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Group : Understanding Shakespeare :

Shakespearean Poetry

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Preface

The syllabus includes two units. In the first unit selected Sonnets of Shakespeare are prescribed and for the second unit, a long narrative poem of Shakespeare Venus and Adonis - is prescribed.

Each unit is interspersed with 'Check Your Progress' exercises, which are simple questions requiring answers in a word, a phrase or a sentence each. The purpose of these 'Self-check Exercises' is to make you go back to the main unit and get your answers for these questions on your own. The model answers are provided at the end of each unit. But you should not look them up before you have tried to write your own answers.

Each unit gives you a list of reference books. You should find time to visit a college nearby to locate the original book as well as books on understanding the different approaches prescribed.

Exercises are given at the end of each unit, which contain broad-answer type questions which you have to face in the final examination. Try to answer these questions with the help of the course material provided in the units. Write answers in your own English, with the help of prescribed and reference books.

The content is presented in a simple and easy-to-understand manner interspersed with 'Check Your Progress' type questions to boost the student's understanding of the topic.

We wish you all the best for your examination.

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M. A. Part-I English Paper-MM4

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Each Unit begins with the section objectives -

Objectives are directive and indicative of :

1. what has been presented in the unit and
2. what is expected from you
3. what you are expected to know pertaining to the specific unit, once you have completed working on the unit.

The self-check exercises with possible answers will help you understand the unit in the right perspective. Go through the possible answers only after you write your answers. These exercises are not to be submitted to us for evaluation. They have been provided to you as study tools to keep you on the right track as you study the unit.

Dear Students,

The SLM is simply a supporting material for the study of this paper. It is also advised to see the new syllabus 2023-24 and study the reference books & other related material for the detailed study of the paper.

Unit-1

Shakespearean Sonnets

Objectives

- To understand the history of sonnet
- To understand William Shakespeare as Elizabethan Poet
- To explain subject matter, themes and manner of presentation of Shakespearean sonnets
- To comprehend how Shakespeare experimented and perfected the sonnet form

Introduction

The Elizabethan era, often hailed as the golden age for English literature, spanned Queen Elizabeth's long reign from 1558 to 1603. In Fact, Elizabethan literary age began in 1579 with the publication of Spenser's Shepherd's Calendar. This period saw many poetic luminaries rising to prominence, including Christopher Marlowe, Ben Jonson, Edmund Spenser, Sir Philip Sidney, William Shakespeare and Elizabeth herself. Elizabethan poetry is notable for many features, including the sonnet form, blank verse, the use of classical material, and double entendres. Though the Elizabethan literary age began in 1579, before that year, Sir Thomas Wyatt and Earl of Surrey made their poetic contributions. Sir Wyatt brought the form of sonnet from Italy and made it popular in England. He followed the tradition of the Petrarchan sonnet with octave and sestet. That was later changed into English sonnet style by Shakespeare, who divided the sonnet into three quatrains summed up by a couplet. The Earl of Surrey wrote the first blank verse in English. The Elizabethan age produced many beautiful lyrics. The sonnet form was mostly used for love poetry at the time. The ideal for any poet was to write a sonnet sequence, a series of interconnecting poems. William Shakespeare wrote a sequence of 154 sonnets. Many of them refer to a young man of a good family, and may be addressed to William Herbert, the Earl of Southampton. Spenser wrote 88 sonnets which were published in 1595 with 'Epithalamion', under the title, *Amoretti*. Sir Philip Sidney was a true Elizabethan gentleman of many activities- courtier, statesman, poet and soldier. His

book of sonnets, *Astrophel and Stella* (1591) is the great expression of thoughts and feelings of the time. Spenser and Sidney adopted the Petrarchan form of sonnet.

William Shakespeare (26 April 1564 to 23 April 1616) is widely recognised as the greatest English poet the world has ever known. Not only were his plays mainly written in verse, but he also penned 154 sonnets, two long narrative poems and a few other minor poems. Today he has become a symbol of poetry and writing internationally. He was regarded as the foremost dramatist of his time; evidence indicates that both he and his contemporaries looked to poetry, not playwriting, for enduring fame. Shakespeare's sonnets were composed between 1593 and 1601, though not published until 1609. That edition, *The Sonnets of Shakespeare*, consists of 154 sonnets, all written in the form of three quatrains and a couplet that is now recognized as Shakespearean sonnets. The sonnets fall into two groups: sonnets 1-126, addressed to a beloved friend who was a handsome and noble young man, and sonnets 127-152, to a malignant but fascinating "Dark Lady," whom the poet loves in spite of himself. Nearly all of Shakespeare's sonnets examine the inevitable decay of time and the immortalization of beauty and love in poetry. Shakespeare wrote more than thirty plays. These are usually divided into four categories: histories, comedies, tragedies, and romances.

SONNET 3

- 1.1.1 Introduction
- 1.1.2 The Text
- 1.1.3 Glossary and Notes
- 1.1.4 Summary
- 1.1.5 Analysis
- 1.1.6 Check your progress
- 1.1.7 Key to Check your progress
- 1.1.8 Exercises
- 1.1.9 Further Readings

1.1.1 Introduction

Sonnet 3 is part of William Shakespeare's collection of 154 sonnets, which were first published in a 1609 quarto. The poem is a procreation sonnet within the fair youth sequence, a series of poems that are addressed to an unknown young man. Particularly, *Sonnet 3* focuses on the young man's refusal to procreate.

The form of the poem is typical of a Shakespearean sonnet: three quatrains and a rhyming couplet. It has fourteen decasyllabic lines, iambic pentameter, and an ABAB CDCD EFEF GG rhyme scheme. *Sonnet 3* has procreation and beauty as main themes. Moreover, the tone of the poem portrays the lyrical voice's fixation and fervor over the young man.

1.1.2 The Text

Look in thy glass, and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unbless some mother.
For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime:
So thou through windows of thine age shall see
Despite of wrinkles this thy golden time.
But if thou live, remember'd not to be,
Die single, and thine image dies with thee.

1.1.3 Glossary and Notes

glass : mirror

form another : beget a child

unear'd : not tilled; unplowed

tillage : fertilization; cultivation; reception of the male seed

who . . . posterity : your fondness for yourself will entomb the memory of you; for, failing to marry, you will not have a child who would preserve your image in him

mother's glass : mother's mirror. In other words, the young man is the mirror image of his mother

she . . . prime : the image of her that I see in you reminds me of her loveliness in her prime

1.1.4 Summary

Drawing on farming imagery, the poet focuses entirely on the young man's future, with both positive and negative outcomes. However, the starting point for these possible futures is "Now," when the youth should "form another", that is, father a child.

The sonnet begins with the image of a mirror — "Look in thy glass" — and is repeated in the phrase "Thou art thy mother's glass." Continuity between past, present, and future is established when the poet refers to the young man's mother, who sees her own image in her son and what she was like during her youth, "the lovely April of her prime," a phrase that recalls the images of spring in Sonnet 1. Likewise, the young man can experience a satisfying old age, a "golden time," through his own children.

The negative scenario, in which the young man does not procreate, is symbolized in the poet's many references to death. In lines 7 and 8, the poet questions how the young man can be so selfish that he would jeopardize his own immortality. The reference to death in line 14 stylistically mirrors the death imagery in the final couplets of the preceding sonnets, including the phrases "the grave and thee" in Sonnet 1 and "thou feel'st it cold" in Sonnet 2.

1.1.5 Analysis

In the first quatrain, the speaker asks his friend to look into the mirror and see his face in it. He tells that it is an appropriate time to become a father. His face appears healthy and fresh, but if he doesn't become the father of a child now, he will be cheating the world and curse the lady, who would probably be the mother of that child.

In the second quatrain, the speaker continues to say that, there is no woman so beautiful that she will refuse to be the mother of his child. He also doubts that there is any man, who is so absorbed in self-love, that he will reject to become a father of a child.

In the third quatrain, the speaker tells his friend that he is a reflection of his mother and her mother can recall her youth when she looks at you. In the same way, he can recall his youth when he looks at his child, despite wrinkles on his face.

In the final couplet, the speaker warns his friend that if he decides to not have any children to remember him, then he will die alone and there will be no one to remember him.

In this way, the poet here asks his friend to look at his reflection in the mirror and observe the beauty of his face. This is the time for the friend to marry and produce a child as beautiful as he himself is. By not marrying, the friend will be depriving some woman of the opportunity to give birth to a child as lovely as he himself is. It is utter foolishness for a man to love himself so much and to be so self-centred as not to produce a child. Just as the friend derived his beauty from his mother, so it is the duty of the friend to transmit poet's same beauty to his child by getting married. If the poet's friend dies single, his image (that is, his beautiful shape or figure) will die with himself.

1.1.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. What is the main idea of Sonnet 3?
2. What is Sonnet 3 called?
3. What are the 3 types of sonnet?
4. What is the theme of the sonnet ?

5. What is the Volta in Sonnet 3?

Q.2 Rewrite the following sentences by filling the gaps.

1. The theme of the sonnet no. 3 is
2. The Youth is urged to in the poem sonnet no. 3 that
3. The word 'beguile' means....
4. sonnet 3 is often called
5. The meter used by Shakespeare in sonnet no. 3 is.....

1.1.7 Key to Check your progress

- Q.1**
1. The poet urges the young man to reflect on his own image in a mirror. Just as the young man's mother sees her own youthful self reflected in the face of her son, so some day the young man should be able to look at his son's face and see his own youth reflected.
 2. "Look in thy glass and tell the face thou viewest" is a procreation sonnet within the fair youth sequence, a series of poems that are addressed to an unknown young man.
 3. The Italian or Petrarchan sonnet, the English or Shakespearean sonnet and the Spenserian sonnet.
 4. The preservation of beauty by means of begetting children.
 5. In a sonnet, the "Volta" is the turn of thought or argument.

- Q.2**
1. satiety in love
 2. they are urged to beget children.
 3. to cheat
 4. procreation sonnet.
 5. iambic pentameter

1.1.8 Exercises

1. Write a critical appreciation of the sonnet , "Sonnet 3"
2. Discuss the thematic approach of the poet.

1.1.9 Further Readings

- Baldwin, T. W. *On the Literary Genetics of Shakespeare's Sonnets*. Urbana: University of Illinois Press, 1950.
- Hubler, Edwin. *The Sense of Shakespeare's Sonnets*. Princeton: Princeton University Press, 1952.

SONNET 18

- 1.2.1 Introduction
- 1.2.2 The Text
- 1.2.3 Glossary and Notes
- 1.2.4 Summary
- 1.2.5 Analysis
- 1.2.6 Check your progress
- 1.2.7 Key to Check your progress
- 1.2.8 Exercises
- 1.2.9 Further Readings

1.2.1 Introduction

"Sonnet 18" is one of the best-known of the 154 sonnets written by the English playwright and poet William Shakespeare.

In the sonnet, the speaker asks whether he should compare the Fair Youth to a summer's day, but notes that he has qualities that surpass a summer's day, which is one of the themes of the poem. He also notes that the qualities of a summer day are subject to change and will eventually diminish. The speaker then states that the Fair Youth will live forever in the lines of the poem, as long as it can be read. There is an irony being expressed in this sonnet: it is not the actual young man who will be eternalized, but the description of him contained in the poem, and the poem contains scant or no description of the young man, but instead contains vivid and lasting descriptions of a summer day, which the young man is supposed to outlive.

1.2.2 The Text

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

1.2.3 Glossary and Notes

temperate : mild; moderate

May : this month was thought by many in Shakespeare's time to be part of summer

summer's . . . date: summer does not last long

eye of heaven : sun

often . . . dimmed: clouds often pass between the sun and the earth, dimming or hiding its radiance

every . . . declines : every beautiful person or thing eventually diminishes in its attractiveness

ow'st : ownest; own; possess

nor shall . . . grow'st: death cannot brag that he has conquered (or will conquer) you when the lines of my sonnets immortalize you

this : this poem

A summer's day : A day in summer is very beautiful in England. Winter in England is very severe and almost unbearably cold.

Thou art more lovely, etc. : You are more beautiful than a day in summer, and your disposition is more pleasing and more sweet than summer climate. (Temperate : equable ; neither too cold nor too hot. Here the word is used to mean amiable, sweet, or pleasing).

Darling buds of May : the sweet and lovely buds which appear in May. (May is the month of flowers in England—roses, violets, eglantines, etc.).

Summer's lease : the duration of summer

The eye of heaven : the sun

His gold complexion : the bright, dazzling light of the sun

And every fair from fair : And every beautiful object ultimately loses its beauty (The first "fair" means a beautiful object, and the second "fair" means beauty).

Untrimm'd : robbed of beauty

Thy eternal summer : your everlasting youth and beauty

1.2.4 Summary

One of the best known of Shakespeare's sonnets, Sonnet 18 is memorable for the skillful and varied presentation of subject matter, in which the poet's feelings reach a level of rapture unseen in the previous sonnets. The poet here abandons his quest for the youth to have a child, and instead glories in the youth's beauty.

Initially, the poet poses a question — "Shall I compare thee to a summer's day?" — and then reflects on it, remarking that the youth's beauty far surpasses summer's delights. The imagery is the very essence of simplicity: "wind" and "buds." In the fourth line, legal terminology — "summer's lease" — is introduced in contrast to the commonplace images in the first three lines. Note also the poet's use of extremes in the phrases "more lovely," "all too short," and "too hot"; these phrases emphasize the young man's beauty.

Although lines 9 through 12 are marked by a more expansive tone and deeper feeling, the poet returns to the simplicity of the opening images. As one expects in Shakespeare's sonnets, the proposition that the poet sets up in the first eight lines — that all nature is subject to imperfection — is now contrasted in these next four lines beginning with "But." Although beauty naturally declines at some point — "And every fair from fair sometime declines" — the youth's beauty will not; his

unchanging appearance is atypical of nature's steady progression. Even death is impotent against the youth's beauty. Note the ambiguity in the phrase "eternal lines": Are these "lines" the poet's verses or the youth's hoped-for children? Or are they simply wrinkles meant to represent the process of aging? Whatever the answer, the poet is jubilant in this sonnet because nothing threatens the young man's beautiful appearance.

Then follows the concluding couplet: "So long as men can breathe, or eyes can see, / So long lives this, and this gives life to thee." The poet is describing not what the youth is but what he will be ages hence, as captured in the poet's eternal verse — or again, in a hoped-for child. Whatever one may feel about the sentiment expressed in the sonnet and especially in these last two lines, one cannot help but notice an abrupt change in the poet's own estimate of his poetic writing. Following the poet's disparaging reference to his "pupil pen" and "barren rhyme" in Sonnet 16, it comes as a surprise in Sonnet 18 to find him boasting that his poetry will be eternal.

1.2.5 Analysis

This sonnet is certainly the most famous in the sequence of Shakespeare's sonnets; it may be the most famous lyric poem in English. Among Shakespeare's works, only lines such as "To be or not to be" and "Romeo, Romeo, wherefore art thou Romeo?" are better-known. This is not to say that it is at all the best or most interesting or most beautiful of the sonnets; but the simplicity and loveliness of its praise of the beloved has guaranteed its place.

On the surface, the poem is simply a statement of praise about the beauty of the beloved; summer tends to unpleasant extremes of windiness and heat, but the beloved is always mild and temperate. Summer is incidentally personified as the "eye of heaven" with its "gold complexion"; the imagery throughout is simple and unaffected, with the "darling buds of May" giving way to the "eternal summer", which the speaker promises the beloved. The language, too, is comparatively unadorned for the sonnets; it is not heavy with alliteration or assonance, and nearly every line is its own self-contained clause almost every line ends with some punctuation, which effects a pause.

Sonnet 18 is the first poem in the sonnets not to explicitly encourage the young man to have children. The "procreation" sequence of the first 17 sonnets ended with the speaker's realization that the young man might not need children to preserve his

beauty; he could also live, the speaker writes at the end of Sonnet 17, “in my rhyme.” Sonnet 18, then, is the first “rhyme”—the speaker’s first attempt to preserve the young man’s beauty for all time. An important theme of the sonnet (as it is an important theme throughout much of the sequence) is the power of the speaker’s poem to defy time and last forever, carrying the beauty of the beloved down to future generations. The beloved’s “eternal summer” shall not fade precisely because it is embodied in the sonnet: “So long as men can breathe or eyes can see,” the speaker writes in the couplet, “So long lives this, and this gives life to thee.”

In this way, the poet would like to compare the beauty of his friend to the beauty of a day in summer. But it soon occurs to the poet that the beauty of summer is variable and short-lived. Rough winds cause much damage to the sweet buds of May while the sun's light in summer is sometimes too bright and sometimes very dim. The poet's friend is, however, more lovely than a summer's day. All beautiful things, says the poet, lose their beauty in the course of time, but the beauty of the poet's friend will never decline because it has been immortalized in the sonnets written by the poet. As long as men live in this world, they will read the poetry of Shakespeare and his friend's beauty will remain ever fresh in their minds.

1.2.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. Who is addressed to in the poem ‘Shall I compare thee to a summer’s day’?
2. How did William Shakespeare compare his young friend?
3. What shakes the darling buds of May?
4. What does the poet mean by phrase “the eye of heaven”?
5. Who will not brag that thou wand’rest in his shade?

Q.2 Rewrite the following sentences by filling the gaps.

1. ----- month is referred to in Sonnet No 18.
2. ‘Summer’s lease’ means ---
3. “darling buds of May” –The expression contains ----
4. The complexion of the sun-----
5. The term ' summer lease ' indicates -----

1.2.7 Key to Check your progress

1. poet's young beloved friend
2. summer's day
3. rough winds
4. the sun
5. death

Answers :

1. May
2. duration of summer which is very brief
3. metaphor.
4. golden
5. the duration of summer

1.2.8 Exercises

1. Write a critical appreciation of the sonnet , “Sonnet 18”
2. Discuss the theme of the sonnet.

1.2.9 Further Readings

1. Shakespeare, William. Duncan-Jones, Katherine. *Shakespeare's Sonnets*. Bloomsbury Arden 2010. ISBN 9781408017975. p. 147

SONNET 30

- 1.3.1 Introduction
- 1.3.2 The Text
- 1.3.3 Glossary and Notes
- 1.3.4 Summary
- 1.3.5 Analysis
- 1.3.6 Check your progress
- 1.3.7 Key to Check your progress
- 1.3.8 Exercises
- 1.3.9 Further Readings

1.3.1 Introduction

Sonnet 30 is one of the 154 sonnets written by the English poet and playwright William Shakespeare. It was published in the Quarto in 1609. It is also part of the Fair Youth portion of the Shakespeare Sonnet collection where he writes about his affection for an unknown young man. While it is not known exactly when Sonnet 30 was written, most scholars agree that it was written between 1595 and 1600. It is written in Shakespearean form, comprising fourteen lines of iambic pentameter, divided into three quatrains and a couplet.

Within the sonnet, the narrator spends time remembering and reflecting on sad memories of a dear friend. He grieves of his shortcomings and failures, while also remembering happier memories. The narrator uses legal metaphors throughout the sonnet to describe the sadness that he feels as he reflects on his life. Then in the final couplet, the narrator changes his tone about the failures, as if the losses are now merely gains for himself.

1.3.2 The Text

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight:
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restor'd and sorrows end.

1.3.3 Glossary and Notes

sigh : regret; bemoan

lack . . . sought : failure to get what I wanted; failure to realize my dreams

Then can . . . flow: then can I cry, which I am not used to doing

friends . . . night : dead friends

And weep . . . woe : and weep again over the hurt I experienced after loving relationships ended

expense : emotional cost

foregone : previous; in the past

tell o'er : relive

fore-bemoaned moan: sadness the speaker previously endured

1.3.4 Summary

Sonnet 30 begins with the speaker recalling the past. From experience, he knows that when he remembers the past, it will cause him sadness. Though he is not used to crying, the mere thought of the bad things that have happened to him will cause him to “weep,” “moan,” and “wail.” He laments that things he once wanted never occurred, and that friends he once cared about are now dead. Time and death have

caused him much suffering. The pain of remembering these losses is so intense that remembering them is almost as bad as when they first happened. The speaker uses financial language that suggests remembering past sorrows is like paying a debt you once canceled all over again.

In the concluding couplet, however, the poem shifts. The speaker addresses a person here described only as “dear friend.” When the speaker thinks about this friend, all the things he has lost are restored to him. The thought of the friend is so strong that in the end, he stops feeling sorrow.

1.3.5 Analysis

When the poet is alone and deep in thought, “sessions of sweet silent thought” he starts conjuring up past memories “summon up remembrances things past,” He regrets not achieving many things “lack of many a thing I sought” which adds new sadness to his old grief “old woes new wail” because of the valuable time he has wasted “my dear time’s waste:”

He then asks to be allowed to cry “can I drown an eye” which is something he is not used to “unused to flow” so he can grieve over old friends “precious friends” who have died unexpectedly in death’s dateless night,” and cry again “weep afresh “over love that he lost ages ago “for many a vanished sight.

He asks if he can mourn about losses he let go “can I grieve at grievances foregone” and recollect all the sad moments again “woe to woe tell o’er” he has cried about in the past, “fore-“bemoaned moan” to feel again “which I new pay” the pain of past sadness despite having suffered for them already new “pay as if not paid before.”

But in such depressed moments, if he thinks of his friend, as while I think on thee, his mood is happier and his broken heart heals “wounds are healed, his sadness vanishes sorrows come to an end.

In short, when the poet sits alone and meditates on the past, he feels sad at the thought that he has not been able to achieve many things that he desired. Thinking of past sorrows, he is filled with a fresh grief at Time's destruction of things which were dear to him. He then begins to shed tears, even though he is not in the habit of weeping. He sheds tears over beloved friends now dead, and he weeps afresh at the long-forgotten disappointments of love. He also feels sad over the disappearance of

many sights which he previously used to see. In this state of mind he is filled with grief over the sorrows and losses of the past. His mind travels from one past sorrow to another and he is filled with fresh grief over those' sorrows which he had previously lamented. However, when the poet in this mood thinks of his dear friend, the Earl of Southampton, he feels compensated for all those losses, and his sorrows then come to an end.

1.3.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. What is the theme of Sonnet 30?
2. What is the tone in Sonnet 30?
3. What is the rhyme scheme of sonnet 30.
4. What does the speaker in Sonnet 30 say?
5. To whom the Sonnet 30 is addressed ?

Q.2 Rewrite the following sentences by filling the gaps.

1. The major turn in poems argument comes at line no. -----.
2. The phrase “sessions of sweet thought” is an example of ----.
3. -----is hidden in deaths dateless night.
4. The final two lines of the sonnet are called as a-----.
5. Drawn an eye is an example of -----.

1.3.7 Key to Check your progress

Q.1 1. friendship, disappointment, and hope

2. melancholy tone
3. ABAB/BCBC/CD/EE
4. his beloved's coldness as heart frozen
5. the fair youth

Q.2 1. 13

2. alliteration

3. the speaker's friend
4. couplet
5. personification.

1.3.8 Exercises

1. Write a critical appreciation of the sonnet , “Sonnet 30”.
2. How does the poet express his woes in “Sonnet 30”.

1.3.9 Further Readings

- Baldwin, T. W. (1950). *On the Literary Genetics of Shakespeare's Sonnets*. University of Illinois Press, Urbana.
- Hubler, Edwin (1952). *The Sense of Shakespeare's Sonnets*. Princeton University Press, Princeton.

SONNET 64

- 1.4.1 Introduction
- 1.4.2 The Text
- 1.4.3 Glossary and Notes
- 1.4.4 Summary
- 1.4.5 Analysis
- 1.4.6 Check your progress
- 1.4.7 Key to Check your progress
- 1.4.8 Exercises
- 1.4.9 Further Readings

1.4.1 Introduction

‘Sonnet 64,’ also known as ‘When I have seen by Time’s fell hand defaced,’ is number sixty-four of one hundred fifty-four sonnets that Shakespeare wrote and was published together after his death. This particular sonnet is part of the very famous and much-loved Fair Youth sequence of sonnets. They last from sonnet number one

all the way through one hundred twenty-six. These sonnets are devoted to a young, beautiful man whose identity remains unknown to this day. This sonnet is concerned with some of Shakespeare's most familiar themes, love, time, and change.

1.4.2 The Text

When I have seen by Time's fell hand defac'd
The rich proud cost of outworn buried age;
When sometime lofty towers I see down-raz'd,
And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss, and loss with store;
When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminare
That Time will come and take my love away.
This thought is as a death which cannot choose
But weep to have that which it fears to lose.

1.4.3 Glossary and Notes

fell : deadly

sometime : sometimes

down-razed : fallen to ruin

brass eternal : brass is noted for its durability

main : wide-open sea

store : gain

ruminare : think over; consider

Razed : demolished

brass eternal : brass which is believed to be everlasting

mortal rage : death's rage ; the destructive fury of death

store (Line 8): gain

interchange of state : changes in the condition of things

or state itself (Line 10) : or territory itself

confounded to decay : destroyed ; wrecked

1.4.4 Summary

In Sonnet 64, the poet is portrayed as a historian, philosopher, and antiquarian who dreams of time's relentless destruction of ancient glories. Monuments that reflect the noblest ideas of humankind — castles, churches, and cities — will one day be "confounded to decay."

Sonnet 64 is remarkably similar to Sonnet 60, yet each sonnet concludes in a very different tone. Many of the same images are found in both sonnets: the ocean's tireless pounding of the shore; the give-and-take battle between water and the land; and the use of the word "confound" to characterize time's ceaseless progress. However, whereas Sonnet 60's concluding couplet evokes feelings of high-spirited joy and confidence, Sonnet 64 ends in despair: The poet is now certain that death will "take my love away," but he no longer seems satisfied that his verse will ensure the youth's immortality. The sonnet's last two lines convey a grievous, depressing tone: "This thought is as a death, which cannot choose / But weep to have that which it fears to lose." The poet finally acknowledges the youth's — and his own — mortality.

1.4.5 Analysis

The poet says he has seen how time has destroyed "I have seen by Time's fell hand defaced" and defaced the beautiful monuments "rich proud cost" of famous men, "outworn buried age" and tall monuments razed down to the ground "lofty towers I see down-razed," and how the metal brass has become a subject of human rage and destruction "brass eternal slave to mortal rage"

He has seen how the powerful the hungry ocean "I have seen the hungry ocean gain" has swallowed up land "Advantage on the kingdom of the shore," and again how land itself has reclaimed the same from the ocean "the firm soil win of the watery main" turning loss with gain and gain with loss "Increasing store with loss, and loss with store;"

And after he has seen such differences of natural states "I have seen such interchange of state" that keep interchanging into other and when the same things get rotten and decayed, "state itself confounded to decay" the destruction of such things

“Ruin hath taught me” has caused him to reflect upon the fact “thus to ruminate that a time” will come when his love the fair youth will also be taken away. “Time will come and take my love away.”

Such thoughts he says are like death to him “This thought is as a death” which makes him weep and mourn “which cannot choose,” But weep over what he has in life which he is afraid of losing. “to have that which it fears to lose”

In this way, the poet has seen the proud monuments of the splendid past defaced by time. He has seen lofty towers demolished, and monumental brasses and their inscriptions wrecked by the destructive fury of death. He has seen the hungry sea eating away the shore, or the land gaining upon the sea, alternating loss with gain. Having seen such changes of state, and having seen States themselves brought down to decay, the poet reflects that time will take away his friend also. This thought is like a death to the poet because he cannot help lamenting the possession of that which he knows he must lose

1.4.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. What is the message of Sonnet 64?
2. Why did Shakespeare write Sonnet 64?
3. What language is Sonnet 64 written in?
4. What type of speech is sonnet?
5. Where is the Volta in Sonnet 64?

Q.2 Rewrite the following sentences by filling the gaps.

1. The poet has seen the proud monuments of the splendid past defaced by
2. Sonnet 64 ends in..... .
3. The poet is confident that death will take away his
4. The sonnet’s last two lines convey a tone.
5. The speaker weeps over his

1.4.7 Key to Check your progress

- Q.1
1. The power of time to destroy the speaker's love
 2. Scrutinizes the idea of losing his loved one to Time, and views Time as an agent of Death.
 3. Early Modern English
 4. One of the most famous forms in English poetry.
 5. At the break in the sonnet — in Italian after the first eight lines, in English after twelve lines
- Q.2
1. Time
 2. despair
 3. love
 4. grievous, depressing
 5. old friends, long dead

1.4.8 Exercises

1. Write a critical appreciation of the sonnet , “Sonnet 64”
2. Describe the speaker’s emotional life. How has he changed over time?

1.4.9 Further Readings

1. Pooler, C[harles] Knox, ed. (1918). *The Works of Shakespeare: Sonnets*. The Arden Shakespeare [1st series]. London: Methuen & Company.
2. T. W. Baldwin, On the Literary Genetics of Shakespeare's Poems and Sonnets, p. 279

SONNET 73

- 1.5.1 Introduction
- 1.5.2 The Text
- 1.5.3 Glossary and Notes
- 1.5.4 Summary
- 1.5.5 Analysis

- 1.5.6 Check your progress
- 1.5.7 Key to Check your progress
- 1.5.8 Exercises
- 1.5.9 Further Readings

1.5.1 Introduction

Sonnet 73, one of the most famous of William Shakespeare's 154 sonnets, focuses on the theme of old age. The sonnet addresses the Fair Youth. Each of the three quatrains contains a metaphor: Autumn, the passing of a day, and the dying out of a fire.

1.5.2 The Text

That time of year thou mayst in me behold
 When yellow leaves, or none, or few, do hang
 Upon those boughs which shake against the cold,
 Bare ruined choirs, where late the sweet birds sang.
 In me thou see'st the twilight of such day
 As after sunset fadeth in the west;
 Which by and by black night doth take away,
 Death's second self, that seals up all in rest.
 In me thou see'st the glowing of such fire,
 That on the ashes of his youth doth lie,
 As the death-bed, whereon it must expire,
 Consum'd with that which it was nourish'd by.
 This thou perceiv'st, which makes thy love more strong,
 To love that well, which thou must leave ere long.

1.5.3 Glossary and Notes

behold : notice; realize that

Bare ruin'd choirs: metaphor comparing the branches to church choirs.

Death's second self: night

on the ashes . . . lie: the fire of life is dying; only embers remain on ashes

Consumed . . . nourish'd by: paradox —consumed by the love (fire) that nourished him

This thou perceiv'st: when you realize that I am dying
ere : before

branches of trees Which shake against the cold : which shiver with the coming of the cold

Bare ruin'd choirs (Line 4) : "Choirs" here mean those portions of cathedrals where divine service is performed. (The poet compares the trees at the end of autumn and in the beginning of winter to these choirs when they are in ruins. The trees, having shed most of their leaves at this time, are bare like the choirs, though at one time the trees were laden with leaves and therefore sheltered the birds which no longer appear there. now.

Consumed with that which it was nourish'd by (Line 12) : The ashes which once nourished the fire now only choke it. A flame lives on the volatilization of the fuel (wood, coal, oil), and when that substance is itself consumed there is no more to become the flame which consumes it.

In me thou see'st nourish'd by (Lines 9-12) : The general sense of these lines seems to be that the leaping flame of youth has died down into a passive glow which seems to lie on the ashes of his past and its vigour, and which will ultimately fade out completely at the moment when the last trace of bodily vitality is exhausted.

1.5.4 Summary

"Sonnet 73" is broken up into three quatrains, each dominated by its own metaphor, and ending with a heroic couplet. The speaker is addressing "Fair Youth," the unnamed young man that most of Shakespeare's 126 sonnets are addressed to. The speaker is reflecting on his old age and his inevitable death. He first compares himself to a tree in Autumn, with yellow leaves and bare spots clinging to the branches as they're shaken by the cold Fall air. Where birds once sang, the branches are deserted like the ruins where choirs would sing in now-ruined churches. He then compares his age to a sunset fading into the night, where sleep seals up all light. Finally, the metaphor in the last quatrain compares the speaker to a fire burning out. The logs of youth have turned to ash, consumed by the very fire that made it burn so brightly. In the final couplet, the speaker implores the Fair Youth to love him more deeply because he won't be alive for much longer.

1.5.5 Analysis

Sonnet 73 mainly focuses on the theme of old age and its effect on human lives. Throughout the sonnet Shakespeare's intent is to allow his audiences to observe the consequences and outcomes of old age. To properly get his opinion across to his readers Shakespeare uses a variety of metaphors throughout the three quatrains to help his audiences distinguish what he understands to be old age. The tone of his voice is in some sense negative and cold because the thought of old age which results in death is hardly enjoyed and becomes the burden on the lives of each individual. This sonnet addresses to his lover who is considered to be a man. Shakespeare informs his audiences that old age and death both share an inevitable relationship and each individual must experience at one point in their lifetime.

The initial quatrain of sonnet 73 presents a highly compressed metaphor in which he visualizes the ruined arches of church, the memory of singing voice, still echoing in them and compares this with the naked boughs of early winter with which he identifies himself. The poet perceives that "time of year" when it is dark cold and gloomy, the time after the "yellow leaves" have disappeared, the birds have stopped singing, and have left the branches, the place of residence. Throughout the first quatrain Shakespeare reveals that his lover is aging through his eyes, comparing him to a tree without leaves "none or few do hang". As a result the lover's body shivers, portraying that he has lost his youth and he is unable to take cold.

In the second quatrain Shakespeare focuses on the twilight of "such a day" as death approaches throughout the night-time. He is concerned with the change of light from twilight to sunset to black night, revealing the last hour of life. Thus he will not regain the black night. As a result the youth begins to fade away and old age leads him to the path of death.

The final quatrain of Shakespeare's sonnet is the final stage in which the youth disappeared forever. As the fire goes out when the wood which has been seen feeding it is consumed so is life extinguished when the strength of youth is past. He compares the burning fire which slowly goes out to the passing away of life as old age prevails youth. Shakespeare is concerned with the reality of death. He realizes that what he has nourished and must now expire. The ashes of his youth burn brightly as he recognizes that what brightened up his youth is devoured by the fire.

As a result Shakespeare informs his audiences that we must “love more strongly” because in the end we are going to leave it all behind and respond to death.

The poet is preparing his friend not for literal death but for the metaphorical death of youth and passion. The poet’s great insecurities swell as he concludes that the young man is now only focused on the sign of aging- as the poet is himself. This is illustrated by the linear development of three quatrains. The first two quatrains establish what the poet perceives the young man now sees as he looks at the poet , those yellow leaves and bare boughs. The third quatrain reveals that the poet is speaking not of his impending physical death but the death of his youth and subsequently the death of his desires.

Every Shakespearean sonnet contains four stanzas, the first three carry four lines each and last has just two lines. A couplet is often seen in his writing towards the end of the poem, scenes or chapters. The rhyme scheme in the first three stanzas is ABAB meaning that the last words in every other line rhyme.

1.5.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. Which season is the poet talking about in the first stanza?
2. What is compared to “bare ruined choirs”?
3. What is referred to as “Death second self?”
4. What lies on the ashes of its youth?
5. What does death-bed mean here?

Q.2 Rewrite the following sentences by filling the gaps.

1. The poet describes his present condition in terms of the season---
2. The poet’s condition may be compared to winter scene of ----
3. Sonnet 73 is written by ----
4. All the images in this sonnet suggest impending -----
5. In the first quatrain, the poet compares himself to -----

1.5.7 Key to Check your progress

Q.1 1. autumn

2. The branches on which the birds used to sit and sing

3. Sleep is referred to as “Death’s second self”.
4. The glowing of fire lies on the ashes of its youth.
5. The last stage of his life.

- Q.2**
1. winter
 2. desolation
 3. William Shakespeare
 4. death
 5. autumn leaves

1.5.8 Exercises

1. Write a critical appreciation of the sonnet , “Sonnet 73”

1.5.9 Further Readings

- Shakespeare, William (1609). *Shakespeare Sonnets: Never Before Imprinted*. London: Thomas Thorpe.
- Lee, Sidney, ed. (1905). *Shakespeares Sonnets: Being a reproduction in facsimile of the first edition*. Oxford: Clarendon Press.

SONNET 104

- 1.6.1 Introduction
- 1.6.2 The Text
- 1.6.3 Glossary and Notes
- 1.6.4 Summary
- 1.6.5 Analysis
- 1.6.6 Check your progress
- 1.6.7 Key to Check your progress
- 1.6.8 Exercises
- 1.6.9 Further Readings

1.6.1 Introduction

‘To me, fair friend, you never can be old’, also known as sonnet 104, is one of the 154 sonnets written by Shakespeare during his lifetime. It is part of the Fair Youth sequence of sonnets that are dedicated to a beautiful young man. This particular poem speaks on themes of age, beauty, and the future.

1.6.2 The Text

To me, fair friend, you never can be old,
For as you were when first your eye I ey’d,
Such seems your beauty still. Three winters cold,
Have from the forests shook three summers’ pride,
Three beauteous springs to yellow autumn turn’d,
In process of the seasons have I seen,
Three April perfumes in three hot Junes burn’d,
Since first I saw you fresh, which yet are green.
Ah! yet doth beauty like a dial-hand,
Steal from his figure, and no pace perceiv’d;
So your sweet hue, which methinks still doth stand,
Hath motion, and mine eye may be deceiv’d:
For fear of which, hear this thou age unbred:
Ere you were born was beauty’s summer dead.

1.6.3 Glossary and Notes

when . . . eyed : when first I saw you

three . . . cold : three years

pride : leaves

green : young

dial-hand : hand of a sun dial or clock

no . . . perceived: time seems to be standing still

hath motion: continues to age

thou . . . unbred: all of you who have not yet been born

When first your eye I eyed (Line 2) : when I was first brought face to face with you.

Such seems your beauty still: To me your beauty seems to be | exactly what it was in the beginning:

Three summers pride : the leaves which are the glory of the trees during summer. (The idea is that three winters and three summers have come and gone).

In process of the seasons (Line 6): in the procession of the seasons; in the march of the seasons.

Three April perfumes : the fragrance of flowers during the month of April in three successive years.

In three hot Junes burned : destroyed by the heat of June in three successive years.

Fresh (Line 8) : in the first beauty of youin.

Green : fresh.

Like a dial-hand ; like the hand of a clock or watch. Steal from his figure, and no pace perceived: pass away from his body without being perceived. (In other words, the friend may have lost some of his beauty in the course of time although the poet has not been' able to perceive the change).

Sweet hue (Line 11): sweetness of appearance ; handsomeness. Which methinks still doth stand: which seems to me unchanged ; which seems to me to have remained the same. Hath motion : is moving or passing away or declining. And mine eye may be deceived: and I may be mistaken in thinking that no change has taken place.

Thou age unbred (Line 13) : you age unborn ; you, coming generations.

Ere you were born, etc. (Line 14) With the death of my friend, the perfection of beauty will pass away, and, the coming generations which are still unborn will never have the opportunity to see the beauty of my friend. The future ages will never be able to see beauty in is perfection which is represented by my friend.

1.6.4 Summary

Sonnet 104 indicates for the first time that the poet and young man's relationship has gone on for three years. Evoking seasonal imagery from previous sonnets, the poet notes that "Three winters cold / . . . three summers' pride, / Three beauteous springs to yellow autumn turned / In process of the seasons I have seen." Only now is the poet willing to question whether the youth's beauty remains as it was "when first

your eye I eyed": "So your sweet hue, which methinks still doth stand, / Hath motion, and mine eye may be deceived." No matter, though, the poet argues in the concluding couplet, if the youth's beauty has deteriorated: No beauty has ever equaled the youth's appearance, nor will anything in the future outshine his lovely visage

1.6.5 Analysis

Shakespeare addresses his friend saying he will never appear old to him "To me, fair friend, you never can be old," and that he looks the same when he first saw his beautiful eyes "For as you were when first your eye I eyed," He says three seasons of winter have passed yet the friend's beauty hasn't changed "Such seems your beauty still. Three winters cold" even though the winters have stripped the forest of their beauty of summer "Have from the forests shook three summers' pride;"

He says three seasons of spring have turned to autumn making everything yellow "Three beauteous springs to yellow autumn turned" and in the changing of the seasons he has seen "In process of the seasons have I seen;" thrice the sweet smell of April and the burning heat of June "Three April perfumes in three hot Junes burned," and all this time has passed since he first saw his friend who still looks beautiful like a green of nature in bloom "Since first I saw you fresh, which yet are green"

He compares the friend's beauty to the hand of a clock "Ah yet doth beauty, like a dial hand, "that slowly passes by even though the person cannot notice it "Steal from his figure, and no pace perceived;" and that the fresh color of the friend's face still remains as if making time stand still "So your sweet hue, which methinks still doth stand," yet even though time is changing the friend, he cannot see it "Hath motion, and mine eye may be deceived."

And he thinks this way out of fear that the friend will lose his looks and so he shouts out to future generations "For fear of which, hear this, thou age unbred:" saying that before he existed, beauty was dead "Ere you were born was beauty's summer dead."

In this way, to Shakespeare, his friend can never be old, because the friend's beauty is still the same as it was when Shakespeare first saw him. Three cold winters have deprived the forest trees of the leaves which had appeared on the tree during three summers three springs have turned to three autumns in the course of the

procession of the seasons ; three April perfumes of flowers have burned up in three hot Junes since the poet first saw his friend ; but the friend is still young just as he was in the beginning. Yet it must be 'admitted that beauty keeps passing away imperceptibly just as the hand of a watch moves imperceptibly. That means that the friend's looks, which seem to the poet to have remained unchanged, have in reality undergone a change ; and the poet may be mistaken in thing that the friend has not changed at all. On account of this apprehension (namely, that the friend's beauty has imperceptibly diminished), the poet would like to tell the coming generations that the glory of his friend's youth and beauty died before the future generations could behold that glory with their own eyes

1.6.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. What is the main idea of Sonnet 104?
2. What type of sonnet is 104?
3. What is the mood of Sonnet 104?
4. What is the main theme of sonnet?
5. When was Sonnet 104 written?

Q.2 Rewrite the following sentences by filling the gaps.

1. The poet uses his -----as an example.
2. Sonnet 104 indicates for the first time that the poet and young. man's relationship has gone on for -----years.
3. He compares the friends beauty to the hand of a -----.

1.6.7 Key to Check your progress

- Q.1**
1. age, beauty, and the future
 2. Fair Youth sonnets
 3. sincere and loving
 4. the passage of time, love, infidelity, jealousy, beauty and mortality.
 5. summer of 1594

- Q.2**
1. friend
 2. three
 3. clock

1.6.8 Exercises

1. Write a critical appreciation of the sonnet , “Sonnet 104”
2. Discuss theme of the “Sonnet 104”.

1.6.9 Further Readings

- Boyd, William (19 November 2005). *"Two Loves Have I"*. The Guardian. Retrieved 6 February 2007.
- Byrd, Katy; Harrod, Nathan. *"Shakespeare's Sonnets"*. Archived from the original on 9 February 2007. Retrieved 5 February 2007.

SONNET 116

- 1.7.1 Introduction
- 1.7.2 The Text
- 1.7.3 Glossary and Notes
- 1.7.4 Summary
- 1.7.5 Analysis
- 1.7.6 Check your progress
- 1.7.7 Key to Check your progress
- 1.7.8 Exercises
- 1.7.9 Further Readings

1.7.1 Introduction

Sonnet 116 is one of the best-known and most beloved poems in William Shakespeare’s sonnet sequence. This says a lot, since this group of 154 poems on the whole is probably the world’s most famous collection of love poetry. This particular sonnet, along with the oft-repeated Sonnet 18 ("Shall I compare thee to a summer’s

day?"), has been quoted and referenced time after time, and to this day remains one of Shakespeare's greatest hits. Fans of period drama may recognize it from the 1995 film version of Jane Austen's *Sense and Sensibility*, while others among us might have experienced it as part of a wedding service... or two... or ten (for obvious reasons, it's a big hit with the bridal crowd).

1.7.2 The Text

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

1.7.3 Glossary and Notes

Let me . . . finds: When two people bond intellectually (platonically), they should not allow impediments (problems, personal flaws, etc.) to come between them. Love is not love if impediments separate them.

bends . . . remove: Weakens or succumbs to these impediments in response to an offense by the other person (remover).

ever-fixed mark: Permanent state.

that looks . . . bark: Metaphor comparing the constancy of real love during difficult times to the constancy of a star that guides ships (barks).

worth's: Worth is. Worth here refers to the composition or substance of the star.

height: Position in the sky; distance from earth.

Love's . . . fool: Love does not lessen or change over time.

The marriage of true minds : the union of faithful persons who have mutual confidence in each other. Admit impediments : recognize hurdles.

Love is not love.....finds : Love is not true if it changes with changes in the beloved. The true lover continues to love his beloved even when she may be changed in her attitude to him.

Or bends with the remover to remove : or inclines to withdraw \ when the beloved's love withdraws. (The word "remove" is here I used in the sense of "withdraw", while the word "bends" here means "deviates from the straight course of love").

It is an ever-fixed mark : it is a permanent object such as a light-house built on a rock.

That looks on tempests and is never shaken : The light-house I stands firm on a rock even in the face of storms. Storms may blow and hit the light-house with great force, but the light-house is not shaken.

It is the star to every wandering bark : True love is like a star which guides ships at night. Just as that star remains fixed in the sky, true love also remains.

Whose worth's unknown, although I his height be taken : True love is like a guiding-star by whose altitude a sailor may direct his course, but whose full value and potentialities can never be completely known.

Love's not Time's fool : Time cannot make-a Fool of love; true love is not the sport or plaything of time.

Bending sickle's compass : the sphere of the curved sickle which Time cuts ; the destructive effects of Time.

Bears it out: defiantly endures; persists. To the edge of doom : till the very doomsday.

If this be error.....loved (Lines 13—14) : "If this be a false judgment, and this can be proved against me by citing my own case in evidence, then I have never written

anything, and no man's! love has ever been real love." (This is away of asserting that what the poet has said above is unquestionably and indisputably true).

1.7.4 Summary

One of the best love poems ever written is typically cited as being Sonnet 116. The passionate love topic was elevated to the level of profound philosophy in this sonnet by William Shakespeare.

Shakespeare spiritualized love between men and women as the driving force behind the greatest degree of human effort at a period when it was not frequently acknowledged as something other than a sort of familial responsibility. That form of love has subsequently evolved into the sensation that people most desire.

The poem is a standard English sonnet with fourteen lines, three quatrains, and a couplet at the end. The clear comparison between love and marriage is made at the outset by utilizing wording from the Book of Common Prayer marriage ceremony. It goes beyond implying that marriage is the right conclusion to love and goes so far as to say that love is necessary. The second quatrain describes the fundamental elements of the sort of love that meets the criteria. Such a love is not affected by shifting circumstances; in fact, consistency is its fundamental quality. Even in the face of rejection or betrayal, it persists. Additionally, genuine love becomes stronger when the beloved is not present, not dependent upon them.

The correct love character is developed in the second quatrain using a number of metaphors. Because of its steadfastness, it not only withstands dangers but also becomes stronger through difficult times. The beloved is kept safe from wandering thanks to its alluring power, and it also sets the bar for all other loves. Its importance is immeasurable while being obvious and easily recognized. Its characteristics can be measured, and many of its attributes are quantifiable, but since it exists in a different dimension, it cannot be measured using tools that are common in space and time.

The third quatrain explores how real love endures in the face of aging and the effects of time. Love, it asserts, is unaffected by the passage of time. Let's start by saying that love transcends even the most insignificant physical traits like size, look, condition, and shape. The physical changes brought on by aging or poor health are therefore ignored. It resists death as well as time and all of its other powers.

In the domain of eternity, true love exists. True lovers cannot be separated by anything, not even death; their relationship is eternal. Love alone gives people the ability to transcend temporal boundaries because it has the power to elevate human activity to this elevated condition. With love, humanity approaches divinity.

The sonnet ends with a simple couplet that changes the focus from the lofty, endless universe of love to the commonplace present of the poet-speaker. He simply adds that if he is ever proven to be wrong, then no man has ever loved. It becomes obvious that this conclusion is absurd when one recognizes that this is the same emotion that causes individuals to fall in love and gives that feeling worth.

1.7.5 Analysis

Along with Sonnets 18 (“Shall I compare thee to a summer’s day?”) and 130 (“My mistress’ eyes are nothing like the sun”), Sonnet 116 is one of the most famous poems in the entire sequence. The definition of love that it provides is among the most often quoted and anthologized in the poetic canon. Essentially, this sonnet presents the extreme ideal of romantic love: it never changes, it never fades, it outlasts death and admits no flaw. What is more, it insists that this ideal is the only love that can be called “true”—if love is mortal, changing, or impermanent, the speaker writes, then no man ever loved. The basic division of this poem’s argument into the various parts of the sonnet form is extremely simple: the first quatrain says what love is not (changeable), the second quatrain says what it is (a fixed guiding star unshaken by tempests), the third quatrain says more specifically what it is not (“time’s fool”—that is, subject to change in the passage of time), and the couplet announces the speaker’s certainty. What gives this poem its rhetorical and emotional power is not its complexity; rather, it is the force of its linguistic and emotional conviction.

The language of Sonnet 116 is not remarkable for its imagery or metaphoric range. In fact, its imagery, particularly in the third quatrain (time wielding a sickle that ravages beauty’s rosy lips and cheeks), is rather standard within the sonnets, and its major metaphor (love as a guiding star) is hardly startling in its originality. But the language is extraordinary in that it frames its discussion of the passion of love within a very restrained, very intensely disciplined rhetorical structure. With a masterful control of rhythm and variation of tone—the heavy balance of “Love’s not time’s fool” to open the third quatrain; the declamatory “O no” to begin the second—

the speaker makes an almost legalistic argument for the eternal passion of love, and the result is that the passion seems stronger and more urgent for the restraint in the speaker's tone.

In this way, friendship between faithful persons can overcome all difficulties. A true lover does not change even when the beloved person has changed somewhat. Love does not change its course so as to depend upon the changes in the beloved person. True Love is permanent. It is like a fixed light-house which even the storms cannot shake. It is like the fixed star which guides every ship on sea. The real value of love is unknown just as the true value of that fixed star is unknown although the height of the star can be estimated. No matter how much time may pass, love remains unchanged. True love cannot be made the sport of time. The passing of time does have a damaging effect on beautiful red lips and cheeks, but love does not decline with the passing of the short-lived periods of time (hours and weeks). Love continues unchanged till death. If this belief of the poet is wrong and can be proved false in the poet's own case, then the poet should be thought to be one who never wrote poetry. If the poet's belief is wrong, then no man ever loved truly. (In other words, the poet's-belief is unquestionably correct).

1.7.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. What are the important points of Sonnet 116?
2. What is Sonnet 116 called?
3. Why is Sonnet 116 called Sonnet 116?
4. What is the idea of love in Sonnet 116?
5. What is the critical view of Sonnet 116?

Q.2 Rewrite the following sentences by filling the gaps.

1. A ----- does not change even when the beloved person has changed somewhat.
2. ----- does not change its course so as to depend upon the changes in the beloved person.
3. True Love is like a fixed ----- which even the storms cannot shake.

4. Let me not to the marriage of true minds admit-----
5. If this be error and upon me proved, I never -----, nor no man ever -----.

1.7.7 Key to Check your progress

1. It never changes, it never fades, it outlasts death and admits no flaw.
2. “Let me not to the marriage of true minds”
3. We just refer to them as the numbers of their order in the sequence, or, in a few cases, by their famous first lines
4. Shakespeare characterizes love as a permanent and unending state.
5. About the purity of love and less about physicality.

- Q.2**
1. true lover
 2. Love
 3. light-house
 4. impediments
 5. writ, lov'd

1.7.8 Exercises

1. Write a critical appreciation of the sonnet , “Sonnet 116”
2. Discuss a concept of true love according to William Shakespeare in sonnet?

1.7.9 Further Readings

Pooler, C[harles] Knox, ed. (1918). *The Works of Shakespeare: Sonnets*. The Arden Shakespeare [1st series]. London: Methuen & Company

SONNET 130

- 1.8.1 Introduction
- 1.8.2 The Text
- 1.8.3 Glossary and Notes
- 1.8.4 Summary

- 1.8.5 Analysis
- 1.8.6 Check your progress
- 1.8.7 Key to Check your progress
- 1.8.8 Exercises
- 1.8.9 Further Readings

1.8.1 Introduction

Sonnet 130 satirizes the concept of ideal beauty that was a convention of literature and art in general during the Elizabethan era. Influences originating with the poetry of ancient Greece and Rome had established a tradition of this, which continued in Europe's customs of courtly love and in courtly poetry, and the work of poets such as Petrarch. It was customary to praise the beauty of the object of one's affections with comparisons to beautiful things found in nature and heaven, such as stars in the night sky, the golden light of the rising sun, or red roses. The images conjured by Shakespeare were common ones that would have been well-recognized by a reader or listener of this sonnet.

1.8.2 The Text

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

1.8.3 Glossary and Notes

dun: grayish brown

damasked: colored pink or grayish pink, like a damask rose

go: pass by.

If snow be white, why then her breasts are dun : by comparison with snow, which is white, the breasts of the poet's mistress are black

Roses damask'd, red and white : roses which have a red and white colouring (A. variegation of hue in a woman's complexion was highly esteemed in Elizabethan court-circles where an even complexion would have been considered dull).

Reeks (Line 8) : emits ; gives out (The literal meaning of word "reek" is to give out a foul smell, but here the word is used in a neutral sense).

1.8.4 Summary

Sonnet 130 is a parody of the Dark Lady, who falls too obviously short of fashionable beauty to be extolled in print. The poet, openly contemptuous of his weakness for the woman, expresses his infatuation for her in negative comparisons. For example, comparing her to natural objects, he notes that her eyes are "nothing like the sun," and the colors of her lips and breasts dull when compared to the red of coral and the whiteness of snow.

Whereas conventional love sonnets by other poets make their women into goddesses, in Sonnet 130 the poet is merely amused by his own attempt to deify his dark mistress. Cynically he states, "I grant I never saw a goddess go; / My mistress, when she walks, treads on the ground." We learn that her hair is black, but note the derogatory way the poet describes it: "black wires grow on her head." Also, his comment "And in some perfumes is there more delight / Than in the breath that from my mistress reeks" borders on crassness, no matter how satirical he is trying to be. The poet must be very secure in his love for his mistress — and hers for him — for him to be as disparaging as he is, even in jest — a security he did not enjoy with the young man. Although the turn "And yet" in the concluding couplet signals the negation of all the disparaging comments the poet has made about the Dark Lady, the sonnet's last two lines arguably do not erase the horrendous comparisons in the three quatrains.

1.8.5 Analysis

Sonnet No. 130 is an unconventional sonnet which belongs to Shakespeare's Dark Lady series, and no doubt, it is extraordinary and differs largely in conception, thought and approach from other conventional or traditional Elizabethan sonnets which were mostly written on the theme of human love.

Sonnet 130 is quite original and exceptional. The poet has expressed his irresistible attachment to his mistress who does not possess any physical charm like other ladyloves. Here the poet refers to some elements of feminine beauty a fair complexion, lustrous eyes, deep red lips, snow white breasts, rosy cheeks, a pleasant voice, a sweet breathe and a goddess like movement; these are taken normally as essential to feminine beauty and charm. But the poet's mistress is lacking in all these requirements. She has nothing to attract that would attract or seduce other male lovers, yet the poet loves her much more than others knowing too well whatever flaw she possess.

This kind of theme is very rare in Elizabethan love poetry and stands out differently from the common theme of love. There is no idealistic yearning for one who is all beauty and grace. The sonnet is thus a satire on the Petrarchan praise of the charms of the beloved. It was a practice of the Elizabethan poets to compare the hairs of the beloved to the wires, usually golden wires which implies a contrast with black wires. It refers to extravagant hair style adopted by fashionable ladies of that time: "What guile is this.../ She doth attire under a net of gold..." (Spenser's Amoretti:37)

The black complexion of the poet's beloved has greater sensory pleasure. The word "reek" has an unpleasant suggestion; it suggests nasty smell . it is not a natural word as some commentators believe. This may be taken as a parody of romantic description: "From her sweet breathe their sweet smells do smell" (Constable's Diana). The poet admits that he has never seen a goddess go as painted by the other Elizabethan love poets. His beloved is an ordinary woman who walks on the earth. His mistress is a down to earth woman, not the sort of idealized fiction imagined by other love poets. So the poet writes: " I think my love as rare/ As any she belied with false compare".

In sonnet, there is an exploration of new possibilities; love has been liberated from its nominal " Two loves I have of comfort and despair" gives the key to the whole sequence. First his "guiding star of virtuous love" is not Laura, nor a Beatrice

but a young man, his friend. Secondly, he loves a lady who is not traditionally beautiful. Shakespeare suggests the contrast between appearance and reality. The poet argues that the lady's black appearance cannot be counted beautiful but of course blackness has age old associations with evil but like most women her appearance owes nothing to art and therefore gives her a beauty of integrity and purity of character.

The "Sonnet 130" marks a genuine excellence of literary art. The analogies drawn by the poet are precise, but quite clear and the subtle touch of wit marks them particularly impressive. Some expressions, such as "breasts are dun", "roses damask'd", "red and white" and so on are somewhat uncommon, but the sonnet presents a realistic tone and no idealistic presentation of his mistress. There is a mixture of satire and seriousness in the enumeration of the items of beauty. The final couplet gives a complimentary twist to the negative impact of the quatrains.

1.8.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. What is Sonnet 130 called?
2. What is the main idea of the Sonnet 130?
3. What makes Sonnet 130 a sonnet?
4. What type of meter is Sonnet 130?
5. What is the structure of Sonnet 130?

Q.2 Rewrite the following sentences by filling the gaps.

1. The woman in "Sonnet 130" can be described as ----
2. The word 'dun' means----
3. The "Sonnet 130" is written by ----
4. "Sonnet 130" is an unconventional sonnet which belongs to Shakespeare's -
----- series.
5. The main theme of "Sonnet 130" is the relationship between----

1.8.7 Key to Check your progress

- Q.1 1. My mistress' eyes are nothing like the sun

2. The woman is very beautiful indeed, but suggests that it is important for this poet to view the woman he loves realistically.
3. consists of three quatrains, followed by a rhyming couplet.
4. iambic pentameter.
5. three quatrains (4 lines each) and a rhyming couplet (2 lines).

Q.2 1. having coarse, wiry hair

2. dull gray or brown
3. William Shakespeare
4. Dark Lady
5. love and beauty.

1.8.8 Exercises

1. Write a critical appreciation of the sonnet , “Sonnet 130”.
2. Discuss how Shakespeare defined love in “Sonnet 130”.

1.8.9 Further Readings

- Shakespeare, William (1609). *Shake-speares Sonnets: Never Before Imprinted*. London: Thomas Thorpe.
- Lee, Sidney, ed. (1905). *Shakespeares Sonnets: Being a reproduction in facsimile of the first edition*. Oxford: Clarendon Press.

SONNET 141

- 1.9.1 Introduction
- 1.9.2 The Text
- 1.9.3 Glossary and Notes
- 1.9.4 Summary
- 1.9.5 Analysis
- 1.9.6 Check your progress

1.9.7 Key to Check your progress

1.9.8 Exercises

1.9.9 Further Readings

1.9.1 Introduction

Sonnet 141 is the informal name given to the 141st of William Shakespeare's 154 sonnets. The theme of the sonnet is the discrepancy between the poet's physical senses and wits (intellect) on the one hand and his heart on the other. The "five wits" that are mentioned refer to the mental faculties of common sense, imagination, fantasy, instinct, and memory. The sonnet is one of several in which the poet's heart is infatuated despite what his eyes can see.

1.9.2 The Text

In faith I do not love thee with mine eyes,
For they in thee a thousand errors note;
But 'tis my heart that loves what they despise,
Who, in despite of view, is pleased to dote.
Nor are mine ears with thy tongue's tune delighted;
Nor tender feeling, to base touches prone,
Nor taste, nor smell, desire to be invited
To any sensual feast with thee alone:
But my five wits nor my five senses can
Dissuade one foolish heart from serving thee,
Who leaves unswayed the likeness of a man,
Thy proud heart's slave and vassal wretch to be:
Only my plague thus far I count my gain,
That she that makes me sin awards me pain.

1.9.3 Glossary and Notes

Who: the heart

pleased to dote: takes pleasure in your company

but: neither

five wits: the five wits as "common sense, imagination, fancy, judgment, memory"

one . . . heart: the speaker's heart

vassal: servant

That . . . awards me pain: Paradox. The Norton Shakespeare suggests the following meaning of this line: The Dark Lady causes the author to sin. To erase the sin, he mortifies himself—that is, he does painful penance which lessens his guilt in the eyes of God and therefore enhances his chances of a favorable destiny in the afterlife.
in faith : truly.

despite of view : in spite of my visual impression which is not favourable to you.
To dote : to love fondly

to base touches prone : liable to be influenced by mean tricks. The word "touch" is here used in the sense of a "trick".

my five wits : the five senses are those of sight, smell, hearing, touch, and taste

unsway'd : ungoverned : unable to exercise self-control

Vassal: slave

my plague : my affection ; my passion of love which is and source of torment to me.

1.9.4 Summary

In Sonnet 141, the poet discusses how his senses warn him of the woman's disreputable character, yet his heart, a symbol of his emotions, remains affectionately attached to her. He begins the sonnet by denying that the woman has any attractive features. His eyes note "a thousand errors" both in her appearance and her personality, but diametrically opposed to his eyes is his heart, which "despite of view is pleased to dote." All of his senses come into play in the second quatrain, in which he categorizes his repugnance for the woman. Stylistically, the first three lines in this second stanza begin identically with the word "Nor," followed by each of his senses: hearing ("Nor are mine ears "); touch ("Nor tender feeling"); and taste and smell ("Nor taste, nor smell"). The crux of his argument comes in the third quatrain and best sums up the dichotomy between his senses and his heart: "But my five wits nor my five senses can / Dissuade one foolish heart from serving thee." Neither mind nor his body can prevent him from loving her, but he is consoled by the pain she inflicts on him. Masochistically, he regards her cruel behavior as punishment for his sinful

behavior: "That she makes me sin awards me pain." The word "sin" here means his outrageous rejection of common sense in loving her.

1.9.5 Analysis

Sonnet 141 is addressed to the so called Dark Lady, the mistress, the subject of Shakespeare's final 28 sonnets of the complete 154 sonnet sequence. Sonnet 141 is one of several sonnets that explore the theme of 'eye against heart', the rational mind against the emotional core. It focuses on the struggle between the speaker's senses and his heart, between his conscious mind and his feelings. He knows his beloved is not the most beautiful to look at; she hasn't the voice or smell or touch but nonetheless he's her tormented slave. He dotes on her because he is religiously devoted, a nothing of a man without her. She is the cause of the pain yet she makes it worthwhile.

Shakespeare introduces a love which is beyond physical attraction. The speaker's overwhelmed emotional attraction to the lady is contradictory with his vision which is a reflection of social convention – In Elizabethan age the beauty of women is highly valued and appreciated. So, the poets struggle between the mind and the heart is introduced in the first quatrain. His confession reveals that he does something unacceptable to be done by an ordinary person.

Poet further emphasizes the physical imperfection of the 'Dark lady' to reveal that she does not possess any socially accepted norms of beauty to celebrate. His confession reveals: though she is full of blemishes, he still cannot help loving her. It further reveals that the speaker does not love her for merely having physical pleasures but his love is beyond physical reasons.

Poet reveals the struggle between the heart and the brain (the physical self vs emotional self). He has lost his control over the wits and senses making him a slave to the dark lady who possesses the nature of stereotype women in Elizabethan era. He is unconditionally attracted to her personality like a slave. He admits that he has lost his control over his emotions making him a miserable character before the eyes of the society.

His predicament is shown in the last couplet. He reveals the pain that was awarded by the woman who possesses conventional proud and cruel heart. He believes loving Dark lady is a sin and his pain is the punishment for his rigorous

devotion towards her. In a way, it is a complicated love which gives the lover pain as a gift.

However, the identity of the Dark Lady remains unknown to this day. Shakespeare in his most sonnets to his lovers, has a tendency to err on the side of caustic commentary rather than the beauty of verse. Despite this, Shakespeare's idea was that the notion of romantic love had to be stronger, and far more solid, than contemporary poets made it out to be. He saw the lofty ideals that women were elevated to as a sign of juvenilia – something that older men have bred out of them.

In this way, truly speaking, the poet does not love his mistress with his eyes, because his eyes find a thousand defects in her. He loves her with his heart, and not with his eyes. Thus his heart loves what his eyes despise. Like his eyes, his ears are also not pleased with her. Her speech is no source of pleasure to him. He is in no way tenderly responsive to her. Neither his sense of taste, nor his sense of smell is attracted by her. He does not wish to have a sexual relationship with her either on the basis of his five senses or on the basis of his five wits. It is his foolish heart which compels him to love her. His heart makes it impossible for him to exercise any control over himself, with the result that he cannot really call himself a man but only the mere semblance or shell of a man. His heart compels him to be the slave and attendant of her proud heart. His only gain in being afflicted by his passion for her is that he is getting his punishment simultaneously with his committing the offence of loving her. This also means that he will suffer less for his sin in after-life (because he is getting enough punishment here in the form of his suffering caused by her indifference to him).

1.9.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. What is the theme of the “Sonnet 141”?
2. What type of sonnet is “Sonnet 141”?
3. What is the main idea of “Sonnet 141”?
4. To whom “Sonnet 141” is addressed to?

Q.2 Rewrite the following sentences by filling the gaps.

1. The poet loves his mistress with his-----, and not with his eyes.

2. Sonnet 141 is addressed to the so called
3. The poet does not love his mistress for merely having ----- but his love is beyond physical reasons.

1.9.7 Key to Check your progress

- Q.1
1. the discrepancy between the poet's physical senses and wits (intellect) on the one hand and his heart on the other
 2. Shakespearean sonnet
 3. Shakespeare desires for the woman that conflict with what his senses tell him
 4. the Dark Lady,
- Q.2
1. heart
 2. Dark Lady
 3. physical pleasures

1.9.8 Exercises

1. Write a critical appreciation of the sonnet , “Sonnet 141”
2. Discuss in deep the theme of “Sonnet 141”

1.9.9 Further Readings

- Paul, Edmondson (2004). *Shakespeare's Sonnets*. Oxford: Oxford UP. p. 153.
- Mirsky, Mark (2011). *The Drama in Shakespeare's Sonnets: "A Satire to Decay"*. Rowman and Littlefield. pp. 234–235.

SONNET 147

- 1.10.1 Introduction
- 1.10.2 The Text
- 1.10.3 Glossary and Notes
- 1.10.4 Summary
- 1.10.5 Analysis

- 1.10.6 Check your progress
- 1.10.7 Key to Check your progress
- 1.10.8 Exercises
- 1.10.9 Further Readings

1.10.1 Introduction

Sonnet 147 is one of 154 sonnets written by English playwright and poet William Shakespeare. Sonnet 147 is written from the perspective of a poet who regards the love he holds for his mistress and lover as a sickness, and more specifically, as a fever. The sonnet details the internal battle the poet has between his reason (or head) and the love he has for his mistress (his heart). As he realizes his love is detrimental to his health and stability, perhaps even fatal, the poet's rationality attempts to put an end to the relationship. Eventually, however, the battle between the poet's reason and his love comes to an end. Unable to give up his lover, the poet gives up rationale and his love becomes all consuming, sending him to the brink of madness.

1.10.2 The Text

My love is as a fever longing still,
For that which longer nurseth the disease;
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now Reason is past care,
And frantic-mad with evermore unrest;
My thoughts and my discourse as madmen's are,
At random from the truth vainly expressed;
For I have sworn thee fair, and thought thee bright,
Who art as black as hell, as dark as night.

1.10.3 Glossary and Notes

longing still . . . disease: a paradox. The speaker desires what makes him ill—namely, the Dark lady

appetite : desire; lust

my reason . . . kept: the speaker's reasoning powers, “angry” that he does not control his emotions, abandon him

desire . . . death: my desire is deadly to my soul and weakens my body

reason . . . care: the speaker uses personification, treating his reason as a person

longing still : constantly yearning

nurseth the disease: nourishes the disease ; aggravates the fever of love

which doth preserve the ill: which maintains the illness instead of curing it

the uncertain sickly appetite to please : to cater to the fickle and unhealthy appetite of the patient.

and I desperate now approve .: and I now, in a state of desperation, am learning by experience.

Desire his death, which physic did except: The physician had forbidden the desire which means death.

Past cure I am, now reason is past care: I cannot now be cured of my disease because my reason (which was my physician) do longer cares for me. (In other words, the poet's reason has deserted him and so he is like a madman who cannot be cured of the fever of love).

1.10.4 Summary

The final sonnets concerning the mistress, beginning with this one, return the poet to the disturbed state of previous sonnets. The image of feeding in Sonnet 146 continues in Sonnet 147, only now the feeding is not on death but on illness, and there is no possibility of immortality from lusting after the mistress: "My love is as a fever . . . / . . . / Feeding on that which doth preserve the ill, / Th' uncertain sickly appetite to please." Completely apparent is the poet's inability to separate himself from the relationship.

The poet's reasoning completely fails him. Reason, in the form of a physician, has left him because it can do nothing more to save him from the despair of loving the mistress. Again he acknowledges that his soul's immortality is beyond reach: "Desire is death. . . . / Past cure I am, now reason is past care." His thoughts now move madly, expressed in such terms as "frantic mad," "evermore unrest," "madmen's," and "At random." Despite his ability in the concluding couplet to differentiate between his expectations of his relationship with the woman and the outcome of that relationship, his despondent tone indicates that he is too far gone ever to regain self-confidence.

1.10.5 Analysis

Sonnet 147 turns the conventional idea of the lovesickness of the courtly lover on its head. In traditional poetry of courtly love, the male lover suffers from a "delightful disease" because he is so in love with his lady and cannot stand to be separated from her. However, in Sonnet 147, another of the dark lady sonnets, the disease is far more malignant. The speaker explains that he continues to love his cruel, dishonest mistress despite the fact that doing so is madness. The phrase *sickly appetite* can mean the appetite of a sick person, but it also has a second meaning of a "sick" or unhealthy appetite for sex, or in other words, lust. Lust was thought to separate someone from reason.

In this sonnet, because the patient is giving in to his lust, reason, personified as his physician, has thrown up his hands and abandoned the patient. The patient now realizes that desire (lust) leads to death. A common belief among Elizabethans was that each orgasm was "a little death." Abandoned by reason, the patient has become a raving madman, babbling things that make no sense, most significantly the assertion that the speaker's mistress is good when she is clearly wicked and cruel.

The final couplet evokes the meanings of "fair" and "foul" found in Sonnet 127. Though in this sonnet *fair* is contrasted with "black as hell" and "dark as night," which is far more intense than the pairings of *fair* and *foul* in Sonnet 127. When the speaker says he has "sworn thee fair," he means both "beautiful" and "good." The word *bright* also suggests "beautiful": in Elizabethan poetic language, goodness is thought to be beautiful and bright, while evil is thought to be ugly and dark. As occurs in several other sonnets (for example, 137 and 138), the speaker confuses

what is good with what is bad and what is beautiful with what is ugly, which is the result of losing his mind.

In this way, the poet's love for his mistress is like a fever. He is continuously longing for that which aggravates his disease. His disease feeds on that which prolongs the disease and which serves the patient's fickle and unhealthy appetite. The poet's reason is 'We physician in this disease ; bat this physician is angry' because his prescriptions are not being followed. In a state of anger his reason has left him ; and the poet, feeling desperate, finds that his desire for his mistress means death for him, because this desire had been forbidden by his physician. Now the poet's case is past cure because his physician has ceased to care for him. He is now in. a frantic state of mind, almost mad on account of constant unrest. His thoughts and his talk are like those of a madman, and are completely divorced from common sense. The poet's madness is clear from the fact that he has affirmed solemnly that his mistress is fair and bright when she is actually black as hell and dark as the night.

1.10.6 Check your progress

Q.1 Answer the following questions in one word/phrase/sentences.

1. What is the main idea of the “Sonnet 147”?
2. To whom Shakespeare is addressing in “Sonnet 147”?
3. What is the title of the poem “Sonnet 147”?
4. What is the Volta in “Sonnet 147”?

Q.2 Rewrite the following sentences by filling the gaps.

1. The poet's love for his mistress is like a----.
2. “Sonnet 147” turns the conventional idea of the of the courtly lover on its head.
3. “Sonnet 147” is written by ----

1.10.7 Key to Check your progress

Q.1 1. illness, evil, and obsession

2. the "Dark Lady."
3. my love is as a fever longing still

4. sudden and dramatic shift in tone

Q.2 1. fever

2. lovesickness

3. William Shakespeare

1.10.8 Exercises

1. Write a critical appreciation of the sonnet , “Sonnet 147”

1.10.9 Further Readings

- Shakespeare, William (1609). *Shakespeare’s Sonnets: Never Before Imprinted*. London: Thomas Thorpe.



Unit-2

Venus and Adonis

Structure

- 2.0 Objectives
- 2.1 Introduction
- 2.2 General Summary
- 2.3 Analysis of the Poem
- 2.4 Check your progress
- 2.5 Let's sum up
- 2.6 Unit End Activities
- 2.7 Answers to check your progress

2.0 Objectives

After studying this unit, you will be able to:

- Know about William Shakespeare's contribution as an Elizabethan poet.
- Explain the general theme of the poem and different aspects of the poem.
- Understand the different poetic devices used by Shakespeare in *Venus and Adonis*.
- Study the unique narrative style used by William Shakespeare in *Venus and Adonis*.

2.1 Introduction

In the previous unit, you have studied William Shakespeare as one of the pioneering Elizabethan sonneteers with reference to the prescribed sonnets. Sonnet is a small lyric poem consisting of fourteen lines only. In this unit, you are going to study William Shakespeare's longest narrative poem, *Venus and Adonis* (1593). The beautiful love story of Venus and Adonis is narrated by the poet. The poem is dedicated to the Earl of Southampton. It is one of the longest poems in English. The

poem is divided into 199 stanzas and each stanza consists of 6 lines of iambic pentameter. The rhyme scheme is ABABCC for each stanza. There are total 1194 lines in the poem. The poem was written during 1592 to 1593 as London was hit by plague and theatres were closed. It was the reason that Shakespeare decided to compose such a long narrative poem as he had ample time to continue his writing. It has features like an epic, but not that much long like an epic. So, it is described as an ‘epyllion’ (little epic). The Elizabethan concepts of ‘love’ and ‘lust’ one can find in the *Venus and Adonis*. There are a few erotic scenes created by the poet in *Venus and Adonis*.

2.2 General Summary

Venus and Adonis is the story that describes the meeting of Venus and Adonis. Adonis is extremely handsome and innocent as far as making of love and romance was concerned. Venus is captivated by the beauty of Adonis. Venus is a Roman goddess of love and beauty. Venus has assigned other responsibilities also including desire, sex, fertility, prosperity and victory. *Venus and Adonis* is the story of immortal Venus and mortal young boy Adonis. The story takes place in the remote forest where celestial bodies, Gods, goddesses mythical creatures occur. Adonis goes there in forest for hunting. Venus makes attempts to arouse the feeling of love and romance in the minds of Adonis. Venus is infatuated with the physical beauty of Adonis. In the poem, she describes the beauty of Adonis as-

‘Thrice fairer than myself,’ thus she began,
‘The field’s chief flower, sweet above compare,
Stain to all nymphs, more lovely than a man,
More white and red than doves or roses are;
Nature that made thee, with herself at strife,
Saith that the world hath ending with thy life.

Venus has fallen in love with Adonis. She grabs his hand and tries to gain his affection. Venus kisses him again and again. Adonis feels embarrassed. He turns his head away from her kiss, Venus becomes flustered and frustrated. She tells him that even the god of war was not able to resist her, but Adonis is unyielding. The gentle argument between Venus and Adonis goes. She was making appeal to Adonis to

make use of his youth and beget children. Venus attempts to tempt Adonis into love making and kissing. She says-

Look in mine eyeballs, there thy beauty lies;
Then why not lips on lips, since eyes in eyes?

Venus reminds Adonis to take pleasure in the life and utilize his youth in love-making and romance. She puts before Adonis importance of different things in our life including their productive values. For example, torches are made to light, jewels to wear, dainties to taste, fresh beauty for the use, herbs for their smell and sappy plants to bear. Venus tells him the process of reproduction and recreation which are natural and associated with the cycle of universe. Beauty is the permanent truth and it passes from generation to generation. A handsome young man is entitled to breed and beget the children to continue the cycle of nature.

‘Torches are made to light, jewels to wear,
Dainties to taste, fresh beauty for the use,
Herbs for their smell, and sappy plants to bear;
Things growing to themselves are growth’s abuse:
Seeds spring from seeds, and beauty breedeth beauty;
Thou wast begot; to get it is thy duty.

Adonis does not give any response to Venus’s attempt to arouse feelings of love in his mind. He was neutral and cold to her attempts. Venus describes the state of Adonis as senseless stone, well-painted idol, dull and dead.

Fie! lifeless picture, cold and senseless stone,
Well-painted idol, image dull and dead,
Statue contenting but the eye alone,
Thing like a man, but of no woman bred:
Thou art no man, though of a man’s complexion,
For men will kiss even by their own direction.’

Venus tries to draw the attention of Adonis. She imagines her body as a park and Adonis as a deer who can do whatever he likes. Here, Venus seems to be more

romantic and erotic in arousing the feelings of love and romance in Adonis. This is the beautiful imagination in the poem.

I'll be a park, and thou shalt be my deer;
Feed where thou wilt, on mountain or in dale:
Graze on my lips, and if those hills be dry,
Stray lower, where the pleasant fountains lie.

Adonis is about to mount his horse to gallop away he finds a mare runs by. After watching the mare Adonis's horse gets excited and takes off after her. At first, the mare is wary of the horse, but she is eventually won over by him and “grows kinder” at the sight of his excitement. Adonis makes an attempt to calm his horse, but the horse runs away with the mare, leaving Adonis by himself.

His testy master goeth about to take him;
When lo! the unback'd breeder, full of fear,
Jealous of catching, swiftly doth forsake him,
With her the horse, and left Adonis there:
As they were mad, unto the wood they hie them,

Adonis begs Venus to let him go so that he can find his horse, but Venus argues that Adonis should use the horse as an example and concede to her. Adonis counters her argument by saying that one cannot pick fruit before it is ripe, referring once more to his youth. When Adonis looks at Venus with contempt once more, she faints. Adonis attempts to wake her by touching her nose, hitting her cheeks, and bending her fingers.

Thinking that he has actually killed her, Adonis is overwhelmed with guilt, and he decides to kiss her for the first time. When Adonis speaks for the first time, he simply asks Venus to stop talking so he can return to his hunt. Venus is offended now and she tells Adonis that he is not a real man. She begins to cry, and Adonis struggles to escape her grasp. Venus only clutches to him tighter. She tells him to think of himself as a deer and her body as a park for him to traverse.

Venus awakens after Adonis kisses her, and immediately begins asking for more affection from him. He once again tells her that he is too young, and begs her to let

him go. He tells her if she lets him leave, he will kiss her again. Venus agrees, but when Adonis leans down to kiss her, she leaps onto him and tackles him to the ground once more. When she realizes that Adonis is once again frowning and looking at her with contempt, she resolves to stop trying to detain him. Venus asks Adonis if they can meet again tomorrow, and he says no because he and his friends are planning to hunt the wild boar. Venus has a visible reaction, going pale and beginning to shudder. She tells Adonis that she cannot let him go to hunt the boar, because she knows the boar is very dangerous and will likely kill him. Venus has had a premonition of Adonis's blood being spilled over the flowers in the woods, and she entreats Adonis not to go.

She goes on to describe the cunning way the boar isolates hunters from their hounds and kills them. She begs Adonis to hunt something else instead, and tells him not to leave his hounds.

Venus attempts to detain Adonis longer to share more about the horrors of the boar, but Adonis announces that his friends are waiting for him.

Venus, attempting to convince Adonis to stay and not hunt the boar, once again resorts to flirtation and flattery. She argues that he must stay and be “prodigal” so as not to “bury his posterity” in his own, unused body.

‘What is thy body but a swallowing grave,
Seeming to bury that posterity
Which by the rights of time thou needs must have,
If thou destroy them not in dark obscurity?
If so, the world will hold thee in disdain,
Sith in thy pride so fair a hope is slain.

Adonis, now frustrated and annoyed, tells Venus that what she feels for him is not actually love, but lust. Without waiting for her reply, Adonis tears himself away from Venus and leaves. Venus chases after him, but loses sight of him in the darkness. Venus spends the night crying and singing a lament for her love.

When the lark begins singing in the morning, Venus knows she must search for Adonis. She hears his hounds and immediately moves toward their cries. She realizes the hunt for the boar has begun, and soon after encounters the boar itself. Adonis's

hounds are wounded and crying, and the sight of them causes Venus to begin chiding death.

She scolds death for its unfair nature, noting that while it aims to overtake only the sick and feeble, it also “cleaves an infant’s heart”. She wonders aloud whether death drinks tears because she is crying so much. Venus continues crying until she hears a man scream.

‘If he be dead, O no! it cannot be,
Seeing his beauty, thou shouldst strike at it;
O yes! it may; thou hast no eyes to see,
But hatefully at random dost thou hit.
Thy mark is feeble age, but thy false dart
Mistakes that aim and cleaves an infant’s heart.

Venus hears a man cry out, and immediately pursues the sound. As she searches for Adonis, she continues to speak directly to death, saying she had been speaking merely in "jest" earlier when she believed Adonis to be dead . She also addresses the god Jove, saying that she was foolish to ever think something so beautiful would be killed.

Finally, she comes near where Adonis sits. He has been bloodied by a wound in his side, and Venus realizes he is dead. Immobilized by her grief, Venus laments Adonis by explaining the myriad of ways that nature herself loved him. She states that even the boar must have loved him, and killing him was an accident because the boar had actually meant to kiss him.

Venus announces her own prophesy for the future, declaring that love will henceforth be characterized as “fickle, false and full of fraud” and will upend the lives of all who experience it.

‘It shall be fickle, false, and full of fraud,
Bud and be blasted in a breathing-while;
The bottom poison, and the top o’erstraw’d
With sweets that shall the truest sight beguile:

The strongest body shall it make most weak,
Strike the wise dumb and teach the fool to speak.

In Adonis's blood that spilled on the ground, Venus notices a small purple flower. She plucks it and puts it to her breast, addressing the flower as if it is Adonis's child. She commits to keeping the flower safe and “rocking thee day and night”.

‘Here was thy father’s bed, here in my breast;
Thou art the next of blood, and ‘tis thy right:
Lo! in this hollow cradle take thy rest,
My throbbing heart shall rock thee day and night:
There shall not be one minute in an hour
Wherein I will not kiss my sweet love’s flower.’

The poem concludes with Venus flying away to Paphos where she intends to hide herself away from the rest of the world.

Thus weary of the world, away she hies,
And yokes her silver doves; by whose swift aid
Their mistress, mounted, through the empty skies
In her light chariot quickly is convey’d;
Holding their course to Paphos, where their queen
Means to immure herself and not be seen.

2.3 Analysis of the Poem

2.3.1 Narrative Form:

There is an omniscient narrator in the poem *Venus and Adonis* who knows everything about Venus and Adonis. The narrator does not play the direct role in the main story of Venus and Adonis. But he plays a crucial role in putting before the readers the actions of Venus and Adonis as well as exploring their psychological and mental condition. His camera eyes are so keen to narrate us the most romantic scenes as well as natural imagery in the poem. The narrator not only tells us the locale and

natural imagery but also the conversation between Venus and Adonis. The narrator quotes Venus' words as she speaks to Adonis or to herself. He quotes Adonis, who is shy and does not have much to say in the first place. Venus says:

“Had I no eyes but ears, my ears would love
That inward beauty and invisible;
Or were I deaf, thy outward parts would move
Each part in me that were but sensible:
Though neither eyes nor ears, to hear nor see,
Yet should I be in love by touching thee”.

Venus focuses her attention on flowers that seem to be in sympathy with Adonis, who has just been killed by a boar. He then describes her outward appearance, her feelings, and her thoughts.

This solemn sympathy poor Venus noteth,
Over one shoulder doth she hang her head,
Dumbly she passions, frantically she doteth;
She thinks he could not die, he is not dead:
Her voice is stopp'd, her joints forget to bow,
Her eyes are mad that they have wept till now.

2.3.2 Structure of the Poem:

Venus and Adonis is one of the longest poems in English. The poem is dedicated to the Earl of Southampton. The poem is divided into 199 stanzas and each stanza consists of 6 lines of iambic pentameter. The rhyme scheme is ABABCC for each stanza. The poem is written in iambic pentameter. There are total 1194 lines in the poem. The poem was written during 1592 to 1593 as London was hit by plague and theatres were closed. It was the reason that Shakespeare decided to compose such a long narrative poem as he had ample time to continue his writing. It has features like an epic, but not that much long like an epic. So, it is described as an 'epyllion'.

2.3.3 Themes

Love, Departure and Death

Love and departure is one of the themes of the poem *Venus and Adonis*. Venus madly loves Adonis. Adonis represents mortal human being and Venus represents celestial immortal figure. Venus continuously makes an attempt to arouse feelings of love and romance in Adonis. She seems to be more romantic and aggressive in her love making. She tells Adonis to realize the meaning of love and do enjoy the life. She makes appeal to Adonis to utilize his youth and beget children. Comparatively, Adonis is very cold in his responses to Venus. Adonis has to go for hunting the wild boar. Venus has a visible reaction, going pale and beginning to shudder. She does not let him go to hunt the boar, because she knows the boar is very dangerous and will likely kill him. She entreats Adonis not to go. She begs Adonis to hunt something else instead, and tells him not to leave his hounds. Unfortunately, Adonis does not listen to her. Venus is worried about Adonis. She spends the entire night crying, weeping and singing a lament for her love. On the next day, she finds heavily wounded body of Adonis. He has been bloodied by a wound in his side, and Venus realizes he is dead. Immobilized by her grief, Venus laments Adonis by explaining the myriad of ways that nature herself loved him. The poet has coined together love, departure and death effectively.

Temptation/s vs. Duty

Temptation is considered to be one of the vices. It can dissuade a person from his/ her responsibilities. The love-making attempts of Venus are the temptations on the part of Adonis. Adonis was there in the forest for hunting purpose. His aim was final. He had come there with necessary preparation. The wild boar was at his target. That is the reason he was very cold to Venus's attempts to arouse feelings of love and romance. Adonis is excessively conscious about his duty and responsibilities. There is no place for love-making and romances in his heart. According to him, such temptations can dissuade him from his target. He gives first priority to his targets. He believes, love is nothing but a temptation.

Desire

The nature of desire is a major theme in *Venus and Adonis*, especially as represented by Venus and as absent in Adonis. Indeed, Shakespeare has portrayed the personification of love as simply overflowing with desire, and many commentators have thus seen Venus's characterization as largely negative and fairly comical. Catherine Belsey provides a survey of other critics who have used terms such as "sick excess," "unnatural and disorderly," and "perverse" to describe Venus's emotional state. Belsey contends that the desire itself is given more blame than the woman who embodies it: "Irrational, irregular, incited by prohibition, and thus quite unable to take 'no' for an answer, desire is in every sense of the term an outlaw". Thus, Venus is not just overflowing with, but also dominated by, her desire for Adonis.

Belsey notes that a key passage is the one in which the narrator compares Venus to the legendary birds who were deceived into thinking that grapes painted by Zeuxis, an ancient Greek, were real. Belsey writes, "In the same way, despite her best efforts, Venus finds that the provocative outward image of Adonis conceals nothing to her purpose: his beauty evokes a longing, which remains unsatisfied, for his desire. "When she cannot conjure Adonis's desire, Venus only craves his company all the more. Belsey concludes by noting that Adonis's metamorphosis after his death is the culmination of the discussion about desire: "The flower—beautiful, fragile, mutable, and all that remains of a youth who became an object of desire for the goddess of love—thus appears in its elusiveness the quintessential signifier of desire itself". That is, in that the flower cannot be permanently possessed by anyone—once plucked, it is bound to wither and die—it represents all objects of affection which ultimately fail to return that affection.

With respect to Adonis, his failure to exhibit any desire is equated with his enduring boyhood. As Coppélia Kahn notes, "In *Venus and Adonis* Shakespeare is saying that the life apart from eros is death, and that for a man, sexual love of woman is vital to masculinity". Thus, rather than depending in any way on Venus's actions or exhortations, Adonis's desire for the opposite sex may be seen as simply not yet existing.

Outside of the levels of desire exhibited by the title characters, the poem may take into account the desire of a third personage: the reader. Indeed, some critics

have noted that one function of the poem, which is widely referred to as “erotic” literature, is to spark desire in the reader. Bruce R. Smith remarks of *Venus and Adonis* and two contemporary works, “Sexual arousal in these poems is as much the reader's as the protagonists’.” Sheidley, in turn, notes, “Fruition is denied in *Venus and Adonis*, but Shakespeare makes sure that it exists in his reader's mind as a ready potentiality.” He adds that the reader's experience with the poem necessarily includes “desires orchestrated by Shakespeare and substantiated by the philosophy of Venus”; that is, Venus effectively argues that without desire—and more to the point, without the consummation of desire—the human race would cease to exist. And the reader is perhaps more likely to agree with this hypothesis when moved by desire of his or her own.

2.3.4 Characters

Adonis

Although he says far less than his counterpart in the tale, Adonis merits as much attention by virtue of his character's complexity. In fact, where Venus's speeches leave little doubt in the reader's mind as to her nature, Adonis's comparative silence has provoked many commentators to proffer elaborate explanations regarding his state of mind. In fact, comparatively few analyses revolve around the major speech he delivers from lines 769 to 810, in which he seems to relate that his reluctance simply stems from his low opinion of the genuine nature of Venus's “love.” (Nevertheless, these lines have been highlighted by Belsey, among others, as revealing much about the Elizabethan conceptions of love and lust.)

To the contrary, Adonis is generally understood to shy away from Venus's advances simply because he has not yet reached a state of manhood. Shakespeare establishes early on that Adonis is but a “tender boy,” and throughout the poem he blushes and pales with embarrassment and shame in treading what is evidently unfamiliar romantic territory. Many critics have invoked the language of psychology in discussing Adonis's character, making reference to theorists such as Sigmund Freud and Erik Erikson. In psychological terms, Adonis's youth and reluctance can be understood to signal that he has yet to form his own identity; without an identity, he would not be able to cope with the merging of selves brought about by sexual union. Coppélia Kahn elaborates, “The Adonis of Shakespeare's poem is caught between the poles of intimacy and isolation: intimacy with Venus, which constitutes

entry into manhood, and the emotional isolation of narcissism, which constitutes a denial of growth, change, and the natural fact of mortality that underlies them."

Venus

As she speaks something close to half of the poem's twelve hundred lines, Venus has been the focus of much of the critical attention devoted to the work. In fact, Venus's convictions, expressions, and actions are doubly significant in that she is the mythical personification of Love, such that Shakespeare can be understood to be commenting upon that most central of all human emotions through his depiction of her. Much of the discourse between the two, of course, concerns their impressions of love and lust.

Perhaps Venus's most prominent trait is her sexual aggression, a fairly unique feature among romantic heroines even in modern times. Catherine Belsey notes that Shakespeare did not shy away from highlighting this aspect of the story, as "the text makes witty capital out of the scandal it creates when Venus draws explicit attention to the role reversal." In line 369 Venus imagines how the situation might be improved if their positions were reversed back to the traditional ones, remarking, "Would thou wert as I am, and I a man." In taking note of the goddess's assertiveness in a broader sense, Christy Desmet states that Venus can be viewed as "the earliest Shakespearean woman to have beauty, passion, and a golden tongue," such that she merits comparison alongside such characters as Isabella from *Measure for Measure* and Helena from *All's Well That Ends Well*.

Venus's aggression seems to account for much of Adonis's reluctance to engage in a physical relationship with her; he remarks in line 789, "I hate not love, but your device in love." Indeed, with her forcible restraint of Adonis and her single-minded persistence in gaining his favor, Venus has been noted as aggressive to the point of comedy, nowhere more pointedly than when she first "plucks" Adonis from his horse. Making reference to this aggression, Jonathan Crewe offers an assessment of her characterization: "Venus as an older woman implies the threat stereotypically experienced by young men of being overwhelmed by demanding, suffocating mother figures." In fact, Venus refers to herself with maternal connotations in several instances, most notably when she compares herself to a park and Adonis to a deer which should feed there, evoking the idea of her providing sustenance. This reference is made more explicit when she speaks of her "pleasant fountains," the breasts that

would provide nourishment to her infant. The scholar Peter Erickson, for one, has noted that Shakespeare may have portrayed Venus as maternal in part because he was thereby making subtle political reference to Queen Elizabeth.

The Boar

Although making only the briefest appearance—receiving one stanza of description upon its appearance before Venus—and though not even human, the boar plays so significant a role in the poem as to merit recognition as one of its characters. Indeed, critical works such as William E. Sheidley's "'Unless It Be a Boar': Love and Wisdom in Shakespeare's Venus and Adonis" and A. T. Hatto's "Venus and Adonis—and the Boar" reveal that the boar may be seen as the symbolic key to the entire story. Sheidley views the boar as "the locus of the missing phallic impulse"—that is, where Adonis refuses to provide Venus with the sexual gratification she desires, the boar intrudes and with his tusk inflicts that "phallic impulse" on Adonis, killing him. Hatto draws on a long history of boars symbolizing sexual potency in literature, citing works by the fourteenth-century Italian poet Giovanni Boccaccio and the Englishman Geoffrey Chaucer, to make a similar argument. Sheidley, in turn, furthers this line of argument by citing the various instances in Shakespeare's plays where mention is made of the boar, such as in *A Midsummer Night's Dream*, *Cymbeline*, and *As You Like It*, all of which give the boar sexual connotations.

Succinctly summing up other critical perspectives on the poem's violent beast, Sheidley writes, "The Boar has received various interpretations, ranging from his role as winter or the advent of winter in the seasonal explication of the myth, through a generalization upon his function that renders him Death personified, to the iconographical gloss through swine as gluttony." Considering the historical context, M. C. Bradbrook notes that the boar "may be a direct symbol of the plague, for the wound is in the flank or groin, where the dreaded plague spots, the 'bubos,' appeared—under the armpits and at the crotch." Overall, no single interpretation of the boar's role need be favored to the exclusion of the others, as Shakespeare may very well have had all of the suggested meanings in mind—or, consciously, none at all—as he wrote.

The Horses

The horses, in turn, are given enough attention by Shakespeare—the episode of their courtship constitutes a full sixty-six lines—to merit discussion. In general, critics assert that the romantic display provided by the horses serves as a contrast to the romantic attention that Adonis fails to bestow on Venus. Indeed, Venus says to Adonis with regard to his horse, "learn of him ... / To take advantage on presented joy," and, shortly afterward, "learn to love; the lesson is but plain." Even the narrator, who insinuates himself into the action of the poem only subtly—such as by occasionally offering comparisons between the main characters and animals—remarks that all the virile stallion lacks is "a proud rider on so proud a back." Indeed, continuing his comprehensive analysis of the poem's beasts, Sheidley remarks of the horses, "By painting that picture of sexuality untrammelled by obstacles or perversions, Shakespeare provides a standard by which the defects in the relationship between Venus and Adonis may be precisely measured and defined."

2.4 Check your progress

A) Fill in the blanks.

1. The poem *Venus and Adonis* is dedicated to.....
2. Venus is a Roman Goddess of.....
3. The rhyme scheme of the poem *Venus and Adonis* for each stanza is.....
4. There are total lines in *Venus and Adonis*.
5. The poem *Venus and Adonis* was written during.....
6. Adonis' horse runs away with.....

B) Answer in one word/phrase/sentence.

1. What is the theme of the poem *Venus and Adonis*?
2. Where does the meeting of Venus and Adonis take place?
3. Which animal is responsible for the death of Adonis?
4. Who is described as senseless stone, well-painted idol, dull and dead in the poem *Venus and Adonis*?

C) Answer the following in about 600 words each:

1. Explain the Elizabethan concept of love and romance with reference to the *Venus and Adonis*.
2. Describe the major concerns in Elizabethan Poetry with reference to the *Venus and Adonis*.
3. Describe different poetic devices used by Shakespeare in *Venus and Adonis*.

D) Write short notes on the following:

1. Significance of the title *Venus and Adonis*.
2. Venus
3. Adonis
4. The Boar
5. Structure of the poem *Venus and Adonis*.
6. End of the poem *Venus and Adonis*.

2.5 Let's sum up

In in this unit, we studied William Shakespeare's long-narrative poem, *Venus and Adonis*. The poem is entitled *Venus and Adonis* after the name of Venus, the Roman Goddess of Love and mortal young boy, Adonis. The meeting of Venus and Adonis is narrated in the poem. There are so many nature imagery, metaphoric devices and visual images in the poem. It is one of the longest poems by Shakespeare. Adonis is rather indifferent to love-making and romances. It is Venus, who arouses feelings of love and romance in Adonis. Venus was continuously engaged in drawing the attention of Adonis and let him realize the importance of love and romance. On the contrary, Adonis was giving priority to his work rather than getting involved in any of the temptations like love making of Venus. He wants to keep himself aloof from lust and desire. He had come there for hunting purpose. He does not want to get distracted from his goal. This kind of conflict is one of the major concerns of the study of *Venus and Adonis*.

2.6 Unit End Activities

1. Read other narrative poems by William Shakespeare.

2. Make a list of poems written by Shakespeare.
3. Make a list of characteristic features of Shakespeare's poetry

2.7 Answers to check your progress

- A)**
1. Earl of Southampton
 2. love and beauty
 3. ABABCC
 4. 1194
 5. 1592 to 1593
 6. a mare
- B)**
1. Love, Departure and Death, Temptation/s vs. Duty, Desire
 2. remote forest
 3. the boar
 4. Adonis

