THE MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION OF THE REPUBLIC OF UZBEKISTAN

SAMARKAND STATE INSTITUTE OF FOREIGN LANGUAGES

Course work

Theme:LOVE FOR POEMS

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1. Introduction

Since love has always been a great topic and interest for the writers and poets, I have also decided to outline this theme completely in my own way. My love for poems or poetry began when I was quite young. I think it is impossible to imagine poems without passion and love.

The Aim of the work is to produce an independent piece of writing dedicated to the theme love and investigate peculiarities as well as characteristics of the topic.

The Subject of the work consists of profiling the features of the topic that is widely used in poetry.

The Object of the work is to identify and highlight the role of love in poems and its influence on the English Literature.

What we should know is the useful result of my investigation to the development of the contemporary English poetry and using it as a source of information for our students.

To achieve the theme I studied many topics regarding my course paper topic as well as I also profiled some useful recommendation and suggestions of my teachers. Furthermore, I included different articles' gist to advance my work too.

2. Concept of the word "Love" and its background origin

Love is defined as to show or have deep attraction, affection or emotional attachment to a person, people or thing. It can be either for travelling or literature as well as poems. The word Love itself:

a) Comes from the Middle English word luf, derived from the Old English word "lufu." This is akin to Old High German, "luba," and another Old English word, leof, which means 'dear'.

b) Another word related to love, "lubere" or "libere," comes to us from the Romans. This Latin word means 'to please'.

c) In all words related to the word love, roots relating to dear, pleasing, and cherished may be found, hinting at the deeper transcendent meaning of the modem word.

Love plays a very vital role in poetry because it show's the writer's attitude and way of approach towards a piece of writing. It is difficult to imagine the contemporary poems without mentioning author's love. There are many controversial discussions regarding the origin of the "love".

Historians believe that the actual English word "romance" developed from a vernacular dialect within the French language meaning "verse narrative"— referring to the style of speech, writing, and artistic talents within elite classes. The word was originally an adverb of the Latin origin "Romanicus," meaning "of the Roman style." The connecting notion is that European medieval vernacular tales were usually about chivalric adventure, not combining the idea of love until late into the seventeenth century.

The word *romance* has also developed with other meanings in other languages such as the early nineteenth century Spanish and Italian definitions of

"adventurous" and "passionate", sometimes combining the idea of "love affair" or "idealistic quality."

In primitive societies, tension existed between marriage and the erotic, but this was mostly expressed in taboo regarding the menstrual cycle and birth.

Anthropologists such as Claude Levi-Strauss show that there were complex forms of courtship in ancient as well as contemporary primitive societies. There may not be evidence, however, that members of such societies formed loving relationships distinct from their established customs in a way that would parallel modem romance.

Before the 18th century, as now, there were many marriages that were not arranged - having risen out of more or less spontaneous relationships. After the 18th century, illicit relationships took on a more independent role. In bourgeois marriage, illicitness may have become more formidable and likely to cause tension. In *Ladies of the Leisure Class,* Rutgers University professor Bonnie G. Smith depicts courtship and marriage rituals that may be viewed as oppressive to modem people. She writes "When the young women of the Nord married, they did so without illusions of love and romance. They acted within a framework of concern for the reproduction of bloodlines according to financial, professional, and sometimes political interests." Subsequent sexual revolution has lessened the conflicts arising out of liberalism, but not eliminated them.

Anthony Giddens, in his book *The Transformation of Intimacy: Sexuality, Love and Eroticism in Modern Society*, states that romantic love introduced the idea of a narrative into an individual's life. He adds that telling a story was one of the meanings of romance. According to Giddens, the rise of romantic love more or less coincided with the emergence of the novel. It was then that romantic love, associated with freedom and therefore the ideals of romantic love, created the ties between freedom and self-realization.

David R. Shumway, in his book *Romance, Intimacy, and The Marriage Crisis,* states that the discourse of intimacy emerged in the last third of the 20th century

and that this discourse claimed to be able to explain how marriage and other relationships worked. For the discourse of intimacy emotional closeness was much more important than passion. This does not mean by any means that intimacy is to replace romance. On the contrary, intimacy and romance coexist.

The 21st century has seen the growth of globalization and people now live in a world of transformations that affect almost every aspect of our lives, and love has not been the exception. One example of the changes experienced in relationships was explored by Giddens regarding homosexual relationships. According to Giddens since homosexuals were not able to marry they were forced to pioneer more open and negotiated relationships. This kind of relationships then permeated the heterosexual population.

Shumway also states that together with the growth of capitalism the older social relations dissolved, including marriage. Marriage meaning for women changed as they had more socially acceptable alternatives and were less willing to accept unhappy relations and, therefore, divorce rates severely increased.

The discourse of romance continues to exist today together with intimacy. Shumway states that on the one hand, romance is the part that offers adventure and intense emotions while offering the possibility to find the perfect mate. On the other hand, intimacy offers deep communication, friendship, and long lasting sharing.

3 Role of the love in the poetry

Love is a very common theme in poetry. By closely examining the ways in which two poets(one must be pre 1900) have explored this theme. Show what you have found to be similar/different in their handling of this theme.

Many people have different views on love. Many of these views throughout the ages are explored through poetry as love has much contemporary relevance in today's society as it ever did before. Two love poems I read which inspired me were Shakespeare's 'Sonnet 116' and Carol-Anne Duffy's 'Valentine'. Shakespeare's poem is a traditional sonnet written in the late 1660's Renaissance period when at this time love was not a discussed topic in society. The people of society married for money or business purposes, which Shakespeare strongly disapproved of. This may have been a factor, which led Shakespeare to write this poem. The structure of'Sonnetl 16' is typical of poetry in the Renaissance period.

The first line establishes the tone as already having something defensive about it - reinforced by the negative definitions of the first quatrain-. "Let me not to the marriage of true minds... love is not love/ Which alters when it alteration finds..." The poem begins telling of what love is not. It denies the short-term everyday image of love and believes love is a very special and unique thing. This gains the reader's attention immediately. The tone throughout 'Sonnetl 16' is ever changing bringing an exciting development to the poem. "Let me not to the marriage of true minds/ Admit impediments." The poem implies difficulties, while arguing that they do not exist, really. Shakespeare presents love as being something that does not capitulate and can conquer everything*. He continues to discuss love as being unreal if it does not overcome predicaments.

Shakespeare has represented love as being unconditional and predetermined, "Love is not love/ Which alters when it alteration finds, /Or bends with the remover to remove" "alters...alteration...remover.... remove...". The following terms by their repetition of the first terms suggest effects following causes automatically, legalistically, without question - but the poem wants to contradict this: love is not like this - it is not a contract.

4. Insight into Romanticism period and its highlights

Romanticism (also the **Romantic era** or the **Romantic period)** was an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century and in most areas was at its peak in the approximate period from 1800 to 1850. Partly a reaction to the Industrial Revolution, it was also a revolt against the aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography,[1] education and the natural sciences. Its effect on politics was considerable and complex; while for much of the peak Romantic period it was associated with liberalism and radicalism, its long-term effect on the growth of nationalism was probably more significant.

The movement validated intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe—especially that which is experienced in confronting the sublimity of untamed nature and its picturesque qualities: both new aesthetic categories. It elevated folk art and ancient custom to a noble status, made spontaneity a desirable characteristic (as in the musical impromptu), and argued for a "natural" epistemology of human activities, as conditioned by nature in the form of language and customary usage. Romanticism reached beyond the rational and Classicist ideal models to raise a revived medievalism and elements of art and narrative perceived to be authentically medieval in an attempt to escape the confines of population growth, urban sprawl, and industrialism. Romanticism embraced the exotic, the unfamiliar, and the distant in modes more authentic than Rococo *chinoiserie,* harnessing the power of the imagination to envision and to escape.

Although the movement was rooted in the German *Sturm und Drang* movement, which prized intuition and emotion over the rationalism of the Enlightenment, the

events of and ideologies that led to the French Revolution planted the seeds from which both Romanticism and the Counter-Enlightenment sprouted. The confines of the Industrial Revolution also had their influence on Romanticism, which was in part an escape from modem realities. Indeed, in the second half of the 19th century, "Realism" was offered as a polarized opposite to Romanticism. Romanticism assigned a high value to the achievements of 'heroic' individualists and artists, whose pioneering examples, it maintained, would raise the quality of society. It also vouched for the individual imagination as a critical authority allowed of freedom from classical notions of form in art. There was a strong recourse to historical and natural inevitability, a *Zeitgeist*, in the representation of its ideas.

Defining the nature of Romanticism may be approached from the starting point of the primary importance of the free expression of the feelings of the artist. The importance the Romantics placed on untrammelled feeling is summed up in the remark of the German painter Caspar David Friedrich that "the artist's feeling is his law". To William Wordsworth poetry should be "the spontaneous overflow of powerful feelings". In order to truly express these feelings, the content of the art must come from the imagination of the artist, with as little interference as possible from "artificial" rules dictating what a work should consist of. Coleridge was not alone in believing that there were natural laws governing these matters which the imagination, at least of a good creative artist, would freely and unconsciously follow through artistic inspiration if left alone to do so. As well as rules, the influence of models from other works would impede the creator's own imagination, sooriginality was absolutely essential. The concept of the genius, or artist who was able to produce his own original work through this process of "creation from nothingness", is key to Romanticism, and to be derivative was the worst sin. This idea is often called "romantic originality."

Not essential to Romanticism, but so widespread as to be normative, was a strong belief and interest in the importance of nature. However this is particularly in the effect of nature upon the artist when he is surrounded by it, preferably alone. In

contrast to the usually very social art of the Enlightenment, Romantics were distrustful of the human world, and tended to believe that a close connection with nature was mentally and morally healthy. Romantic art addressed its audiences directly and personally with what was intended to be felt as the personal voice of the artist. So, in literature, "much of romantic poetry invited the reader to identify the protagonists with the poets themselves".

According to Isaiah Berlin, Romanticism embodied "a new and restless spirit, seeking violently to burst through old and cramping forms, a nervous preoccupation with perpetually changing inner states of consciousness, a longing for the unbounded and the indefinable, for perpetual movement and change, an effort to return to the forgotten sources of life, a passionate effort at self-assertion both individual and collective, a search after means of expressing an unappeasable yearning for unattainable goals."

The group of words with the root "Roman" in the various European languages, such as romance and Romanesque, has a complicated history, but by the middle of the 18th century "romantic" in English and *romantique* in French were both in common use as adjectives of praise for natural phenomena such as views and sunsets, in a sense close to modem English usage but without the implied sexual element. The application of the term to literature first became common in Germany, where the circle around the Schlegel brothers, critics August and Friedrich, began to speak of *romantische Poesie* ("romantic poetry") in the 1790s, contrasting it with "classic" but in terms of spirit rather than merely dating. Friedrich Schlegel wrote in his *Dialogue on Poetry {*1800), "I seek and find the romantic among the older modems, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived." In both French and German the closeness of the adjective to *roman,* meaning the fairly new literary form of the novel, had some effect on the sense of the word in those languages. The use of the word did not become general very quickly, and was probably spread more widely in France by its persistent use by Madame de Stael in her *De L'Allemagne* (1813), recounting

her travels in Germany. In England Wordsworth wrote in a preface to his poems of 1815 of the "romantic harp" and "classic lyre", but in 1820 Byron could still write, perhaps slightly disingenuously, "I perceive that in Germany, as well as in Italy, there is a great struggle about what they call 'Classical' and 'Romantic', terms which were not subjects of classification in England, at least when I left it four or five years ago". It is only from the 1820s that Romanticism certainly knew itself by its name, and in 1824 the Academie fran9aise took the wholly ineffective step of issuing a decree condemning it in literature.

Unsurprisingly, given its rejection on principle of rules, Romanticism is not easily defined, and the period typically called Romantic varies greatly between different countries and different artistic media or areas of thought. Margaret Drabble described it in literature as taking place "roughly between 1770 and 1848", and few dates much earlier than 1770 will be found. In English literature,M.

H. Abrams placed it between 1789, or 1798, this latter a very typical view, and about 1830, perhaps a little later than some other critics. In other fields and other countries the period denominated as Romantic can be considerably different; musical Romanticism, for example, is generally regarded as only having ceased as a major artistic force as late as 1910, but in an extreme extension *the Four Last Songs* of Richard Strauss are described stylistically as "Late Romantic" and were composed in 1946-48. However in most fields the Romantic Period is said to be over by about 1850, or earlier.

The early period of the Romantic Era was a time of war, with the French Revolution (1789-1799) followed by the Napoleonic Wars until 1815. These wars, along with the political and social turmoil that went along with them, served as the background for Romanticism. The key generation of French Romantics bom between 1795-1805 had, in the words of one of their number, Alfred de Vigny, been "conceived between battles, attended school to the rolling of drums".

In literature, Romanticism found recurrent themes in the evocation or criticism of the past, the cult of "sensibility" with its emphasis on women and children, the

heroic isolation of the artist or narrator, and respect for a new, wilder, untrammeled and "pure" nature. Furthermore, several romantic authors, such as Edgar Allan Poe and Nathaniel Hawthorne, based their writings on the supernatural/occult and humanpsychology. Romanticism tended to regard satire as something unworthy of serious attention, a prejudice still influential today.

The precursors of Romanticism in English poetry go back to the middle of the 18th century, including figures such as Joseph Warton(headmaster at Winchester College) and his brother Thomas Warton, professor of Poetry at Oxford University. Joseph maintained that invention and imagination were the chief qualities of a poet. Thomas Chatterton is generally considered to be the first Romantic poet in English. The Scottish poet James Macpherson influenced the early development of Romanticism with the international success of hisOssian cycle of poems published in 1762, inspiring both Goethe and the young Walter Scott. Both Chatterton and Macpherson's work involved elements of fraud, as what they claimed to be earlier literature that they had discovered or compiled was in fact entirely their own work. The Gothic novel, beginning with Horace Walpole's *The Castle of Otranto* (1764), was an important precursor of one strain of Romanticism, with a delight in horror and threat, and exotic picturesque settings, matched in Walpole's case by his role in the early revival of Gothic architecture. *Tristram Shandy,* a novel by Laurence Sterne (1759-67) introduced a whimsical version of the anti-rational sentimental novel to the English literary public.

In English literature, the group of poets now considered the key figures of the Romantic movement includes William Wordsworth, Samuel Taylor Coleridge, John Keats, Mary Wollstonecraft Shelley, Percy Bysshe Shelley, and the much older William Blake, followed later by the isolated figure of John Clare. The publication in 1798 of *Lyrical Ballads,* with many of the finest poems by Wordsworth and Coleridge, is often held to mark the start of the movement. The majority of the poems were by Wordsworth, and many dealt with the lives of the poor in his native Lake District, or the poet's feelings about nature, which were to

be more fully developed in his long poem *The Prelude,* never published in his lifetime. The longest poem in the volume was Coleridge's *The Rime of the Ancient Mariner* which showed the Gothic side of English Romanticism, and the exotic settings that many works featured. In the period when they were writing the Lake Poets were widely regarded as a marginal group of radicals, though they were supported by the critic and writer William Hazlitt and others.

The Romantic movement affected most aspects of intellectual life, and Romanticism and science had a powerful connection, especially in the period 1800^40. Many scientists were influenced by" versions of the *Naturphilosophie* of Johann Gottlieb Fichte, Friedrich Wilhelm Joseph von Schelling and Georg Wilhelm Friedrich Hegel and others, and without abandoning empiricism, sought in their work to uncover what they tended to believe was a unified and organic Nature. The English scientist Sir Humphry Davy, a prominent Romantic thinker, said that understanding nature required "an attitude of admiration, love and worship, a personal response." He believed that knowledge was only attainable by those who truly appreciated and respected nature. Self-understanding was an important aspect of Romanticism. It had less to do with proving that man was capable of understanding nature (through his budding intellect) and therefore controlling it, and more to do with the emotional appeal of connecting himself with nature and understanding it through a harmonious co-existence.

History was very strongly, and many would say harmfully, influenced by Romanticism. In English Thomas Carlyle was a highly influential essayist who turned historian, and both invented and exemplified the phrase "hero- worship", lavishing largely uncritical praise on strong leaders such as Oliver Cromwell, Frederick the Great and Napoleon. Romantic nationalism had a largely negative effect on the writing of history in the 19th century, as each nation tended to produce its own version of history, and the critical attitude, even cynicism, of earlier historians was often replaced by a tendency to create romantic stories with clearly distinguished heroes and villains. Nationalist ideology of the period placed

great emphasis on racial coherence, and the antiquity of peoples, and tended to vastly over-emphasize the continuity between past periods and the present, leading to national mysticism. Much historical effort in the 20th century was devoted to combating the historical myths created in the 19th century.

To insulate theology from reductionism in science, 19th century post- Enlightenment German theologians moved in a new direction, led by Friedrich Schleiermacher and Albrecht Ritschl. They took the Romantic approach of rooting religion in the inner world of the human spirit, so that it is a person's feeling or sensibility about spiritual matters that comprises religion.

5. Example from Romeo and Juliet

Romeo and Juliet is a tragedy written by William Shakespeare early in his career about two young star-crossed lovers whose deaths ultimately reconcile their feuding families. It was among Shakespeare's most popular plays during his lifetime and, along with *Hamlet*, is one of his most frequently performed plays. Today, the title characters are regarded as archetypal young lovers.

Romeo and Juliet belongs to a tradition of tragic romances stretching back to antiquity. Its plot is based on an Italian tale, translated into verse as *The Tragical History of Romeus and Juliet* by Arthur Brooke in 1562 and retold in prose in *Palace of Pleasure* by William Painter in 1567. Shakespeare borrowed heavily from both but, to expand the plot, developed supporting characters, particularly Mercutio and Paris. Believed to have been written between 1591 and 1595, the play was first published in a quarto version in 1597. This text was of poor quality, and later editions corrected it, bringing it more in line with Shakespeare's original.

Shakespeare's use of his poetic dramatic structure, especially effects such as switching between comedy and tragedy to heighten tension, his expansion of minor characters, and his use of sub-plots to embellish the story, has been praised as an early sign of his dramatic skill. The play ascribes different poetic forms to different characters, sometimes changing the form as the character develops. Romeo, for example, grows more adept at the sonnet over the course of the play.

Romeo and Juliet has been adapted numerous times for stage, film, musical and opera. During the English Restoration, it was revived and heavily revised by William Davenant. David Garrick's 18th-century version also modified several scenes, removing material then considered indecent, and Georg Benda's operatic adaptation omitted much of the action and added a happy ending. Performances in the 19th century, including Charlotte Cushman's, restored the original text, and focused on greater realism. John Gielgud's 1935 version kept very close to Shakespeare's text, and used Elizabethan costumes and staging to enhance the

drama. In the 20th and into the 21 st century, the play has been adapted in versions as diverse as George Cukor's comparatively faithful 1936 production, Franco Zeffirelli's 1968 version, Baz Luhrmann's 1996 MTV-inspired *Romeo + Juliet and* the 2013 non-Shakespearian adaptation by Carlo Carlei.

The play, set in Verona, begins with a street brawl between Montague and Capulet servants who, like their masters, are sworn enemies. Prince Escalus of Verona intervenes and declares that further breach of the peace will be punishable by death. Later, Count Paris talks to Capulet about marrying his daughter Juliet, but Capulet asks Paris to wait another two years and invites him to attend a planned Capulet ball. Lady Capulet and Juliet's nurse try to persuade Juliet to accept Paris's courtship.

Meanwhile, Benvolio talks with his cousin Romeo, Montague's son, about Romeo's recent depression. Benvolio discovers that it stems from unrequited infatuation for a girl named Rosaline, one of Capulet's nieces. Persuaded by Benvolio and Mercutio, Romeo attends the ball at the Capulet house in hopes of meeting Rosaline. However, Romeo instead meets and falls in love with Juliet. Juliet's cousin, Tybalt, is enraged at Romeo for sneaking into the ball, but is only stopped from killing Romeo by Juliet's father, who doesn't wish to shed blood in his house. After the ball, in what is now called the "balcony scene", Romeo sneaks into the Capulet orchard and overhears Juliet at her window vowing her love to him in spite of her family's hatred of the Montagues. Romeo makes himself known to her and they agree to be married. With the help of Friar Laurence, who hopes to reconcile the two families through their children's union, they are secretly married the next day.

Tybalt, meanwhile, still incensed that Romeo had sneaked into the Capulet ball, challenges him to a duel. Romeo, now considering Tybalt his kinsman, refuses to fight. Mercutio is offended by Tybalt's insolence, as well as Romeo's "vile submission,"[11] and accepts the duel on Romeo's behalf. Mercutio is fatally

wounded when Romeo attempts to break up the fight. Grief-stricken and wracked with guilt, Romeo confronts and slays Tybalt.

Montague argues that Romeo has justly executed Tybalt for the murder of Mercutio. The Prince, now having lost a kinsman in the warring families' feud, exiles Romeo from Verona, under penalty of death if he ever returns. Romeo secretly spends the night in Juliet's chamber, where they consummatetheir marriage. Capulet, misinterpreting Juliet's grief, agrees to marry her to Count Paris and threatens to disown her when she refuses to become Paris's "joyful bride."[2] When she then pleads for the marriage to be delayed, her mother rejects her.

Juliet visits Friar Laurence for help, and he offers her a drug that will put her into a deathlike coma for "two and forty hours."[3] The Friar promises to send a messenger to inform Romeo of the plan, so that he can rejoin her when she awakens. On the night before the wedding, she takes the drug and, when discovered apparently dead, she is laid in the family crypt.

The messenger, however, does not reach Romeo and, instead, Romeo learns of Juliet's apparent death from his servant Balthasar. Heartbroken, Romeo buys poison from an apothecary and goes to the Capulet crypt. He encounters Paris who has come to mourn Juliet privately. Believing Romeo to be a vandal, Paris confronts him and, in the ensuing battle, Romeo kills Paris. Still believing Juliet to be dead, he drinks the poison. Juliet then awakens and, finding Romeo dead, stabs herself with his dagger. The feuding families and the Prince meet at the tomb to find all three dead. Friar Laurence recounts the story of the two "star-cross'd lovers". The families are reconciled by their children's deaths and agree to end their violent feud. The play ends with the Prince's elegy for the lovers: "For never was a story of more woe / Than this of Juliet and her Romeo."[4]

Romeo and Juliet borrows from a tradition of tragic love stories dating back to antiquity. One of these isPyramus and Thisbe, from Ovid's *Metamorphoses*, which contains parallels to Shakespeare's story: the lovers' parents despise each other, and

Pyramus falsely believes his lover Thisbe is dead.[5] The *Ephesiaca* of Xenophon of Ephesus, written in the 3rd century, also contains several similarities to the play, including the separation of the lovers, and a potion that induces a deathlike sleep.[6]

One of the earliest references to the names *Montague* and *Capulet* is from Dante's *Divine Comedy*, who mentions the Montecchi (*Montagues*) and the Cappelletti (*Capulets*) in canto six of Purgatorio:[?1

Come and see, you who are negligent,
Montagues and Capulets, Monaldi and Filippeschi
One lot already grieving, the other in fear.

—Dante, *Divine Comedy: Purgatorio, canto VI, 11. 106-8.*^

However, the reference is part of a polemic against the moral decay of Florence, Lombardy and the Italian Peninsula as a whole; Dante, through his characters, chastises the Roman-German King Albert I for neglecting his responsibilities towards Italy ("you who are negligent"), and successive Popesfor their encroachment from purely spiritual affairs, thus leading to a climate of incessant bickering and warfare between rival political parties in Lombardy. History records the name of the family *Montague* as being lent to such a political party in Verona, but that of the *Capulets* as from aCremonese family, both of whom play out their conflict in Lombardy as a whole rather than within the confines of Verona.[9] Allied to rival political factions, the parties are grieving ("One lot already grieving") because their endless warfare has led to the destruction of both parties/[91] rather than a grief from the loss of their ill-fated offspring as the play sets forth, which appears to be a solely poetic creation within this context.

The earliest known version of the *Romeo and Juliet* tale akin to Shakespeare's play is the story ofMariotto and Gianozza by Masuccio Salemitano, in the 33rd novel of his *II Novellino* published in 1476.[10] Salemitano sets the story in Siena and insists its events took place in his own lifetime. His version of the story includes the secret marriage, the colluding friar, the fray where a prominent citizen is killed,

Mariotto's exile, Gianozza's forced marriage, the potion plot, and the crucial message that goes astray. In this version, Mariotto is caught and beheaded and Gianozza dies of grief.[11]

Luigi da Porto adapted the story as *Giulietta e Romeo* and included it in his *Historia novellamente ritrovata di due Nobili Amanti* published in 1530.[1121] Da Porto drew on *Pyramus and Thisbe* andBoccacio's Decameron. He gave it much of its modem form, including the names of the lovers, the rival families of Montecchi and Capuleti, and the location in Verona.[1,01] He also introduces characters corresponding to Shakespeare's Mercutio, Tybalt, and Paris. Da Porto presents his tale as historically true and claims it took place in the days of Bartolomeo II della Scala (a century earlier than Salemitano). In da Porto's version Romeo takes poison and Giulietta stabs herself with his dagger.[13]

In 1554, Matteo Bandello published the second volume of *his Novelle,* which included his version of *Giuletta e Romeo*^2] Bandello emphasises Romeo's initial depression and the feud between the families, and introduces the Nurse and Benvolio. Bandello's story was translated into French by Pierre Boaistuau in 1559 in the first volume of his *Histories Tragiques.* Boaistuau adds much moralising and sentiment, and the characters indulge in rhetorical outbursts.[14]

In his 1562 narrative poem *The Tragical History of Romeus and Juliet,* Arthur Brooke translated Boaistuau faithfully, but adjusted it to reflect parts of Chaucer's *Troilus and Criseyde*.[15] There was a trend among writers and playwrights to publish works based on Italian *novelles*—Italian tales were very popular among theatre-goers—and Shakespeare may well have been familiar with William Painter's 1567 collection of Italian tales titled *Palace of Pleasured* This collection included a version in prose of the *Romeo and Juliet* story named *"The goodly History of the true and constant love of Romeo and Juliett".* Shakespeare took advantage of this popularity: *The Merchant of Venice, Much Ado About Nothing, All's Well That Ends Well, Measure for*

Measure, and *Romeo and Juliet* are all from Italian *novelle*. *Romeo and Juliet* is a dramatisation of Brooke's translation, and Shakespeare follows the poem closely, but adds extra detail to both major and minor characters (in particular the Nurse and Mercutio).[17]

Christopher Marlowe's *Hero and Leander* and *Dido, Queen of Carthage,* both similar stories written in Shakespeare's day, are thought to be less of a direct influence, although they may have helped create an atmosphefe in which tragic love stories could thrive.[1151]

Romeo and Juliet is sometimes considered to have no unifying theme, save that of young love.^11 Romeo and Juliet have become emblematic of young lovers and doomed love. Since it is such an obvious subject of the play, several scholars have explored the language and historical context behind the romance of the play.[30J]

On their first meeting, Romeo and Juliet use a form of communication recommended by many etiquette authors in Shakespeare's day: metaphor. By using metaphors of saints and sins, Romeo was able to test Juliet's feelings for him in a non-threatening way. This method was recommended by Baldassare Castiglione (whose works had been translated into English by this time). He pointed out that if a man used a metaphor as an invitation, the woman could pretend she did not understand him, and he could retreat without losing honour. Juliet, however, participates in the metaphor and expands on it. The religious metaphors of "shrine", "pilgrim" and "saint" were fashionable in the poetry of the time and more likely to be understood as romantic rather than blasphemous, as the concept of sainthood was associated with the Catholicism of an earlier age.[31] Later in the play, Shakespeare removes the more daring allusions to Christ's resurrection in the tomb he found in his source work: Brooke's *Romeus and Juliet}[32]^*

In the later balcony scene, Shakespeare has Romeo overhear Juliet's soliloquy, but in Brooke's version of the story her declaration is done alone. By bringing Romeo into the scene to eavesdrop, Shakespeare breaks from the normal sequence of

courtship. Usually a woman was required to be modest and shy to make sure that her suitor was sincere, but breaking this rule serves to speed along the plot. The lovers are able to skip courting, and move on to plain talk about their relationship— agreeing to be married after knowing each other for only one night.[30] In the final suicide scene, there is a contradiction in the message—in the Catholic religion, suicides were often thought to be condemned to hell, whereas people who die to be with their loves under the "Religion of Love" are joined with their loves in paradise. Romeo and Juliet's love seems to be expressing the "Religion of Love" view rather than the Catholic view. Another point is that although their love is passionate, it is only consummated in marriage, which prevents them from losing the audience's sympathy.[33]

The play arguably equates love and sex with death. Throughout the story, both Romeo and Juliet, along with the other characters, fantasise about it as a dark being, often equating it with a lover. Capulet, for example, when he first discovers Juliet's (faked) death, describes it as having deflowered his daughter.[j4] Juliet later erotically compares Romeo and death. Right before her suicide she grabs Romeo's dagger, saying "O happy dagger! This is thy sheath. There rust, and let me die."[35][36]

> **"Romeo**
>
> If I profane with my unworthiest hand This holy shrine, the gentle sin is this: My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss.
>
> **Juliet**
>
> Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this; For saints have hands that pilgrims' hands do touch,
>
> And palm to palm is holy palmers' kiss."

Scholars are divided on the role of fate in the play. No consensus exists on whether the characters are truly fated to die together or whether the events take place by a series of unlucky chances. Arguments in favour of fate often refer to the description of the lovers as "star-cross'd". This phrase seems to hint that the stars have predetermined the lovers' future.[38] John W. Draper points out the parallels between the Elizabethan belief in the four humours and the main characters of the play (for example, Tybalt as a choleric). Interpreting the text in the light of humours reduces the amount of plot attributed to chance by modem audiences.[39] Still, other scholars see the play as a series of unlucky chances— many to such a degree that they do not see it as a tragedy at all, but an emotional melodrama.[39] Ruth Nevo believes the high degree to which chance is stressed in the narrative makes *Romeo and Juliet* a "lesser tragedy" of happenstance, not of character. For example, Romeo's challenging Tybalt is not impulsive; it is, after Mercutio's death, the expected action to take. In this scene, Nevo reads Romeo as being aware of the dangers of floutingsocial norms, identity

and commitments. He makes the choice to kill, not because of a tragic flaw, but because of circumstance.[40]

6. Courtly Love

Courtly love was a medieval European conception of nobly and chivalrously expressing love and admiration. Generally, courtly love was secret and between members of the nobility. It was also generally not practiced between husband and wife.

Courtly love began in the ducal and princely courts of Aquitaine, Provence, Champagne, ducal Burgundy and the Norman Kingdom of Sicily at the end of the eleventh century. In essence, courtly love was an experience between erotic desire and spiritual attainment that now seems contradictory as "a love at once illicit and morally elevating, passionate and disciplined, humiliating and exalting, human and transcendent".

The term "courtly love" was first popularized by Gaston Paris in 1883, and has since come under a wide variety of definitions and uses, even being dismissed as nineteenth-century romantic fiction. Its interpretation, origins and influences continue to be a matter of critical debate.

The term *amour courtois* ("courtly love") was given its original definition by Gaston Paris in his 1883 article "Etudes sur les romans de la Table Ronde: Lancelot du Lac, II: *Le conte de la charrette",* a treatise inspecting Chretien de Troyes's *Lancelot, the Knight of the Cart{* 1177). Paris said *amour courtois was* an idolization and ennobling discipline. The lover (idolizer) accepts the independence of his mistress and tries to make himself worthy of her by acting bravely and honorably (nobly) and by doing whatever deeds she might desire, subjecting himself to a series of tests (ordeals) to prove to her his ardor and commitment. Sexual satisfaction, Paris said, may not have been a goal or even end result, but the love was not entirely Platonic either, as it was based on sexual attraction.

The term and Paris's definition were soon widely accepted and adopted. In 1936 C. S. Lewis wrote *The Allegory of Love* further solidifying courtly love as a "love of a

highly specialized sort, whose characteristics may be enumerated as Humility, Courtesy, Adultery, and the Religion of Love".

Later, historians such as D. W. Robertson Jr. in the 1960s and John C. Moore and E. Talbot Donaldson in the 1970s, were critical of the term as being a modern invention, Donaldson calling it "The Myth of Courtly Love", because it is not supported in medieval texts. Even though the term "courtly love" does appear only in just one extant Provent^al poem (as *cortez amors* in a late 12th-century lyric by Peire d'Alvemhe), it is closely related to the term *fin'amor* ("fine love") which does appear frequently in Proveni^al and French, as well as German translated as *hohe Minne.* In addition, other terms and phrases associated with "courtliness" and "love" are common throughout the Middle Ages. Even though Paris used a term with little support in the contemporaneous literature, it was not a neologism and does usefully describe a particular conception of love and focuses on the courtliness that was at its essence.

Richard Trachsler says that "the concept of courtly literature is linked to the idea of the existence of courtly texts, texts produced and read by men and women sharing some kind of elaborate culture they all have in common." He argues that many of the texts that scholars claim to be courtly also include "uncourtly" texts, and argues that there is no clear way to determine "where courtliness ends and uncourtliness starts" since readers would enjoy texts which were supposed to be entirely courtly without realizing they were also enjoying texts which were uncourtly. This presents a clear problem in the understanding of courtliness.

The practice of courtly love was developed in the castle life of four regions: Aquitaine, Provence, Champagne and ducal Burgundy, from around the time of theFirst Crusade (1099). Eleanor of Aquitaine brought ideals of courtly love from Aquitaine first to the court of France, then to England, where she was queen to two kings. Her daughter Marie, Countess of Champagne brought courtly behavior to the Count of Champagne's court. Courtly love found its expression in

the lyric poems written by troubadours, such as William IX, Duke of Aquitaine (1071-1126), one of the first troubadour poets.

Poets adopted the terminology of feudalism, declaring themselves the vassal of the lady and addressing her as *midons* (my lord), a sort of code name so that the poet did not have to reveal the lady's name, but which was flattering by addressing her as his lord. The troubadour's model of the ideal lady was the wife of his employer or lord, a lady of higher status, usually the rich and powerful female head of the castle. When her husband was away on Crusade or other business she dominated the household and cultural affairs; sometimes this was the case even when the husband was at home. The lady was rich and powerful and the poet gave voice to the aspirations of the courtier class, for only those who were noble could engage in courtly love. This new kind of love saw nobility not based on wealth and family history, but on character and actions; thus appealing to poorer knights who saw an avenue for advancement.

Since at the time some marriages among nobility had little to do with modem perspectives of what constitutes love, courtly love was also a way for nobles to express the love not found in their marriage. "Lovers" in the context of courtly love did not refer to sex, but rather the act of emotional loving. These'"lovers" had short trysts in secret, which escalated mentally, but never physically.

The rules of courtly love were codified by the late 12th century in Andreas Capellanus' highly influential work *De Amove* ("Concerning Love"). *De amorelists* such rules as "*Marriage is no real excuse for not loving*", *"He who is not jealous cannot love*", *"No one can be bound by a double love",* and " *When made public love rarely endures".* Much of its structure and its sentiments were derived from Ovid's Ars amatoria.

The historic analysis of courtly love varies between various schools of historians. That sort of history which views the early Middle Ages dominated by a prudish and patriarcal theocracy, views courtly love as a "humanist" reaction to the puritanical views of the Catholic Church. In the language of the scholars who

endorse this view, courtly love is cherished for its exaltation of femininity as an ennobling, spiritual, and moral force, in contrast to the ironclad chauvinism of the first and second estates. The condemnation of courtly love in the beginning of the 13th century by the church as heretical, is seen by these scholars as the Church's attempt to put down this "sexual rebellion."

However, other scholars note that courtly love was certainly tied to the Church's effort to civilize the crude Germanic feudal codes in the late 11th century. It has also been suggested that the prevalence of arranged marriages required other outlets for the expression of more personal occurrences of romantic love, and thus it was not in reaction to the prudery or patriarchy of the Church but to the nuptial customs of the era that courtly love arose. In the Germanic cultural world a special form of courtly love can be found, namely mine.

At times, the lady could be a *princesse lointaine,* a far-away princess, and some tales told of men who had fallen in love with women whom they had never seen, merely on hearing their perfection described, but normally she was not so distant. As the etiquette of courtly love became more complicated, the knight might wear the colors of his lady: where blue or black were sometimes the colors of faithfulness, green could be a sign of unfaithfulness. Salvation, previously found in the hands of the priesthood, now came from the hands of one's lady. In some cases, there were also women troubadours who expressed the same sentiment for men.

Courtly love was bom in the lyric, first appearing with Proven9al poets in the 11th century, including itinerant and courtly minstrels such as the French troubadours and trouveres, as well as the writers of lays.

Texts about courtly love, including lays, were often set to music by troubadours or minstrels. According to scholar Ardis Butterfield, courtly love is "the air which many genres of troubadour song breathe." Not much is known about how, when, where, and for whom these pieces were performed, but we can infer that the pieces were performed at court by troubadours, trouveres, or the courtiers themselves. This can be inferred because people at court were encouraged or expected to be

"courtly" and be proficient in many different areas, including music. Several troubadours became extremely wealthy playing the fiddle and singing their songs about courtly love for a courtly audience.

Having focused on this topic, we have found out that Love is one of the most used topics not only in the English language but also in Uzbek. Because with the help of this notion, the writer expresses his own way of approach and feeling towards the piece of writing that he is involved in. That's why we always refer to this term.

Talking broadly about my course paper, I would like to take this opportunity to say that I am profoundly interested in this subject and during my investigation I have come across so many interesting facts that I could recommend to my friends.

Love was the language of Shakespeare and he used it throughout his works and novels. Having read his love sonnets and poems I have understood the value and importance of this powerful tool. That's why we have to encourage our contemporary Uzbek poets and writers to advance this topic in their literary works.

From my investigation, I can tell that love has a big influence not only on human being but also on poems. This is the most powerful feeling and my love for poems always stays strong.

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