

Objective Questions

Q. "Where can we find two better hemispheres...declining West?" ---- Where has the speaker found two better hemispheres without sharp North, without declining West?

The speaker here is a lover who speaks of the ennobling and transfiguring effect of love upon him and his beloved. Their hearts are like the two hemispheres of the world, indissolubly linked together. These hemispheres are ever warm, sunny and cheerful and hence they are better than the hemispheres of the globe where there are north-pole, the region of ice and cold and the west, which is gloomy and declining due to sunset.

Q. "Whatever dies was not mixt equally" ---- Where do you find the above line? Explain the thought contained in the line.

The line has been taken from the poem titled 'The Good Morrow' by Donne.

A reference to the "scholastic theories of the nature of pure substance" is made here. According to which homogeneity in a composition of substance prevents its distortions and degeneration. The poet's contention is that true love brings the lovers together perfectly and remains unperishable.

Q. "Sometimes too hot the eye of heaven shines" ---- What does the poet refer to by the expression 'the eye of heaven'? What does the line signify?

The 'eye of heaven' refers to the sun. It is an example of periphrasis.

The line means that in summer, sometimes the sun burns too fiercely.

Q. What is suggested in the phrase 'summer's lease'?

'Summer's lease' means the span of life granted to summer. This is a legal image. The idea of property is suggested. Summer's property is temporary.

Q. "But thy eternal summer shall not fade" ---- Whose 'eternal summer' is referred to? / Who is referred to? What does the poet mean by 'eternal summer'? Is there any contrast implied in the phrase?

The eternal summer of the poet's friend is referred to in this phrase.

'Eternal summer' means here the unfading beauty of the poet's friend.

There is the contrast (conflict) between the fading of summer and unfading beauty of the friend.

Q. "Nor lose possessions of that fair thou ow'st" ---- What does the poet mean here?

The poet means here that the friend will never lose the beauty of which he is absolute owner.

Q. What does the poet mean by 'When in eternal lines to time thou grow'st'?

The poet by this line that his friend will live eternally in the verse of him and continues to grow with time instead of suffering and eclipse.

Q. "And every fair from fair...course untrimmed" ---- Comment on the use of the word 'fair'. What are 'chance' and 'nature's changing course'? / Explain.

Here the poet uses a pun. The poet means to say that 'every beautiful thing' loses its 'beauty' with the passage of time.

Change is the law of nature and by the natural course all things suffer change. Sometimes beauty is destroyed before its full bloom by some accident.

Q. "I wonder, by my troth...we lov'd" ---- What according to the speaker, had the speaker and his beloved done, before they had loved each other?

In the poem 'The Good Morrow', the lover wonders to ascertain what his lady love and himself did before their union in love. They might have engaged themselves in childish pursuit of country-life or slept away their time

like the legendary seven noble Christian youths, who slept for two hundred years in a cave and awoke to find Christianity established in the Roman Empire.

Q. “Or snorted we in the seven sleepers den?” ---- elucidate ‘seven sleepers den’. / Bring out one Biblical allusion from Donne’s ‘The Good Morrow’.

The phrase ‘seven sleepers den’ is a Biblical allusion in the poem ‘The Good Morrow’. This phrase reminds us the story of the legendary seven sleepers who remained asleep for three centuries in a cave to escape the wrath of the Persian monarch, Decius.

Q. “And now good-morrow to our waking souls” ---- Why does the speaker bid good morning to their waking souls?

The poem, ‘The Good Morrow’ opens with the typical awakening of the lover who has just realised what true love is. The spirits of the lover and his beloved are fully awakened now to the passion of love. Hence, the awakened souls of the souls of the two lovers greet each other of their first meeting.

Q. “Watch not one another out of fear” ---- Why do the persons referred to here ‘watch not one another out of fear’?

The persons referred to here are two lovers whose spirits are awakened to the passions of love. Their newly awakened maturity gives them enough confidence to look at each other boldly, feel completely secure in each-others’ trust. Now, their love lives above all fear or suspicion.

Q. “For love, all love....an everywhere” ---- What are the ‘other sights’? How can ‘one little room’ be ‘everywhere’? / How does love control ‘all love of other sights’?

The phrase ‘other sights’ refers to the other worlds, i.e., the other things.

The awakened souls of the two lovers greet each other at their first meeting. Their spirits are fully awakened to the passion of love. They are ruled by their mutual love to such an extent as to surpass and subjugate their individual love for different elements. Their intense, truthful love has made their single room as vast to them as the universe.

Q. “Let us possess our world...and is one” ---- Where do you find the above line? Explain briefly the idea contained in the line.

This extract is taken from the poem, ‘The Good Morrow’ echoes Donne’s concept of unity in diversity in love.

The outer world might have been enlarged by new voyages and discoveries that add new continents to the maps of the world, but the two individual worlds of the two lovers have now become fused into one and thus what was limited has been made into infinity by their love.

Q. “Let sea-discoverers to new world...Let maps to other...and is one” ---- Explain briefly the idea contained in this extract.

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Q. “It our two loves...slacken, none can die” ---- What is the poet-lover’s suggestion to overcome death?

Here the poet says that love has unified the poet and his ladylove so strongly and deeply that they have achieved perpetuation even in this mortal world.

Q. Who predicted that Macbeth will be the king of Scotland?

Ans. The third witch.

Q. Why was Oliver sent to Ganymede's cottage?

Answer: Oliver was sent to Ganymede's cottage to tell about Orlando's woeful condition.

Broad Notes

Q. Attempt a critical appreciation of the poem Farewell Love / Discuss the main theme of the poem / Comment on the imagery in this sonnet / Analyse the treatment of love / Comment on the note on Melancholy / Any Question.

In the realm of English Sonnet, Sir Thomas Wyatt holds a unique position as a pioneer. He was the first individual who imported the style of writing sonnet from Petrarch into English. It is important to remember that Wyatt's use of punctuation was limited and sporadic. He did not capitalize to indicate personification, so later editors capitalized 'Love'. It is still likely, however, that love is being personified here. In renouncing the 'laws' of love, the poet is rejecting the rules of court and society as well as the emotional effects of intense relationships. The metaphor of 'baited hooks' works as an allegory for fishing, but also presents as an oxymoron in the 'bait' being the pleasure and the 'hook' being the painful consequence of the former.

The poet first bids goodbye forever to Love personified and its rules. He states that the 'baited hooks' will no longer ensnare him. He is called away from Love by Seneca and Plato to the real riches of wit and intellect. He gives the reason for this change of heart in line 5 and 6, as he sees that when he made ignorant mistakes, the cruel words of Love pricked him, and instructed him instead in pointless lessons that he no longer cares for. In line 8 he says that he has escaped since freedom is his lever. Another interpretation of this line utilizes preferable as the meaning for 'lever'; Wyatt is saying freedom is preferable to love.

In the final sestet, the poet takes his leave of Love, directing it to 'younger hearts'. He claims that Love no longer has any authority over him, and suggests it takes its offerings to the young and lazy. In line 12 he suggests that Love uses up its fragile arrows, as although he has lost time over Love, he will no longer climb rotten branches to reach his goal.

Here poet tells us that he is now drawn to more cerebral concerns, namely studying the philosophies of Plato and Seneca. Seneca was commonly studied at universities in Tudor times. A Stoic, Seneca asserted that there were three choices of how to live; a life of theory, a life of politics and a life of pleasure. Here the poet is advocating leaving pleasure behind to focus on a more 'perfect wealth' of education and politics. It is possible to read 'perfect' as a verb as well as a noun; and this interpretation would imply that the poet is to devote his time to greater study and self-improvement.

The poet's message may intentionally be being conveyed to others at court, pointing out that the various relationships and complications within the social environment of the court often distracted officials from their true courtly duties. The point may perhaps even have been directed at Henry VIII himself, as indeed his sexual desires and changes of attentions led to deaths, charges of treason and even major changes of law to facilitate the king's desires.

Q. Discuss the distinctive features of the sonnet Loving in Truth / How does Sidney deal with traditional and individual elements / Nature of love in the sonnet / Examine the imagery in the sonnet / Any question.

Composed in the early 1580s, Astrophil and Stella (sometimes Astrophel and Stella) is a sequence of 108 sonnets – and a few songs – inspired by Sidney's unrequited love for Penelope Rich (Devereux), who was offered to him as a potential wife a few years before. Sidney turned her down, she married Lord Robert Rich, and Sidney promptly realised he was in love with her.

Philip Sidney opens this first sonnet Loving in Truth by explaining his motivation for composing the sonnet sequence. He believes that if his beloved were to read the sonnets, she would eventually return his affection. He argues that her pleasure in his pain would cause her to read his sonnets, and her reading of the sonnets would

allow her to know the extent of his affection, which might make her pity the author's situation-and this pity may transform into grace and love.

Sidney's sonnet "Astrophel and Stella" has love as its central theme. The poet to show his love for her lady-love, tries to write poetry to win her pity and grace. The poet in the person of Astrophel expresses his eagerness to delight his lady-love by writing verse on his love. So, the lover does not appear as a lover who violently laments over his rejection of love. He does not declines or renounces but remains satisfied in expressing his love. He, therefore, seeks hard to find 'fit words' to express his feelings of love.

The Octave consists in the poet's frantic efforts to please his lady love by writing verse. The Sestet shows his failure and ultimate solution in the concluding portion. The characteristic of Petrarchan sonnet has all together a b c d e. Sidney's Sonnet has two five rhymes having a concluding couplet. The poet's diction is well chosen while his metaphorical imagery is plain and extremely suggestive. In this way this Sonnet proves itself as Petrarchan sonnet.

The poem is not a helpless lament of a lover. It has no angry declination or renunciation, but rather filled with amorous optimism. There is hardly any monotonous glorification of unrequited love. However, structurally, the poem is Petrarchan in its division of theme into eight and six lines. There are some variations in the metrical arrangement and the lines are found to rhyme alternately, except the concluding couplet. The octave (the first eight lines) consists of the poet's frantic efforts to please his beloved by his poetry. The sestet (remaining six lines) shows his failure and final realization. His diction is well chosen while his imagery is plain yet impressive. The poem, therefore, both conforms to and deviates from the contemporary style of sonnet writing. It is characterized by a blend of wit and sensibility, of intellectual brilliance and temperamental ardor. Sidney's sonnets, in their directness and spontaneity, remain an intimate record of the mind of a man who was both sincere and chivalrous. In his depth of sincerity and range of subjectivity, Sidney remains no less great than Shakespeare himself. His poems represent one of the most genial and original literary expressions of a true poet's profound emotion of love.

Q. Critical Appreciation of Sonnet 18 / Any Question / Concept of time love and beauty

"Sonnet 18" is a sonnet written by English poet and playwright William Shakespeare. The poem was likely written in the 1590s, though it was not published until 1609. Like many of Shakespeare's sonnets, the poem wrestles with the nature of beauty and with the capacity of poetry to represent that beauty. Praising an anonymous person (usually believed to be a young man), the poem tries out a number of clichéd metaphors and similes, and finds each of them wanting. It then develops a highly original and unusual simile: the young man's beauty can be best expressed by comparing him to the poem itself.

The poem begins with the speaker suggesting a series of similes to describe the young man. In each case, he quickly lists reasons why the simile is inappropriate. For instance, if he compares the young man to a "summer's day," he has to admit that the metaphor fails to capture the young man's full beauty: he's more "lovely" and more "temperate." As the poem proceeds, though, the speaker's objections begin to shift. Instead of arguing that the young man's beauty exceeds whatever he's compared to, the speaker notes a dark underside to his own similes: they suggest impermanence and decay. To compare the young man to the summer implies that fall is coming. To compare him to the sun implies that night will arrive—and soon.

However, as the speaker notes in line 9, "thy eternal summer shall not fade." The young man's beauty is not subject to decay or change. Clichéd, natural metaphors fail to capture the permanence, the inalterability, of the young man's beauty. To praise him, the poet needs to compare him to something that is itself eternal. For the speaker, that something is art. Like the young man's "eternal summer," the speaker's lines (i.e., the lines of his poem) are similarly "eternal." Unlike the summer or the sun, they will not change as time progresses. The speaker's lines are thus similar to the young man in a key respect: the poem itself manages to capture the everlasting quality of his beauty, something that the poem's previous similes had failed to express.

Shakespeare also uses figurative language to bring his message home. Shakespeare personifies the sun, calling it "the eye of heaven" with "his gold complexion dimmed" – the sun's complexion dimmed in comparison to the beloved. Giving the sun a human quality begins to degrade what we normally consider the powerful, untouchable sun. This helps introduce Shakespeare's theme of emphasizing his beloved's lasting beauty. Another personification appears in line 11 when the poet writes "Nor shall Death brag thou wander'st in his shade." Here, the poet portrays death as a figure who meanders around his "shade." The act of equating death to a human being shows that his beloved transcends all living creatures and even acts of nature. The beloved is the ideal figure not

only in the poet's eyes but also in others who will eventually read this poem. The poet's use of figurative language makes his beloved a superior being whose beauty forever shines and whose power can conquer death itself.

Q. Critical Appreciation of Sonnet 73 / Any Question / Concept of time love and beauty in Sonnet 73

"Sonnet 73" was written by the English poet and playwright William Shakespeare. Though it was likely written in the 1590s, it was not published until 1609. Like many of Shakespeare's first 126 sonnets, it is a love poem that is usually understood to address a young man. The poem uses natural metaphors of decline and decay to grapple with the onset of old age, and ultimately suggests that the inevitability of death makes love all the stronger during the lovers' lifetimes. Like Shakespeare's other sonnets, it departs from the earlier, Italian sonnet structure and rhyme scheme and follows the Shakespearean sonnet form.

Sonnet 73 uses autumn, twilight, and a dying fire as extended metaphors for growing older. The poem makes it clear that aging and death are inevitable, but it also affirms that the person the speaker is addressing still loves the speaker just the same—in fact, this person loves the speaker even more knowing that their time together is limited. Rather than rage against the march of time, the poem ultimately offers that genuine love doesn't care about age and need not diminish as a loved one nears death. The metaphors of the poem hardly make the speaker seem traditionally attractive or appealing, in that they all suggest decay. For instance, the poem begins by comparing the aging speaker to late autumn, a "time of year" when the trees' vibrant green leaves have changed to "yellow" and then begin to fall. The speaker is compared to a nearly bare tree branch shivering in the cold.

The second metaphor then compares the speaker's current time of life to "twilight," or the time when the day's last light is still present in the sky, but dark night is imminent. This suggests that the speaker's "light"—his vitality, attractiveness, wit, or any number of other qualities—has peaked, has already come and gone; everything is only going to get darker—to go downhill, basically—from here. Finally, the third metaphor compares the aged speaker to a dying fire. Once again, the connection between old age and death is made explicit: the fire is on its "death-bed" and "must expire," suggesting that the speaker, too, is edging ever closure to his own expiration date. In this sense, Sonnet 73 is more complex than it is often considered supposed by critics and scholars. It is often argued that 73 and sonnets like it are simply exercises in metaphor—that they propose a number of different metaphors for the same thing, and the metaphors essentially mean the same thing. But to make this argument is to miss the psychological narrative contained within the choice of metaphors themselves. Sonnet 73 is not simply a procession of interchangeable metaphors; it is the story of the speaker slowly coming to grips with the real finality of his age and his impermanence in time.