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## Sonnet 73 analysis line by line

William Shakespeare's Sonnet 73 is one of his most read poems. In this lesson, you'll learn what's going on, what's going on, what some of the great ideas in the poem are, and how he's going to present those ideas. Then you will have the opportunity to test your understanding with a quiz. In Paint it Black, The Rolling Stones sang: I want to see the sun wiped out from the sky. I want to see how it is painted, painted, painted black. Mick Jagger wasn't the first guy to express his thoughts on death, using black or mentioning the disappearing sun. You see, William Shakespeare did it more than 300 years before him at Sonnet 73. Shakespeare's poem uses three major metaphors to die, but surprises the reader in the end, flipping this grim poem into one about love. Before we analyze Sonnet 73, let's read it. At this time of year you can in me hereWhen yellow leaves, or none, or a few, do not hangupon these konary, which shake before the cold, bare ruins choirs, where late sweet birds sang. In me see'st dusk such a day,As after sunset fadeth in the West, which by-and-by black night doth take away, the second I death that seals everything at rest. In me you see'st glowing such fireThat on the ashes of his youth doth lie Like a death-bed, where he must expireConsum'd with what was fed'd by. It is you who perceive what makes your love stronger. Love it well, which you have to leave ere long. The structure of the poem The first thing to notice is that this poem is an Elizabethan sonnet (also called a Shakespearean sonnet). This means that 14 rows of the row are divided into four parts. There are three quatrains or groups of four lines and the final set of two lines called a connector. Shakespearean sonnets work by presenting a problem in each of the three quatrains, and then proposing a solution to the problem in the last connector. So, the way to break down the sonnet is to take four lines at a time and then take a closer look at the final connector to see how the writer solves his problem. First Quatrain In the first four lines, Shakespeare presents some fairly standard aging images. The speaker of the poem, which may or may not be Shakespeare himself, compares himself to a tree in the fall. What leaves are left on the branches are yellow and there are not many left, or possibly none. And his voice? It may have once sounded like cute birds, but nowadays it sounds like a ruined choir. It's not good. Second Quatrain If the bare tree wasn't enough, Shakespeare throws one of the most commonly used metaphors in the second quatrain when he compares dying to the setting sun. The speaker says it is in dusk that day, and the sun is fading in the West. A night is coming for the speaker, and just to make sure you have this not very subtle Shakespeare explains that the night is Death is the second me. You have but that the speaker's poem is aging and approaching death? Do you need a third quatrain to strengthen the point? Well, you're going to get one anyway! The third Quatrain Shakespeare draws another rather typical comparison. It combines life with fire - nothing new there. Only in this poem says that the speaker is like a fire that comes out. What used to burn is now reduced to ash and suffocates fire. Okay Bill, I think we got it! Final Couplet Shakespeare uses the last connector of his sonnets to reverse the situation and present a solution to his problem. Well, the problem with this line is that the speaker is getting older, but its solution is probably both brilliant and beautiful. He uses the word you to remind the reader that the poem is written to someone, probably someone close to the speaker. In the last connector we realize that this is a love poem. He writes: It is you who perceive it means: You understand it all - that I get older and I do not miss the world. He goes on to say that if you know the object of your love, it won't be long, but that you're willing to love that person anyway, it makes the relationship even more beautiful and special. Leave it to Shakespeare to turn aging into a positive when it comes to love! This Shakespearean sonnet has a problem, it ages and presents it in three quatrains. Each of them has a slightly different view of aging, but none of them are positive. She then turns things around in the last connector, explaining that when a person is ready to love someone who is getting older, it makes love even more special. Interestingly, Shakespeare was at most 36 years old when he wrote this poem. This is not exactly on the verge of death. It is possible that there is one more metaphor hidden in this line. He may not refer to the physically aging, but to aging with his youthful passions, and praised his lover for sticking to him, even if he's not the passionate young man he once was. Either way, Sonnet 73 is a classic poem about the enduring power of love. Learning Results When you're done, you should be able to: Recall the structure of Shakespeare's Sonnet 73 Summary of three quatrains and the final couplet from Sonnet Discuss the themes of the poem SONNET 73 PARAPHRASE This time of year you may be in me here in me you can see that time of year when yellow leaves, or none, or a few, or a few , to hang when a few yellow leaves or at all hang on these conar , which shake before the cold, on the branches, shaking before the cold, Bare ruin'd choirs, where late sweet birds sang. Bare ruins of church choirs, where recently sang sweet birds. In me you see the twilight of such a day In me you can see only the dim light that remains As after sunset fadeth in the west, After sunset in the west, Which through and through the black night doth take away, Which is through the black night, the second self of Death, which seals everything at rest. A picture of death that surrounds everyone at rest. In me you see 'st glowing such fire I'm like the glowing embers that on the ashes of his youth doth lie, lying on the dying flame of my youth, Like a death-bed at which he must expire, As on his deathbed, where he must finally expire, Consum'd with what was nourished'd by. Consumed by what I used to feed. It is you who perceive what makes your love stronger, it is you who you feel, and it makes your love more determined to love it well, which you have to leave ere long. Causing you to love what you need to give up soon, at this time of year (1); i.e. late autumn or early winter. When yellow leaves... (2); compare Macbeth (5.3.23) my way of life / is fall'n to sere, yellow leaf. Bare ruin'd choirs (4); a reference to the remains of the church, more precisely the priest, devoid of a roof and exposed to the elements. Choirs used to call with the sounds of sweet birds. Some argue that lines 3 and 4 should be read continuously - yellow leaves shake before the cold/bare ruins of the choirs. If we bet that the adjective cold modifies the Bare Ruin'd Choirs, then the image becomes more concrete - these bodies sweep away from the ruins of the church. Some editors, however, choose to insert like to open line 4, thus changing the transition to the turns of yellow leaves shake in the cold, like jagged church arches exposed to cold. Renowned 18th-century scholar George Steevens said the painting was probably suggested to Shakespeare by our abandoned monasteries. The similarity between the vault of the Gothic island [sic] and the avenue of trees, whose upper branches meet and form a bow overhead, is too striking not to be recognized. When the roof of one is shattered and the conas of the other leafless, the comparison becomes more solemn and picturesque (Quoted in Smith, p. 148). black night (7): a metaphor for death itself. As the black night closes in around the remaining light of day, so too does death close around the poet. Second self of death (8): that is, black night or sleep. Macbeth defines sleep as Death every day of life (2.2.49). In me you see'st... was nourish'd by (9-12): Below is a brilliant paraphrase of the early 20th-century scholar Kellner: How fire goes off when the wood that has been feeding is consumed, so is life extinguished when the power of youth is a thing of the past. (Quoted in Rollins, p. 191) that (12): i.e., poet of desires. This (14): this is the fall of the poet's youth and passion. To love that well (12): The meaning of this phrase and the couple's conclusion has caused a lot of discussion. Does the poet say that the young man now understands that he will lose his own youth and passion, to laments in the three previous quatrains? Or does the poet say that the young man is now aware of the poet's soon-to-fall, and this knowledge makes the young man's love for the poet stronger, because he may soon lose it? What does a young person have to give up for a long time - his youth or friend? More information about this dilemma can be found in the comment below. \_\_\_\_\_ Sonnets 71-74 are usually analyzed as a group, connected by the poet's thoughts of his own mortality. However, Sonnet 73 contains many topics common to the whole body of sonnets, including the havoc of time on physical well-being and mental anguish associated with moving further from youth and closer to death. The destruction over time of great monuments juxta juxtaoed with the effects of age on humans is a convention seen before, especially in Sonnet 55. The poet prepares his young friend, not for the impending literal death of his body, but for the metaphorical death of youth and passion. The poet's deep uncertainty swells irrepressibly when he finds that the young man now focuses only on the signs of his aging - how the poet is certainly himself. This is illustrated by the linear development of three quatrains. The first two quatrains determine what the poet perceives the young man now sees as he looks at the poet: those yellow leaves and bare horses, and the faint glow of the fading sun. The third quatrain reveals that the poet is not talking about his impending physical death, but about the death of his youth, and then about his youthful desires - those things that sustain his relationship with the young man. Over the course of 126 sonnets addressed to a young man, the poet repeatedly tries to convey his wisdom to the wrath of Time, or more precisely the sad truth that time will have the same effect on the young man as he has on the poet. And as we see in the combined conclusion of Sonnet 73, the poet this time succeeded. The young man now understands the importance of his own youth, which he will be forced to leave ere long (14). It should be repeated that some critics assume that the young man perceives not the future loss of his own youth, but the impending loss of the poet, his dear friend. This would mean that the poet speaks of his death in a literal sense. Feuillerat argues that even if we take into account the exaggeration that is the law of every poet, Shakespeare was not young when he wrote this sonnet. It is cloudy in the shadow of death and belongs to a date perhaps near 1609. (Composition of Shakespeare's plays, p. 72) This interpretation is less popular because it is now widely accepted that all 154 sonnets were composed before 1600, so Shakespeare would not have been older than thirty-six. However, the sonnets were not initially printed in the order in which we now accept them, and the is very possible. Sonnet 73 is one of Shakespeare's most famous works, but it has provoked both huge praise and harsh criticism. Included here are excerpts from the comments of two well-known Shakespearean scholars, John Barryman and John Crowe Ransom: The basic emotion [in Sonnet 73] is to feel pity for yourself. Not an attractive emotion. What makes it pathetic, in a good sense rather than a bad sense, is the sinister diminutive concept of time, quatrain by quatrain. We have the first year, and the last season is; then only one day, and its episode; then only fire, built for part of the day, and the last minutes; then - completely deprived of life, in perspective, and even now the only goal of that, as a third person's corpse! -- poet. Images begin and last as visual - yellow, sunset, glowing - and one by one are destroyed; but also in the first quatrain you hear a sound that disappears there; and with couplet images of any kind is excluded, as if meaning were indeed dead, and only an abstract, posthumous statement is possible. The year seems short enough; but ironically the day, and then the fire, makes in hindsight seem long, and the final instant triumph of the imagination of the poem is that in the last line of about a year, line 4, a huge prospect is actually evoked - that abandoned monasteries scattered over England, released in the reign of Henry, where late -- not so long ago! a terrible advantage in the tiny coming times of the poem - the choirs of monks raised their small and short voices, ignorant of what was coming - as the poet did now, except that this poem knows. Instinct, after all, is a kind of thought here. This is one of the best poems in English. (John Berryman, Sonnets) \*\*\*\*\* The structure is good, three quatrains offer separate yet equivalent data for the duration of a failed life and a do-pitied lover. But the first quatrain is the wildest, and the effect of the whole thing is a bit anti-climactic. In this quatrain I think i detect something that often characterizes Shakespeare's work in a metaphysical style: he does not want to give up the benefits of his earlier style, which consisted of the breadth of associations; that is, it will not risk the power of a single figure, but will increase the figures. I refer to two paintings about the horses. One thing is that the horses tremble from the cold, and in this capacity they carry very well with the fact of the old rejected lover; it's another thing to present them as ruined choirs where birds no longer sing. The latter is also only a representation of the lover, and even subtler and richer, but the two paintings can not, in logical rigor, coexist. Therefore, I outdated shake from the cold. And I believe everyone will stop sweet. This term is not an objective all but the term to be at the subjective pole of experience; expects it to satisfy the feeling by calling it (it is, just having it) and there is pure sentimentality. (John Crowe Ransom, Shakespeare in Sonnets). To learn more about how sonnets are grouped, see the general introduction to Shakespeare's sonnets. How to quote this article: Shakespeare, William. Sonnet 73. Ed. Amanda Mabillard. Shakespeare Online. December 8, 2012 &lt; &gt;. Testimonials: Berryman, John. Shakespeare Berryman. Ed. New York: Farrar, Straus And Giroux, 1999. Feuillerat, Albert. Composition of Shakespeare's plays. New Haven: Yale University Press, 1953. Forrest, H. T. S. Five authors of Shakespeare's sonnets. London: Chapman & Dodd, Ltd., 1923. Shakespeare, William. Shakespeare's sonnets. Ed. Philadelphia: J. B. Lippincott Company, 1944. Smith, Hallett. Lyre tension. 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