life. He is a perfect metaphysical poet in all sense. His poems are more searching and intellectual, and it is more worldly wise and witty than most romantic poetry. From the poems that are discussed here it should be clear that Marvell is a true

Andrew Marvell is the most famous metaphysical poet after John Donne. Some of his poems are very popular and read by people even today. “To His Coy Mistress” is one of his most popular poems. England was going through a rough period when Marvel came of age. Civil war erupted in England and Puritans seized power and royalists returned to power. Marvel was a clever person; he tried to adapt himself to his contemporary political condition which is why he did not suffer much.

As a metaphysical poet, he was a follower of Donne but he did not follow him blindly. In many matters, he and Donne shared similar thoughts and ideas but there were dissimilarities as well. Donne was not a man of emotion but Andrew Marvell, in many cases, gave importance to his emotion. Reading his poetry, often readers would feel that there are some resemblances between Marvell and Elizabethan poets. Sometimes it would feel that he was a follower of Petrarchan style. Sometimes readers would find that Donne and Andrew shared almost same thoughts.

In his famous poem “To His Coy Mistress”, we can see a great mixture of logic, emotion and intellect. He is telling his beloved that even though she is beautiful she should have physical intercourse. In this regard, he actually made fun of Platonic love and tried to show that such love has no value. He also tried to show that he was emotional and had great love for his beloved. He presented this matter by using various examples, conceit, comparison, simile and metaphor.

Summary

'*To His Coy Mistress*' by Andrew Marvell details the efforts of a man towards insisting on his lover's affection. The unnamed "Coy Mistress" refuses to sleep with the gentleman in question, and his response is to tell her that, had he enough time, he could spend entire centuries admiring her beauty and her innocence. However, human life is short, he does not have enough time, and so they should enjoy each other now while they still can, as no-one in death can embrace or feel pleasure. Through loving one another, they can make the most of their brief time on earth, and thus make something of themselves on earth.

Structure and Form

'*To His Coy Mistress*' by Andrew Marvell is written in iambic tetrameter, where the lines consist of four iambic feet. This is not the more commonly used iambic pentameter, which has five iambic feet. An iamb is an unstressed syllable, followed by a stressed syllable. It is also interesting to note that '*To His Coy Mistress*' itself is written much like a poetic thesis, with the problem at the forefront, followed by the current predicament, and ending with the solution, all from the point of view of the lovelorn gentleman who is trying to get his beloved's affection.

The lines in the poem are composed of closed couplet form. It means that each line of the poem rhymes with the line next to it. Such a couplet form presents an idea in the unit of two lines. It was famous in the Neoclassical period. Poets like Alexander Pope, John Dryden, and Andrew Marvell were fond of this couplet form. They got the inspiration for using neat and concise couplets from the classical writers of Greece and Rome. However, the rhyme scheme of the poem is also very simple. The lines of the poem contain the AABB rhyme scheme.

Literary Devices

'*To His Coy Mistress*' by Andrew Marvell contains various literary devices that make the poetic [persona](#)'s arguments more appealing and emotionally forceful. Likewise, in the poem, the poet implicitly compares "coyness" to "crime". It is a [metaphor](#). Here, the poet thinks the coyness of the lady might kill the amorous spirit of his persona. In "long love's day", there is an [alliteration](#) as well as a [personification](#). Here, the poet innovatively personifies love. The poetic persona uses several [hyperboles](#) while wooing his lady love. Such an exaggerated overtone is present in the following line, "Till the conversion of the Jews."

The poet uses allusions in the following lines, "Love you ten years before the flood" and "Till the conversion of the Jews". The "flood" refers to Noah's flood. The second line contains a biblical allusion to the conversion of the Jews. In the poem, "vegetable love" is a metaphor or specifically a metaphysical conceit. In the phrase, "Time's winged chariot" the poet, first of all, uses personification. It is also an allusion as well as a metaphor. In the last line of the poem, Marvell personifies the sun and says they "will make him run."

Themes

'*To His Coy Mistress*' by Andrew Marvell hovers around several themes. The major theme of the poem is carpe diem. Carpe diem is a Latin phrase that means "seize the day!". Andrew Marvell loved this theme and wrote many poems based on it. In this poem, the poet says that waiting for the right moment to make love, is nothing but the wastage of time. The poetic persona and his beloved should indulge in physical love before their bodies start to become old. The main idea of the poem is, enjoying the moment by forgetting about the future. There is nothing in the future. So, the gentleman in the poem implores his lady love to seize the moment and make love as they have never done before.

Another important theme of the poem is time. Here, the poet portrays time as an antagonist between the lover and the beloved. It is always there to wash their youthful vigor away. Time never waits for the lovers. It flows away in its way. Lovers should not wait for the future as time never waits for them. With such an excellent argument, the poetic persona tells his beloved to make love as soon as they can. In this way, the poet utilizes the theme of time and its transience in favor of the gentleman.

محتوى المحاضرة التاسعة

Robert Herrick

Robert Herrick(1591-1674) Clergyman and poet, Robert he was born in London. '**A Country Life: To his Brother M. Tho. Herrick**' (1610) is Herrick's earliest known poem, and deals with the move from London to farm life in Leicestershire. He entered St John's College, Cambridge in 1613, and became friends with Clipsby Crew to whom he addressed several poems such as '**Nuptial Song**'. He graduated a Bachelor of Arts in 1617, Master of Arts in 1620, and in 1623 he was ordained priest. By 1625 he was well known as a **poet**. The best of his work was written in the peace and seclusion of **country life**; 'To Blossoms' and '**To Daffodils**' are classical depictions of a devoted appreciation of **nature**. He then returned to London publishing his religious poems **Noble Numbers** (1647), and **Hesperides** (1648). In short, Robert Herrick, who was proud to be one of "the Sons of Ben," has begun to be seen, along with his literary father Ben Jonson, as one of the most noteworthy figures of -17th-century English poetry.

Herrick revived the spirit of the ancient classic lyric.

lyric, a verse or poem that is, being sung to the accompaniment of a musical instrument (in ancient times, usually a lyre) or that expresses intense personal emotion in a manner suggestive of a song. Lyric poetry expresses the thoughts and feelings of the poet and is sometimes contrasted with narrative poetry and verse drama, which relate events in the form of a story. Elegies, odes, and sonnets are all important kinds of lyric poetry.. Herrick's lyrics are notable for their technical mastery and the interplay of thought, rhythm, and imagery that they display.

Cavalier poet

Cavalier poets, a **group of English gentlemen poets, because of their loyalty to Charles I (1625–49) during the English Civil Wars, who supported Parliament**. They were also cavaliers in their style of life and counted the writing of polished and elegant lyrics as only one of their many accomplishments as soldiers, courtiers, gallants, and wits. They was detached from the **court, short, fluent, graceful lyrics on love**. Besides writing love lyrics addressed to mistresses with fanciful names, the Cavaliers sometimes wrote of **war, honour**, and their duty to the king. Sometimes they deftly combined all these themes as in Richard Lovelace's well-known poem, "To Lucasta, Going to the Wars,"

“To Daffodils,” by Robert Herrick

Introduction

The poem “*To Daffodils*” is written in the form of an apostrophe—a direct address to an object or absent individual. In the case of “To Daffodils,” Herrick’s speaker addresses the eponymous flowers. Herrick’s collection was published in the midst of the English Civil War. In “To Daffodils,” Herrick writes about the fleeting quality of life and about how life inevitably withers away. Yet, in the throes of this sense of change and fading, there can be peace and acceptance..

Summary

The poet said that he weeps for the short duration of daffodil flowers. Daffodils are very beautiful flowers. They bloom in the morning and wither away before it reach at noon. So they are short-lived. The poet requests the daffodils to stay till the evening so that he can pray with the daffodils. Then he wants to go with the daffodils after saying his evening prayers.

In the first stanza, Herrick’s poem begins with the speaker directly addressing the daffodils. The speaker conveys the sadness when flowers fade away experienced by all of humanity. The speaker likens the daffodils’ wilting to a sun losing its light before reaching the noon position in the sky. They beg the daffodils to stay a little while longer until evening when the rest of mankind will go with them on their end-of-life journey once they have all prayed together.

The speaker equates the situation of the daffodils with that of humans. Just like the flowers, the youth and vigor humans experience is short-lived. Just like the daffodils, humans age, change, and pass away. The prime of life is soon over and death quickly arrives. The speaker parallels this sense of things passing away with a summer rainstorm drying up, or morning dew evaporating.

In the second stanza, the poet says that human life is very short. Human beings grow very fast to meet death. He compares human life to the summer's rain and the pearls of morning's dew, which are short-lived. Thus, the poet, in the poem, compares the short life of human beings to the short life of daffodils.

Literary Devices --similes and metaphors The poet also uses **similes and metaphors**. He uses the metaphors like "spring, "morning dew". "summer's rain", "pearl" to refer to the short life of the human being. The "daffodils" themselves are used as a metaphor as the poet makes a comparison between the human life and daffodils.

To Daffodils uses a lot of similes to compare people and human nature with the daffodil, for example 'we have a short time to stay, as you.' This direct comparison speaks of the fleeting nature of life and is continued throughout the second stanza.

Irony

'Stay, stay' is ironic as the daffodils themselves cannot control when they stay or go. This metaphorically represents the fact that humans cannot control the time of their death.

Major Conflict

In the poem *Delight in Disorder* there is a subtle conflict between the way things are and the way they are supposed to be, for example, 'A sweet disorder in the dress / kindles in clothes a wantonness.' This highlights the imperfections in everyday items, yet the title *Delight in Disorder* allows these conflicts to exist in a positive light.

Personification

In addressing the daffodil as 'Fair Daffodil,' Herrick is personifying the flower as a being in order to naturalize human death and humanize natural death. He also personifies the sun in 'As yet the early-rising sun / Has not attain'd his noon,' to contrast the fleeting life of the daffodils with the constant nature of the sun, which also represents the passing of time in this poem.

Commentary

'To Daffodils' by Robert Herrick is a short lyric divided into two stanzas, the first addressing the daffodils and the second moving on to people and life in general. The central idea presented by the poet in this poem is that like the flowers we humans have a very short life in this world. The poet laments that we too like all other beautiful things soon slip into the shadow and silence of grave. A sad and thoughtful mood surrounds the poem.

In the poem 'To Daffodils' the speaker makes an analogy between the life of the Daffodil and the short life-span of humans. The speaker begins by saying that we grieve to see the beautiful daffodils being wasted away very quickly. The duration of their gloom is so short that it seems even the rising sun still hasn't reached the noon-time. Thus, in the very beginning the poet has struck a note of mourning at the fast dying of daffodils. The poet then addresses the daffodils and asks them to stay until the day ends with the evening prayer. After praying together he says that he will also accompany the daffodils. This is so because like flowers men too have a very transient life and even the youth is also very short-lived.