

What is poetry ?

Poetry is a universal and ancient genre . it is as universal and ancient as language

So it is **not necessary** for one to be a poet to write poetry .

People are **interested in** poetry **because** it gives them both **pleasure and enjoyment** .

So we can say that poetry is a kind of language that says something **intensely, deeply and powerfully** than does the ordinary language .

There are **three uses** of language:.

Language can communicate information . One function of language is to communicate information

for example : when I say

@ You are attending the lecture .

@ the door is closed .

But novels , plays ,short stories and poems **are not** written to **convey information** , they are written to communicate experience .

We are **interested in the experience** of other people **because** it **widens and broadens** our understanding of the universe around us . So , we , as human beings , are interested in the experience of others , in this case this language that conveys experience is called literary language

Till now we **have the practical use** which is the language that communicate or convey information .

And we have the **literary use** which is the language that communicate or convey experience .

The third use of language is the hortatory use which is the language **of political speeches**, the language of **sermons**, the language of **advertisements**, the language of **propaganda**, and so on and so forth. So we can say **that it is the language of persuasions** .

But it is important to say that **the three uses of language are not sharply divided** . Sometimes they are interrelated , they are blend together .

If a poem contains some information , **why do we call it for example literary ?** we call it literary because the **predominated** language is the literary one .

The language of poetry is supposed to be literary , because communicating experience is the thing that predominates .

poetry has **four dimensions** and we can notice these dimensions when we study the poem or when we read the poem or even when we listen to it .

If you are interested in a poem **four things are involved**

- | | |
|---|------------------------------|
| 1- your senses are involved . | A –sensuous dimension . |
| 2- you understanding is involved . | B – intellectual dimension . |
| 3- your imagination is involved . | C – imaginative dimension |
| 4- your emotions are involved . | D – emotional dimension . |
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Kinds of poem

Poems are collections of words that express an idea or emotion that often use [imagery](#) and [metaphor](#).

1 –Epic which is a **very long narrative poem**, it relates heroic stories about the heroic wars and adventures of love. The characters belong to the high class and the subject matter is serious.

We can say that it is a very long poem about the deeds of one or more great heroes , or a nation's past history. Illiad is a famous epic

2–Balladis a **short narrative poem** which relates a single dramatic story written in the form of a song, **For example: The Man Who Killed that we are going to deal with in this term.**

3–Pastoral is a poem which deals with the rustic life of shepherds and people living in the countryside.

4 -Elegy is a poem which deals with sorrowful themes such as the loss or death of a dear person.

It is a poem that expresses sorrow ,esp for the dead , lament .

5 -Eulogy/Panegyric is a poem which deals with high praise of a person.

6 –Satire is a poem that is written to ridicule (mock at) (make fun) human follies (stupidity) (silliness) or vices with the purpose of reformation.(correction)

7 –Hymn is a religious song to praise of God.

8 –Allegory is a poem that has a second meaning beneath the surface.

9 -Lyrics: is a short poem intended to be a song.

When we study any poem we are **interested in two things** , we are interested in **the content** of the poem and in **the form** .

In the content we are interested (concerned)(mindful)in studying the following things :

1- paraphrasing .

2- Denotation and connotation .

3- Imagery .

4- Tone

5- literary school .

The second thing that we are going to deal with is the form and in the form we are interested in **number of things** like

1 - Scansion ,

2 -Stanza form ,

3 -Sound devices ,

4 -Rhyme scheme and

5 -Figures of speech

1- paraphrasing .

What do we mean by paraphrasing ?

To paraphrase a poem means to **restate or explain** the poem in your own language **without** changing the main idea .

It is to express the meaning of the poem in different words , in order to make it easier to understand .

But **There are three rules** that we should keep in mind when we start paraphrasing any poem :

1-The paraphrase may be **longer or shorter** than the poem itself. This means that it is not necessary to have the same number of lines as the poem .

2-When we paraphrase we should **keep the same person** used by the poet and the **same tense**. For example if the poet used the pronoun he we should use the same pronoun .

3-In paraphrasing, the **literary language is reduced(diminished) (decreased)to literal(ordinary) language.**

For example, metaphors are turned to similes.

Instead of saying "*she is a rose*",

when paraphrasing we can say " *the poet compared her to a rose**."

2- Connotation and Denotation:

- **Denotation:** is the meaning of the word as **it is used in the dictionary.**

- **Connotation:** is what the word **suggests beyond what it expresses.**

For example: the word 'Home'. Its denotation meaning is the place where one lives.

Its connotation meaning is love, safety, protection, sympathy, warmth ...etc.

The word **spring** means by denotation **a season of the year** .But it means by connotation the **youth or beauty , or freedom .etc .**

3- Imagery:

It means the representation through language of sense experience.(the experience of sense).

It may mean also the use of figurative language to produce pictures in the minds of reader or hearers.

Poetry **directly appeals** to(plead with) our senses of **feelings** and **indirectly**, it **appeals** to our senses of **imagination**.

The types of images that we are interested in when we study any poem

- If the image **represents** something that **could be seen**, we call it as **visual image**.
For example: if we have a poem that **describes a garden** and the garden is **full of flowers and animals**, we can say that this poem is enriched with visual images.

- The image that **represents** something that **could be heard** is called **auditory image**.
For example :the **murmuring** of water and the **growling** of thunder.

Here, **you should differentiate** between the **flash** of lightening and the **growling** of it. The flash of lightening is a **visual** image while the growling of thunder is **auditory**.

Another example is **the act of hearing and listening to the singing** of birds early in the morning is an auditory image .

- The image that **represents** something that **could be smelled** is called **olfactory**. **For example**, the **smell of roses and flowers**, and the smell of nature in the early morning.
- The image that **represents** something that **could be touched** is called **tactile image**. **For example**, the **act of feeling or touching** something wet, tough, soft, dry or hard ... etc.
- The image that **represents** something that **could be tasted** is called **gustatory**. **For example: the act of tasting food that is** sour, sweet, ...etc.

4-Tone

It means the **attitude of the writer or speaker** towards his **subject, audience**, or even towards **himself**.

In **spoken language**, the tone is **indicated** by the **inflection of the sound** or the voice. But in written language, we have to **depend on all the elements of poetry** such as imagery, figures of speech, denotation, connotation, etc....

For example, in spoken language when you say:

■ **This glass is broken!**

The tone here is **surprising**.

When you say:

■ **Oh. The glass is broken.**

The tone here is sadness. •

The tone maybe sad , happy ,disappointing or optimistic pessimistic and •
so on.

•

5 –The literary school

By literary school, we **refer to the school** or **the era** the poem belongs to like the **romantic era** , the **classical era** , the Neo- classic era the Renaissance era, the Victorian era etc .

Romanticism , classicism , Neo –classicism are literary school .

In the form as we said that we are interested in

1-scansion ,

To scan **means to measure** , but not to measure size and length . to scan a poem means to measure lines of poetry . It is **the process of measuring poetry** .

In order to understand the meaning of scansion you have to know the meaning of the following terms

syllables ,

foot,

meter .

Syllable means a **sound unit** .it consists of a vowel sound or a combination of a vowel and a consonant .

Example :

I , to , the , day one syllable

Compare , winter , summer 2 syllables

Beautiful , 3 syllables .

Note

The **unstressed (unaccented)** syllables are indicated by half a circle (U) .

The **stressed (accented)** syllables are indicated by a short line (-)

Shall I com pare thee to a sum mer's day /?

U - U - U - U - U -

Foot

It is a **metrical unit**. It consists of 2 or 3 syllables and usually of 2 syllables .

Kinds of feet in English poetry :

Iambic: (U ---)

It is a metrical foot consisting of unstressed syllable followed by stressed syllable .

Trochaic (--- U)

It is a metrical foot consisting of stressed syllable followed by unstressed syllable .

Anapestic (U U ----)

It is a metrical foot consisting of two unstressed syllables followed by a stressed syllable .

Dactylic (---- U U)

It is a metrical foot consisting of one stressed syllable followed by two unstressed syllables

Spondaic (--- ----)

It is a metrical foot consisting of two stressed syllables

Phyric (UU)

It is a metrical foot consisting of two unstressed syllables .

amphibrachic(U ---- U)

It is a metrical foot consisting of one stressed syllable between two unstressed syllables .
this foot is rarely used in English.

Meter

Is the **repetition of a pattern of sounds** in a line of poetry,
the **number of feet** in a line of poetry **determines** / decides the meter of that line .

Kinds of meter in English poetry .

Monometer: a line of poetry consisting of one foot only .

Dimeter: a line of poetry consisting of two feet only .

Trimeter: a line of poetry consisting of three feet only .

Tetrameter: a line of poetry consisting of four feet only .

Pentameter: a line of poetry consisting of five feet only .

Hexameter: a line of poetry consisting of six feet only .

Heptameter: a line of poetry consisting of seven feet only .

Octameter: a line of poetry consisting of eight feet only .

Shall I compare thee to a summer's day/?

U - U - U - U - U -

How many feet are there in this line of poetry ?

We have 5feet .

What **kind of meter** is this line ? it is pentameter because.....

Have thee and I but met

U - U - U -

Its trimeter because we have 3 feet .

Note

85 percent of English poetry is iambic pentameter .

All the poems written by Shakespeare are iambic pentameter .

2-Stanza form:

It is a group of lines in a poem rhyming together.

There are **eight kinds of stanzas** in English poetry:

1. **Couplet:** a stanza consisting of two lines of poetry.
2. **Triplet:** a stanza consisting of three lines of poetry.
3. **Quatrain:** a stanza consisting of four lines of poetry.
4. **Quintuplet:** a stanza consisting of five lines of poetry.
5. **Sestet:** a stanza consisting of six lines of poetry.
6. **Septet:** a stanza consisting of seven lines of poetry.
7. **Octave:** a stanza consisting of eight lines of poetry.
8. **Nonet:** a stanza consisting of nine lines of poetry.

3-Rhyme Scheme:

It means the sameness of sound at the end of lines of poetry, but it is not the sameness of letters

we can rhyme the poem **by using the letters a , b ,c ,d,**

You **must look at the sounds** not the letters at the end of the line of poetry .

for every **new sound** we use **new letter successively** , that is to say , we can use a , b , c , d

- So we can say it is the repetition of a certain sound at the end of the lines in a regular way.

4-Sound devices

Alliteration: is the repetition of the same initial consonant sounds at close interval in a line of poetry.

For example: " Now is this song both sung and past. "

Another example if I have a line of poetry that contains the following words (cat , car , kind) all these words have the same initial consonance / k /

Suns that set may rise again; Where is the alliteration ?

Assonance: It is the repetition of vowel sounds in the middle of a number of words, at close interval in a line of poetry.

for examples: "cut" and "but" / Sweet - Speed - Speak (all of these words have the same medial vowels).

Or leave a kiss but in the cup,

Consonance: It is the repetition of the final consonant sound of a word, at close interval in a line of poetry.

for examples: Feat - Meat - Boat / "Sun" and "Run" (all of these words have the same final consonance / t / , / n / For sweetest things turn sourest by their deeds

Note : sometimes we have a combination of sound devices

For example , in the words (farm, farmer and far) we have alliteration combined with assonance.

Onomatopoeia: Refers to the use of words which sound like the noise they refer to i.e. the pronunciation of words suggests its meaning.

For example: *The trees are hissing.*

The bees are buzzing

'Hiss', 'buzz' and 'rat-a-tat-tat' are examples of onomatopoeia.

- **Caesura** is to use a **full stop in the middle** of the line of poetry.

- **Refrain** is the **repetition of certain line(s)** at the end of each stanza in a poem.

4-Figures of speech:

A figure of speech is a way of saying something in order to mean something else.

For example: the table is broken, this means that the table is damaged. But in the sentence, her heart is broken, means that she is so sad, so desperate and the like.

The figurative language: is the language that cannot be taken literally.

1 - Simile:

It is used to make a comparison between two different things that have at least one point in common.

Simile can be made by connecting words like: **resemble, similar to, like morethan , lessthan etc.** these words are called the **comparison words**

Example: she is like a flower.

- She resembles a horse.

Here we have two objects; the first one is ' she ' and the second one is 'flower' both connected by 'like'.

- She is more beautiful than a rose.

- She is similar to the sun.

- It's as hot as coffee.

-She is like a star.

1st object connective word 2nd object

the common point is (beauty) .

2- Metaphor:

It is an implied simile; It is a comparison between two objects without a connecting or comparison words.

For example: instead of saying

she is like a rose, we say she is a rose,

and instead of saying,

he is as scaring as the monster, we say he is a monster.

We have two kinds of metaphor: **the ordinary metaphor** and the **submerged metaphor**.

In the ordinary metaphor: the two items are expressed and **mentioned**.

When I say, 'her house is a castle' the two items are mentioned ' her house 'and 'castle'.

In the submerged metaphor: one item is expressed and the other is implied.

Examples:

"The wind is barking in the forest". Here, the first item is mentioned "the wind", but the second word which is " barking" is implied because barking is related to dogs.

So, we use one of its attributes which is barking and instead of saying the dogs are barking, we say the wind is barking.

So in this example , the second item is not used or mentioned , but instead of that one of its attributes is used , while the first item (the wind) is mentioned .

3 - Personification:

It is the attributing of life to inanimate things, such as animals and concepts.

It is almost a rule that we use (he) for strong emotions and forces ,
and we use (she) for gentle emotions and forces .

With the exception of (love) which is a gentle emotion , but it is (he) .

That it is to say when love is personified it is (he)

So when we personify things , we use (HE) the masculine pronoun for strong emotions and forces .and we use (SHE) the feminine pronoun for gentle emotions and forces

For example we refer to the death as he, or the sun as she, or the sea as he. To the nature as she , to the wind as he , mercy as she .

Examples:

The trees are whistling. In this sentence, the trees are personified or The star is smiling,
again the star is personified.

4-Apostrophe:

It is a figure of speech which is closely related to personification. It is the addressing of the dead or the absent or something non-human, as though they were present and alive and could reply to what is being said.

Example:

your mother is dead , God Forbid, , and you are in a critical situation. Unconsciously, you start to address her as though she were alive and could answer,

another example that you have a friend in England and you miss him / her very much so, unconsciously again you address him as though he / she were near and could reply or answer you.

5 - Synecdoche:

It is the use of the part for the whole, in other words, it is a reference to something by using different adjectives.

Examples:

That difficult problem was solve by great minds.

In this sentence we refer to the writers by calling them great minds.

Another example,

many eyes were following him. It does not mean that the eyes themselves are following him, but it is a reference to the people who are following him.

6-Metonymy:

It is closely related to Synecdoche. However, it is the use of something closely related actually for the thing which is meant.

For example:

*Pens should be used against Israel (Pens refer to knowledge and writers)

* instead of saying (old age) I say (grey hair)

7-Pun:

It is the use of a word in such a way that it contains more than one meaning and the two are correct.

Examples:

- It depends on the liver.

There is a pun in the word 'liver', because "liver" can be understood as a person who lives, or it may refer to that small brown organ in the body that purifies the blood.

8 -Antithesis: (Sometimes it is called Paradox).

It is one word or item set against another in order to heighten or increase the effect of what is being said.

Example: when you look immediately to the black next to the white, you find a kind of contrast, you see the black is blacker and the white is whiter

Many words can form antithesis like "death and life", " death and birth", "day and night", "good and bad", "old and new". All these are called antithesis or (paradoxes).

9- Hyperbole: (Sometimes called exaggeration).

It is an exaggerated statement which is not intended to be taken literally.

For example when I say

while I was explaining the lecture , hundreds of students entered the class . I don't think so , So hyperbole is an exaggerated statement that is used for the sake of style .:

Another example She is the most beautiful girl in the world.

Another example is:

" The tears be rain my cheek of deadly hues"

In this line which is taken from a poem by Henry Hoard, The Earl of Surry. This line means that tears fell like rain. That's to say, it contains hyperbole.

10- Irony:

It is the expression of one's meaning by saying something which is the direct opposite of one's thought; in other words, it is the use of words that are the opposite of what is really meant.

Example:

Imagine that your friend has come to your house, and then you asked him about his opinion in your house, he said for example, it is like a castle. So did he mean what he said?

Definitely, no. But the truth is that it is a very old house, and your friend expressed that using an irony. And thus, he meant the opposite of what he had said to you. Another example: 'How smart you are' means how stupid you are.

Another example you , as a young man , want to get married and you send you mother to see a girl . But that girl who is going to be engaged to you is not good – looking , and she is

ugly . when your mother returns home , you ask her " hey , mum , how did you find the girl ? she answers " she is very very beautiful and attractive she is more beautiful than a rose But in fact she means the opposite .

Note: Irony is sometimes confused with Sarcasm and Satire. Both of them imply ridicule, but sarcasm used on the colloquial level and the other on the literary level.

So, we use satire in literature more than sarcasm. Another difference between satire and sarcasm is that satire is bitter and wounds the feelings, but when you make fun of people and laugh at them we call it sarcasm.

In other words, satire means to bring the human follies and vices and stupidities to light with the purpose of reforming them.

11- Oxymoron:

It refers to the deliberate combination or the conjunction of two words or expressions that stand in an apparent contradiction to each other.

Examples:

- Sweet suffering
- happy sadness
- merciful death

12- Euphemism:

It is to speak gently about something hard and unpleasant.

Example:

Instead of saying "she died", we say" she passed away".

13- Understatement:

It is to give somebody or something less than he, she or it deserves.

Example:

He is rather clever.

14-Overstatement:

It is the opposite of understatement. It is to value somebody or something more than what he, she, or it deserve.

The eagle

He claps the crag with crooked hands,
Close to the sun in lonely hands ,
Ringed with the azure world, he stands.
The wrinkled sea beneath him crawls,
He watches from his mountain walls,
And like a thunderbolt he falls .

Alfred , lord Tennyson (1809-1892)

Back ground information about the poet :

Alfred Lored Tennyson was born in 1809 and died in 1892 .

He is a Victorian poet . He was taught at home by his father, and he acquired a good classic knowledge which is the study of ancient Greek and Roman culture, especially their language and their literature .

He has enough of natural history which means the study of plants and animals . We can notice that knowledge of natural history through his description of the eagle in the poem .

Another precious element in his education was the beauty of the plains and the sea around his home in Somersby Rectory . He loved the sea a great deal , a love that made him the foremost of all sea poets .

Alfred Tennyson inherited many characteristics from his parents . He inherited tenderness and charity from his mother and sternness and a turn to melancholy from his father .

We notice that the poet here is describing the eagle he describes its eyes , its size, its nose, its legs and so on and so forth.

But when we read the eagle as a poem you are not only read to understand the lines , but to understand what lines mean beyond the words.

This poem is written by Tennyson to communicate a human experience – it is the survival of the fittest , it is about the law of the jungle .

Difficult words

The eagle : a large bird of prey.

He : it's the eagle in the poem .

Clasps : holds tightly , catch.

Crag: high steep mass of rock .

Azure : bright blue .

Crooked: not straight, curved .

Ringed : surrounded by .

Wrinkled : adjective to describe deep lines in the face .

Thunderbolt : it is a flash of lightning with a crash of thunder .

Paraphrasing :

The eagle is an example of the literary use (approach) of language , and its written to communicate experience . It is used to communicate the human experience to present our life, where the weak are eaten by the strong .

The human experience here is a reference to the survival of the fittest . The jungle law refers to the fact that the strong exploit the weak , the rich exploit the poor .

That is to say that the strong live and survive and the weak die and come to an end . So the poem is used to communicate human experience known from the begging of our life and it is still prevailing everywhere and any time .

This poem is talking about an eagle living on a cliff , on a high steep rock and watching the crawling sea . When it sees its victim , it comes down like a thunderbolt to catch its victim . That's the law of the jungle , that's the law of our life . That's the experience that Tennyson wants to communicate to us .

The form

Figures of speech

Personification

In the 3 line " HE STANDS " there is personification of the eagle .

In the 4 line " the wrinkled sea beneath him crawls " the sea is personified as an old man
Metaphor

In the 4 line " the wrinkled sea there is submerged metaphor . the waves of the sea are compared to the wrinkles on an old face.

Simile

In the 6 line " and like a thunderbolt he falls"

The eagle is compared to a thunderbolt.

Stanza form

It is a short poem consisting of two triplets .

Scansion

The meter is iambic tetrameter.

He claps the crag with crook ed hands,

U _ U _ U _ U _

The wrinkl ed sea be neath him crawls,

U _ U _ U _ U _

The rhyme scheme is aaa bbb

Be careful to leave a space among stanzas when you write the rime scheme .

Sound devices

Alliteration

In the 1 line there is alliteration of the consonant sound / k / in the words " claps " " crooked " and "crag "

In the 2 line there is alliteration of the consonant sound / l / in the words " lonely " and " land " .

Assonance

In the 1 line there is assonance of the vowel sound /ae/ in the words " crag " and " claps"

The Man He Killed

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

"But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

"I shot him dead because —
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

"He thought he'd 'list, perhaps,
Off-hand like — just as I —
Was out of work — had sold his traps —
No other reason why.

"Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown."

Back ground information about the poet

The poet is written by **Tomas Hardy** . he was born in 1840 and died in 1928.

He was a **novelist** as well as a **poet** . he had a turn for **pessimism** . that is to say he is a pessimist . you remember that Tennyson's father who had turn for **melancholy** . Alfred has inherited that melancholy disposition from his father .

As to Hardy's poems they **reveal the secrets of pessimism and melancholy** .

some of his poems **reflect his abhorrence of war** . they also reveal or reflect the **human misery** , the **futility (meaningless)** and **impassivity (insensibility)** of life , and the **anguish (suffering)** of the time he was living in all these feelings are negative .

"The Man He Killed" was written in 1902 by Thomas Hardy, **an English Victorian** poet and writer of fiction. The poem, in the form of a dramatic monologue, is a wonderful example of Hardy's belief in meliorism and his anti-war sentiments.

Difficult words

The man he killed : the man whom the speaker killed .

Nipper kin : half pint (not full) cup

Foe : enemy .

Inn : small hotel .

Ranged : enrolled , listed , enlist .

Infantry : a branch of army of foot soldiers .

And staring face to face : he was staring at me , and I was staring at him .

I shot him : I killed him .

Off – hand : out of work , without work .

List : enlist at the army .

Traps : belongings .

Quint and curious war is : war is quaint and curious .

Fellow : man

Half a crown : a unit of money .

Paraphrasing the poem:

The poem here is **representative of Hardy's abhorrence of war** . The whole first stanza is a conditional sentence , type 3 . Now , where is the if –clause ? and where is the main clause? You know that any conditional sentence consists of two parts , the if clause and the main clause . if clause is the clause that contains " if " . The if clause here is the first sentence .

First stanza

The poet said that **If we had met** at different circumstances and different places , we **would have enjoyed** ourselves having a drink together .

Second stanza

But we were **enlisted as soldiers** , as foot soldiers and **we stood face to face** in the battle , **I shot at him as** he shot at me and I **killed him** . Who killed whom? The speaker killed the other man . so in the second stanza the speaker **stated what he had done** .

The third stanza

"The Man He Killed" basically **tells the story** of a young soldier **who off-handedly** enlists into the **infantry** because **he needs the salary**. He does not **fight for some lofty patriotic** reason or because **he believes in** "the cause." After killing his foe, **he ponders** if perhaps the other young man **entered the army for similar reasons**:

In this stanza the poet says " I killed him **because** he was **my enemy** " so in this stanza he **started giving excuses for killing that man** What is his attitude his feeling after killing that man ? the speaker was not happy . in this stanza **he tries to justify** what he has done . But **in fact he couldn't** convince us ,as readers , with his justification .

The fourth stanza

The poem makes it obvious that the speaker understands the senselessness and futility of the war, yet he rationalizes his killing of the man:

The poet here tells us that the other man thought that **he would be enlisted** as a foot soldier **because he was off –hand** (out of work) . He had no work and he wanted **to live** he wanted **to provide himself with the necessities of life** .

So , he found no other work , but to be a soldier . **Both of us were** out of work and both of us were soldiers because we have **nothing else to do** .

There is no other reason for us to be soldiers , **but poverty** . We couldn't find a job **we sold our belongings** to provide ourselves with the necessities of life , and therefore we **joined the army as foot soldiers** .

The fifth stanza

The last stanza sums up the speaker's views on the whole incident:

The poet's attitude is stated here in this stanza War is quaint and curious .

This war is **curious , strange and whimsical** because it **makes you kill** the man **whom if** you met him at different places , you would offer him a drink or you would give him money if he needed it .

The occasion of the poem

This **poem is talking about a man** who killed another man in a battle .

The speaker **finds himself face to face** with his enemy . **He is obliged to kill him** .

He regrets what he has done , he doesn't feel happy for what he has done .

He **tries to find excuses** to that.

He **tries to justify** what he has done but the **reasons** which he **has given don't** convince the readers **because they are not sound and not convincing** .

His justification is that he killed simply because **he was his enemy** .

What is the kind of this poem ?

Is it epic , lyric , pastoral , ,,,,,,,,,,,,,,

It is ballad which is a **short narrative poem** that **relates a single dramatic story** written in the form **of a song** .

What is the tone ?

The tone means the writer's attitude towards the subject . But what is the subject ?

It's war , the tone is **sad , melancholy, sorrowful , and lamenting** .

What is the style ?

The style is narrative and dramatic.

Poetic devices .

Enjambment

It is not a sound device. It is when the meaning of a line of poetry is completed in the second line .

In the first stanza in this poem , the first line is enjambed with the second line .

The third line is enjambed with the fourth line

In the third stanza the first line is enjambed with the second line .

You can't stop at the end of a line of poetry .

If there is **no enjambment** we say the line is **self –contained** , it means that it contains its meaning within itself .

2-inversion

It is a poetic device in which the order of words is changed .

In the third line of the third stanza , we have inversion .

my foe of course he was.

The structure of this line should be as

Of course he was my foe.

We have another inversion in the first line

Yes, war is quaint and curious.

The form

Each stanza **has four lines**, which makes it **a quatrain**

Lines 1, 2, and 4 are written in [iambic](#) trimeter, and line 3 is written in iambic tetrameter.

The rhyme scheme abab cdcd

"Is my team ploughing"

"Is my team ploughing ,

" oxen or horses that pull a plough"

That I was used to drive

" an implement used to turn up the soil"

And hear the harness jingle

" the ringing sound "

When I was man alive ?"

Aye the horses trample,

"yes" " step heavily"

And the harness jingles now,

No change though you lie under

The land you used to plough.

"is football playing

Along the river shore,

With lads to chase the leather,

" young men or children"

Now I stand up no more ?"

" follow "

" a ball "

Aye, the ball is flying

The lads play heart and soul;

The goal stands up, the keeper

Stands up to keep the goal.

"Is my girl happy ,

That thought hard to leave ,

And has she tired of weeping

As she lies down at eve?"

" evening "

Aye, she lies down lightly ,

" thoughtlessly "

She lies not down to weep

" cry "

Your girl is well contented.

" satisfied "

Be sure , my lad, and sleep.

is my friend hearty

In a good health

Now I am thin and pin ,

" wasted away "

And has he found to sleep in

A better bed than mine ?"

" refers to the speaker "

Yes, lad , I had easy,

I lied as lads would choose ,

I cheer a dead man sweat heart,

Never ask me whose.

Back ground information about the poet

A . E Houseman is an English poet who was born in 1859 and died in 1936 . Houseman's poetry is **preoccupied with** the theme of **death** because he was **deeply affected** by the death of his mother when he was 12 years old .

" Is My Team Ploughing " and many other poems of houseman call the reader to seize the happy moments because when **a day passes , it goes for ever ,**

Because **time is flying** , he wants us **to enjoy** our life and to **make use** of every moment.

Paraphrasing

This poem is **a conversation between** dead man and a living one . the dead is asking about **his work** , about **his hobby** , about his **sweetheart** and about **his friend** . and these are the most important things for any man in his life .

This poem **consists of four questions** and four **answers** . The one who is asking is a dead man and the one who is answering is alive . , the latter is the dead's friend .

The dead man **asks about four** things and he **receives the answers** from his living friend .
the poem **is not about mortality** ., rather **it is about how man's death affects the life of others after his death** .

The poet wants to say in this poem that the death of a person **doesn't affect** the life of other people .

Houseman poetry is characterized by :

- 1- **The directness of expression .**
- 2- **The abandonment (give up) of traditional poetic intricacy (complication)**
- 3- **The felicity and simplicity of diction (style) .**
- 4- **The little use of adverbs and adjectives .**

The first stanza

In this stanza the dead man asks about ploughing the earth by the horses .

He wonders if the earth is still being turned up by the team of horses he used to hear their jingle when he was alive.

The second stanza

In this stanza, the living man answers him **positively** saying that the **horses are still ploughing** the land and the **jingle of harness is still heard** .

He assures him that everything is **alright** on the earth though he beneath dead .

The third stanza

In this stanza , the dead man **asks** about his **hobby** , playing football by the shore , he asks his friend **whether the children** are still playing football near the river shore

The fourth stanza

the living man answers his dead friend by saying that **all the members** of football team are playing **heartily and enthusiastically**.

The fifth stanza

In this stanza , the dead man asks his friend about **his sweetheart** , that **he thought** she would be **sorrowful** to his **abandon** .

He wonders if she still cries in the evening at his death .

The sixth stanza

The living man here answers his friend saying that his sweetheart **lies down not to weep** but to sleep . **She is satisfied** and she is enjoying her life .

That's why he **advises** his dead friend to sleep well and stay calm **instead of** worrying about her.

The seventh stanza

The dead man asks his friend about the latter's (the living man) **health** . He asks him whether he is in a **good health** while he (the dead man) is **thin** and **wasted** away .

The eighth stanza

In this stanza , the living man answers his friend saying that **he lives in a better case** than his dead friend **because** he is consoling a dead man's sweetheart whom he refusing to name .

The tone

The tone is **pessimistic** on the **side of the dead person** because people **are not affected** by his death , while it is **optimistic** on the side of the living man because **he is enjoying himself with the dead man's sweetheart**.

The poet is cynical (who senses no good in anything) in presenting his thoughts when he states that his disconsolate (very unhappy and disappointed) sweetheart had found relief in the arms of his friend .

What is the significance of the poem?

The significance is that **man's death doesn't** change or **disturb** the **universe** .

What is the kind of this poem ?

It is ballad which is a **short narrative poem** that **relates a single dramatic story** written in the form of a **song** .

The poem here consists of 8 stanzas each stanza consists of 4 lines so we can say it is **quatrain**

The rime scheme is abcb defe ghih

The metrical pattern

The metrical pattern of this poem is irregular. The poet doesn't care about the rhythm or the rhyme scheme because for him the content is more important than the form.

Figures of speech

Metonymy

" with lads to chase the leather "

Leather is used here to mean " ball" .

Antithesis (paradox)

She lies not down to weep

Your girl is well contented.

There is antithesis or paradox between " weep" and well contented.

is my friend hearty ,

Now I am thin and pin ,

There is antithesis between hearty and thin and pin . hearty means energetic while thin means weak .

Submerged metaphor

And has he found to sleep in

A better bed than mine ?"

In this line the grave is compared to a bed .

Simile

And has he found to sleep in

A better bed than mine ?"

There is a simile " his bed is better than my bed " the comparison word is " than the common point is " comfort , relax , rest, relief"

The sonnet

The sonnet is a **short poem consisting of 14 lines** ,. It **was first brought** to English poetry in the **first half of the 16th** , it was brought from Italy by **Tomas Wyatt** .

Kinds of sonnet

1- The petrarchan Sonnet :

Petrarch is a great **Italian poet** .

It is a sonnet which **consists of two parts** the **octave** (8 lines) that rhymed as (abbaabba) and the **sestet** (6 lines) that rhymed as (cbcacb) and **between the octave and a sestet we have a significant break in meaning , it could be a movement from question to answer , or from ideas to examples or from complaints to resolutions .**

So we can say that

@ it is a type of sonnet that was used by great Italian poet Petrarch.

@ it was brought from Italy by Thomas Wyatt.

@ it consists of 14 lines divided in to two parts octave and sestet 8 lines followed by 6 lines .

@ there is a significant break between the octave and the sestet .

2- the Miltonic sonnet :

It is a type of sonnet that **named after** the English poet (**Milton**) . Milton , the English poet wrote sonnets having the same form (octave and sestet) The Miltonic **sonnet has the same form** (as that of Petrarchan sonnet, **but there is no break in meaning** between the octave and the sestet

So we can say that

@ it is a type of sonnet that was used by great English poet John Milton .

@ it consists of 14 lines divided in to two parts octave and sestet 8 lines followed by 6 lines .

@ there is no break in meaning between the octave and the sestet .We have one point of the poem .

3- the Shakespearian sonnet.

The **Shakespearean sonnet**, is divided into **four parts**.

The first three parts are each four lines long, and are known as **quatrains**, rhymed **ABAB**; the fourth part is called the **couplet**, and is rhymed **CC**.

The Shakespearean sonnet is often used to develop a sequence of **metaphors or ideas**, one in each quatrain, while the couplet offers either **a summary** or a new take on the preceding images or ideas.

Shakespeare was born 1564 and he died in 1616. He is a renaissance poet and playwright
.. Shakespeare wrote **154** sonnets

The majority of the sonnets (1-126) are addressed to a **young man**, with whom the poet has an intense romantic relationship.

The final sonnets (127-154) are addressed to a **promiscuous and scheming woman** known to modern readers as the **dark lady**

In his time William wrote 13 Comedies, 13 Historical Plays, 6 Tragedies, 4 Tragicomedies,

Sonnet 116

*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.*

Sonnet 116 –

Words and expressions are to be explained:

true minds: true lovers

alters: changes

when it alteration finds: when it finds the chance or anything to change it

an ever-fixed mark: that fixed mark that looks on tempests refers to a **beacon**, which is a high post with a light at the top to guide the coming and leaving ships. A **beacon** is a pillar or high post with a light at the top to guide ships.

That looks on tempests: exposed to strong wind and tempests, but it is never shaken

is never shaken: that post is never shaken

It is the star: love is the star

bark: boat

Whose worth's unknown: the worth of that star is unknown

his height be taken: the height of that star is known

Love's not Time's Fool: love is not a thing to play with; it is not a waste of time

rosy lips and cheeks: they stand for the stage of youth

compass: range; so, the rosy lips and cheeks come within the compass of time's sickle.

with his brief hours and weeks: the changing course of time.

bears it out: last or continue

the edge of doom: end of life

If this be error: if this argument is true

What is his argument?

His argument is that true love does not change however obstacles it may face.

I never writ: I will never write poetry

nor no man ever loved: and no man will ever love. So, briefly speaking, true love does not change.

What is he saying ?

1-2 I will not allow myself to admit that true love has any restrictions. Love is not real love

3 -4 If it changes in response to change, or if it allows itself to be changed by the one who is changing:

5 - 6 Love is a permanent mark that persists unshaken despite the harsh winds of change;

7 – 8 Love is the guiding, constant star for every wandering ship, a fixed point whose nature is unknown, although its height can be measured.

9- 10 True love is not subject to the changes of Time, although beautiful faces do fall victim to the sweep of Time's curved scythe:

11 – 12 Love does not change with Time's hours and weeks, but endures through Time right up until the day of reckoning.

13 14 If the above is false and proved against me, it would be as impossible as if I had never written anything, or if nobody had ever loved.

Paraphrasing the first quatrain:

The poet says that I do not believe in the difficulties that face two lovers because it is not a true love when it finds a chance to change or remove it. He begins his poem with a negative way in order to arouse his listeners and prepare them to what he is going to say. He believes that true love does not change with the change of circumstances or with the change of people who are not representatives of true love.

Paraphrasing the second quatrain:

Then, he gives us two metaphors to illustrate his argument and subject. His subject is that true love does not change. He says: love is like a **beacon or a fixed mark**, which is exposed to strong storms, but it does not move. Moreover, love is like a **shining star** that guides the boats in the sea. We do not know the value of this star, but we know a lot about its height and the distance between it and us.

So, he uses two metaphors: firstly, love is like a **beacon** exposed to strong winds but never shaken. Similarly, true love should not change even if circumstances change. Secondly, love is like a **high star** that guides the ships in the sea. We do not know the value of true love.

Paraphrasing the third quatrain:

To love one when he is in the spring of life and then to leave him when he grows old is not true love because love is not a fool to play with. Although

the lovers' lips and cheeks could be cut by the time's sickle as grass is cut by the mower, yet true love should not change; it must last forever and stand all difficulties.

Thus, loving one when he is young and leaving him when he is old is not true love because love is not a thing to play with although beauty comes within the sickle of time.

Now, ***what cuts beauty!***

It is **time** that cuts beauty.

What is his argument? /IMP/

His argument is that true love does not change however obstacles it may face.

Paraphrasing the couplet:

Now, Shakespeare sums up his argument or the subject of his sonnet. If what he has just said is not true, then he will never write poetry, and no man will ever love.

Of course, Shakespeare believes that his argument is true and faultless; he believes that his concept about love is void of defects. It has no defects because true love does not change with changing circumstances. Love is not to be affected by violent natural phenomena or by the change of the course of time.

Figures of Speech:

We have **synecdoche** in the word **minds** in the following line:

Let me not to the marriage of true minds.

Minds refer to **lovers**. So, he uses the part to refer to the whole.

It is not **metonymy** because **metonymy** is **the use of something that is closely related to the thing actually meant.**

We have **metaphor** in

it is an ever-fixed mark.

Love is compared to a **beacon.**

It is the *star* to every wandering *bark*.

Love is compared to a star.

Whose worth's unknown although his height be taken Here, we have **personification** because the star is **personified.**

We have **personification** in " **Within his bending.**

There is no Frigate like a Book

There is no Frigate like a Book
To take us Lands away,
Nor any Coursers like a Page
Of prancing Poetry –
This Traverse may the poorest take
Without oppress of Toll –
How frugal is the Chariot
That bears a Human soul.

Difficult words in the poem

Frigate: fast sailing ship.

To take us lands away : to carry us to the world of imagination.

Courses: a team of horses that run fast.

Prancing : dancing or moving poetry .

Traverse : a vehicle or any means of transportation.

Oppress of toll : the burden of paying money.

Frugal : cheap .

Chariot : a wheeled vehicle . it is usually used in mythology and old stories.

Bears : carries.

Human soul : man .

This poem is full of connotations :

Frigate : suggests exploration and adventure.

Coursers : suggests beauty, spirit and speed

Chariot : suggests speed and the ability to go through the air as well as on land

Paraphrasing :

In this poem Emily Dickinson is considering **the power of a book or of a poetry to carry us away** , to let us escape from our immediate surroundings into a world of imagination .

To do this , she **has compared literature to various means of transportation** a boat , a team of horses a wheeled land vehicle. **But she has been careful** to choose kinds of transportation and names for them that have romantic connections .

This poem is about the great power of a book to carry us into the world of imagination .

The whole poem concentrates on the importance of reading books in general and on reading poetry in particular .

Paraphrasing

If you want to paraphrase a sonnet foe Shakespeare it is somehow easier to paraphrase every two lines together

What's he saying?

"When in disgrace with fortune and men's eyes / I all alone be weep my outcast state,"

****When I'm having bad luck and I am looked down upon by other people, I cry alone in self-pity,***

***When my luck has failed and no-one gives me any sympathy, I sit all alone and cry about being dismissed or abandoned.**

"And trouble deaf heaven with my bootless cries, / And look upon myself, and curse my fate,"

***I pray, though it seems like no one hears my prayers, I feel sorry for myself,**

***I bother the deaf ears of heaven with my useless cries, I look at myself and curse my fate**

"Wishing me like to one more rich in hope, / Featured like him, like him with friends possessed,"

****I Wish I were more like someone with more hope in his life, or someone very handsome, or popular.***

***I wish that I was like someone with good prospects, or that I looked like another, or had friends like yet another.**

"Desiring this man's art, and that man's scope, / With what I most enjoy contented least;"

***I want to have that person's talent, and another's opportunity, and the things that usually make me happy now make me more upset.**

***I wish I have this man's skill, and that man's range, I am totally dissatisfied with the things I usually enjoy.**

"Yet in these thoughts myself almost despising, / Haply I think on thee, and then my state,"

***Even though I am hating myself, I happen to think of you, and then my state becomes**

***Yet, as I'm thinking of these thoughts, almost believing myself despicable, I think of you by chance and then my soul becomes**

"Like to the lark at break of day arising / From sullen earth, sings hymns at heaven's gate;"

***Like a lark that sings at dawn, my situation seems to brighten and become hopeful;**

***like the lark rising from the glum earth at daybreak, sings hymns at heaven's gate**

"For thy sweet love remembered such wealth brings / That then I scorn to change my state with kings."

***Because thinking of your love makes me feel so rich that I wouldn't switch places with kings.**

***Because when I remember your sweet love, the thought brings such wealth that I'd then refuse to change places with kings.**

Imagery

We only see this "lark" (a bird) once but it's the most stunning and dominant image in the poem.

It helps us to **understand the speaker's changing mood** and his **dramatic spiritual transformation**.

Tone

Shakespeare's Sonnet 29 involves a **sharp change in tone** that separates lines 1-8 from lines 9-14.

In the first 8 lines of the poem, the narrator expresses a **bitter ,harsh and depressed tone**.

Shakespeare's despairing, bitter attitude toward his current state reveals his true melancholy attitude toward life.

He is disgraced in "men's eyes"; he is an outcast who is jealous of other people who are "rich in hope" and "with friends possessed." He lacks "this man's art and that man's scope," meaning that he is lacking in skill and in freedom. Even his few pleasures ("what I most enjoy") leave him "contented least."

In line 9, the tone **begins to change**. Even though in this line we find that the narrator is "**almost despising**" himself, it begins with the word "**yet**," which indicate a shift from the thoughts previously expressed.

This shift becomes clear in line 10, when the narrator says, "Haply I think on thee." When he thinks of his beloved, he "sings hymns at heaven's gate." When he thinks about his lover's "sweet love," he would refuse to trade his place even with kings:

Shakespeare forgets his envy for others, becoming more pensive (thoughtful) and dreamy about his state and concluding that his current mood is only transitory (brief , fleeting, momentary) if he begins thinking about his lover. He realizes that love has predominance over wealth and power.

The narrator's tone has changed from bitterness (resentment and hatred to contented.(satisfied and pleased)

General idea about the sonnet

Speaker

-The speaker's overall (general) mood and attitude toward his state resemble Shakespeare's life in 1592. At this time, London's theatres had closed down because of the plague and naturally, Shakespeare felt "in disgrace with fortune." The poem may not be directly about him, but it does link to his life. He feels hopeless because of the events in his life, but suddenly remembers someone he loves and realizes he has the will to live.

Language

- The poem starts out dark, using negative words that display the speaker's feeling of loneliness and unsuccessfulness. We see that he feels forsaken (deserted and abandoned) and hopeless and has no self esteem.(respect)
- The poem shifts into a lighter and more hopeful tone, quite suddenly, and changes to more positive language once he thinks of his love. For example, in the beginning he cries out to heaven and goes unheard, but in the end he sings hymns to heaven's gate.

Theme

- The theme of the poem is **hope**. It shows **that even when men are at their most trying times** (for example the plague), and it seems that there is no hope; one just simply has to remember that **there is always something left to live for**.

The last line of the poem emphasizes this in a sense that even though he envies so many other people for their luck and success, his inspiration to love wouldn't lead him to change places with a king.

Elizabethan Sonnet (a.k.a. Shakespearean Sonnet)

- **Will Shakes wasn't the first person to write an "Elizabethan Sonnet," but he was most definitely the best, which is why this particular sonnet form is also known as a "Shakespearean Sonnet." Pretty impressive, right? We can't remember the last time a form of poetry was named after *us*.**
- **So, what is it exactly that makes a poem a Shakespearean/Elizabethan sonnet? Well, they all have the same form and meter. (Except for**

Shakespeare's Sonnets 99, 126, and 145, which are slightly different from the rest.) Don't worry. We'll break it all down for you below.

- **Form and Meter of a Typical Shakespearean/Elizabethan Sonnet:**
 1. They're all 14 lines long (except for Sonnet 99, which has one extra line, and Sonnet 126, which is only 12 lines long).
 2. They consist of 3 quatrains followed by a heroic couplet. (A quatrain is just a group of *four* lines and a heroic couplet is a set of 2 lines or iambic pentameter that rhyme.) Here's how the quatrains and the couplet are divided in Sonnet 29:

The Form

Scansion

Stanza form

Rhyme scheme

Rhyme scheme

The [rhyme scheme](#) of a Shakespearean sonnet looks like this:

ABABCDCDEFEGG. But! Sonnet 29 is *slightly* different because the rhyme scheme is ABABCDCDEBEBFF. Basically, Shakespeare repeats the B rhyme at lines 10 and 12 instead of using an F rhyme.

When in disgrace with fortune and men's eyes, A
I all alone beweep my outcast state, B
And trouble deaf heav'n with my bootless cries, A
And look upon myself and curse my fate, B
Wishing me like to one more rich in hope, C
Featured like him, like him with friends possessed, D
Desiring this man's art, and that man's scope, C
With what I most enjoy contented least; D
Yet in these thoughts myself almost despising, E
Haply I think on thee, and then my state, B
Like to the lark at break of day arising E
From sullen earth, sings hymns at heaven's gate; B
For thy sweet love rememb'red such wealth brings, F
That then I scorn to change my state with kings. F

So, why did Shakespeare change his usual rhyme scheme for this poem?

We'll **never know for sure** what Shakespeare intended but we do know this: the repetition of the B rhyme at lines 10 and 12 **impacts the way we experience the**

poem because it's unexpected and it draws our attention back to the original B rhyme at lines 2 and 4. Not only that, but Shakespeare repeats the exact same word ("state") at lines 2 and 10.

The first time we see the B rhyme and the word "state" at line 2, the speaker expresses to us about how **terrible he feels**. But, by the time we hear the B rhyme again at line 10, **his emotional "state" is completely changed and he feels like a new person**. So, the repetition of the B rhyme and the word "state" helps **to emphasize the dramatic change in the speaker that takes place over the course of the poem**.

Figures of speech .

- Line 1: The speaker starts off by saying he's a "disgrace" in the "eyes" of other men. Of course, it's a metaphor for the way men are judging him lately and thinking badly of him. At the same time, this line leaves us with an image of our speaker getting dirty looks from other people when he's out in public. No wonder our guy feels all alone.
- Line 3: This is where the speaker accuses "deaf heav'n" of ignoring his "cries." Of course, heaven isn't really deaf—the speaker is using [personification](#) as a way to say that God isn't answering his prayers. The fact that he can't even bring himself to utter God's name suggests just how spiritually isolated our speaker is feeling.

Line 4: He says he "look[s] upon" himself and curses his lousy fate mirror? If so, what does he see? Does he see the same "disgrace" of a man that those other men from line 1 see? It's possible he's not actually looking into a mirror at all. The concept of "look[ing]" is obviously a metaphor for self-reflection.

Like to the lark at break of day arising

- Lines 10-12: Here, the speaker uses a [simile](#) comparing his **depressed mood** to a "lark" that rises up from the "sullen earth" and sings "hymns" at heaven's gate.

so there's a suggestion here that our speaker feels closer to God than he has in the past.

- The "lark" simile also reminds us that our speaker is in a completely different mind frame now than he was at the beginning of the sonnet. At line 3, he said that "heav'n" was "deaf" to his cries—this means that God wasn't answering his prayers. But now, our speaker is no longer crying. Instead, he feels like a bird that's happily singing away at "heaven's gate." Is that because "heaven" (a.k.a. God) is no longer "deaf"?

Plus, it's totally possible that this "heaven" doesn't refer to God at all. In fact, it seems more like a reference to how wonderful he feels when he remembers the "sweet love" of a friend that he mentions in the lines that follow (13-14).

- And, what is it that's brought about this sudden and dramatic change in our speaker? He tells us at line 10 that he feels like a "lark" when he remembers the "sweet love" of another human being. That's interesting because it's NOT God that has brought about our speaker's spiritual transformation. It's the love of some unnamed mystery person that's got our speaker's spirits soaring. So, maybe our speaker doesn't feel any closer to God than he did before. Maybe he's just decided that he's found a new kind of "heaven."

Like to the lark at break of day arising

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