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**«Literal and genre peculiarities of English poetry during the Renaissance
period» мавзусидаги**

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Literal and genre peculiarities of English poetry during the Renaissance period

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Introduction

General characteristic of the work

The actuality of the work. After gaining independence, Uzbekistan developed its economic, political and cultural relationship with other countries. It helped our country to find its place in the world. As our President Islam Karimov said, “The future of the country is in the hand of the youth”.¹ President of the Republic of Uzbekistan Islam Karimov signed a decree “On measures to further improvement foreign language learning system”.² According to this decree, starting from the year 2013 foreign languages, mainly English gradually will be taught from the first year of schooling.

The theme of my research work is literal and genre peculiarities of English poetry during renaissance period. In this period some genres of English poetry such as pastorals and sonnets appeared and gained popularity among readers. This research work is aimed to find out and analyze some genres of English poetry during the Renaissance period. Learning and analyzing English poetry which came to existence in the Renaissance period defines the actuality of the work as learning English poetry helps us to know their culture and lifestyle in the larger scope.

The degree of studiedness.

The Renaissance period is one of the most famous periods in the English literature. Thousands of scholars and poets have begun to be interested in this period, as the most famous poets, playwrights and writers such as William Shakespeare, William Wordsworth, John Fletcher and Christopher Marlow lived and created their outstanding works. The main features of this period is the emerge of drama and dramatic works during the reign of queen Elizabeth.

Scholars such as I. V. Gredena, Bergin, Speake, Jennifer and Thomas G. studied Shakespeare's life and literary activity and analyzed some features of English poetry during the Renaissance period. Besides, A. C. Beaumont's works

¹Karimov I.A “Barkamol avlod orzusi” Toshkent, 1998, b 24-25

².Karimov I.A “Chet tillarni yanada takomillashtirish chora-tadbirlari to'g'risida”gi PQ 18-75

helped us to give information about the genres of English poetry such as pastorals and sonnets in the Renaissance period.

The aims of this work are the following:

- to learn literal and genre peculiarities of English poetry during the Renaissance period

- to analyze and compare some genres of English poetry of the Renaissance period

1) The tasks and objectives of the work.

The tasks of the work are as following:

a) To learn about writers life and their literal carrier who lived and worked during the Renaissance period.

b) To read pastorals and sonnets and analyze how the poets expressed their ideas in their work .

c) To classify the features of sonnets and pastorals.

2) The methods of research

To penetrate into given subject every chooses his or her own direction. In our research, we used the method of analyzing literal genres of English poetry and we provided it with needed facts.

3) The methodological foundation of the work

The greater supporter of our work is I. V. Gredina who gives us information about Shakespeare 's life and his poetic style, A. C. Beaumont who gave more information about Christopher Marlowe and William Wordsworth's literary activities.

To penetrate into given subject every choose his or her own direction. In our research, we used the method of analyzing literal genres of English poetry and we provided it with needed facts.

4) The novelty and practical importance of the work

Literal genres of English poetry were studied several times in different features, but the analysis of the works of that period haven't learned much.

Practical importance of the work:

-it can provide beneficial information to those who are learning peculiarities of the genres of English poetry.

- it can be used in literary books and magazines

5) The structure of the work

The work consists of two chapters, four parts, conclusion and the list of used literature. The first chapter informs about some peculiarities of the Renaissance period of English literature and the representatives of English poetry of that period. The second chapter gives information about characteristics of different genres of English poetry during the Renaissance period and main features of English pastoral and sonnet of the Renaissance period. In the conclusion part we tried to summarize the points are given in the research. Finally, in the list of used literature we gave a list of the books and sites we have used in our research work.

Chapter1. General overview of the Renaissance period of English literature

1.1. Some peculiarities of the Renaissance period of English literature

Renaissance means re-birth. From about 1500 to 1600 the world was reborn in many ways. The Renaissance began in Italy, especially in art and architecture, in the fifteenth century. As England became the most powerful nation in Europe in the late sixteenth century, new worlds were discovered and new ways of seeing and thinking developed. Columbus discovered America in 1492, Copernicus and Galileo made important discoveries about the stars and planets, Ferdinand Magellan sailed all round the world. The Renaissance was worldwide.

The word Renaissance, literally meaning "Rebirth" in French, first appears in English in the 1830s. The word occurs in Jules Michelet's 1855 work, *Histoire de France*. The word Renaissance has also been extended to other historical and cultural movements, such as the Carolingian Renaissance and the Renaissance of the 12th century.

During the Renaissance, money and art went hand in hand. Artists depended totally on patrons while the patrons needed money to foster artistic talent. Wealth was brought to Italy in the 14th, 15th, and 16th centuries by expanding trade into Asia and Europe. Silver mining in Tyrol increased the flow of money. Luxuries from the Eastern world, brought home during the Crusades, increased the prosperity of Genoa and Venice.³

The Renaissance marks the period of European history at the close of the Middle Ages and the rise of the Modern world. It represents a cultural rebirth from the 14th through the middle of the 17th centuries. Early Renaissance, mostly in Italy, bridges the art period during the fifteenth century, between the Middle Ages and the High Renaissance in Italy. It is generally known that Renaissance matured in Northern Europe later, in the 16th century. One of the distinguishing features of Renaissance art was its development of highly realistic linear perspective. Giotto di Bondone (1267–1337) is credited with first treating a painting as a window into

³<http://www.enotes.com/homework-help/what-characteristics-english-literature-during-284086>

space, but it was not until the demonstrations of architect Filippo Brunelleschi (1377–1446) and the subsequent writings of Leon Battista Alberti (1404–1472) that perspective was formalized as an artistic technique.⁴

In England there was an important change in religion and politics when King Henry VIII made himself the head of the Church of England, bringing church and state together (1529-39). He cut all contact with Catholic Church and the Pope in Rome, part of a reaction against the Catholic Church in many parts of Europe. Protestantism became more and more important and gave a whole new vision of man's relations with God. The king or queen became the human being on earth who was closest to God, at the head of the Great Chain of Being which led down to the rest of mankind, animals, insects and so on. The Dutch thinker, Erasmus, wrote of mankind as central to the world, and this humanist concern was the basis of most Renaissance thought.

The Tudors inherited much of the medieval view of the world which consisted of numberless but linked 'degrees' of being, from the four physical elements: air, fire, earth and water up to the pure intelligence of angels. Also, the whole universe was governed by divine will; Nature was God's instrument, the social hierarchy a product of Nature. Everything had their natural place in the unity of the whole: both within the family and state. At the same time, this order, which was founded on Nature, existed for man's benefit, and man was an integral part of it. His godlike qualities had, unfortunately been ruined by the Fall and he was constantly troubled by such things as wars and plagues. Nevertheless, provided that he treated this world as preparation for the next, and, with the help of human reason, he kept his body subject to his soul; he had it within his powers to enjoy civilized happiness.⁵

Daughter of Henry VIII and Anne Boleyn, Queen Elisabeth (1533-1603), became the symbol of the Golden Age, the period of stability from 1558

⁴ "Early Renaissance – Early Renaissance Art". Huntfor.com. Retrieved July 17, 2011.

⁵ Mommsen, Theodore. "Petrarch's Conception of the 'Dark Ages'". *Speculum* (Cambridge MA: Medieval Academy of America) 1942. p 226–242.

to 1603. Following her mother's execution, Elizabeth was declared illegitimate by parliament, and suffered a lonely childhood, much of it spent in the company of her young brother Edward. She was rigorously educated, studying Latin and Greek. The accession of her sister as Mary I in 1553 increased the insecurity of Elizabeth's position, she was an opponent of religious extremism, she was seen as natural focus for the protestant faction. Accused of involvement in Sir Thomas Wyatt's rebellion, she was imprisoned in Tower before being placed under house arrest at Woodstock.

At her accession in 1558 Elizabeth inherited a nation deeply divided by religious strife. She set about restoring the moderate Anglicanism of her father: Mary's grants to the Roman Catholic orders were reclaimed; the Anglican service was reintroduced. Economic reforms included the calling in of the debased coinage of the previous three reigns. Elizabeth appointed as her chief secretary William Cecil, who remained her trusted advisor and friend until his death in 1598. Parliament, anxious to secure the Protestant succession, urged her to marry but she refused, although throughout her reign she used marriage as a diplomatic counter in her relations with France. She conducted romantic relationships with a number of men, for example, with Robert Devereux, earl of Essex.

As prudent financially as she was cautious diplomatically, Elizabeth financed government from her own revenues and called Parliament to vote supplies only 13 times during her reign. Her management of Parliament was marked by a willingness to compromise and demonstrated a political skill lacking in her Stuart successors. By her evident devotion to the welfare of her subjects, she helped create a national self-confidence that bore fruit in the last 15 years of her reign, notably in literature and in the works of such writers as Marlowe, Spenser and Shakespeare.⁶

Being the last monarch of the House of Tudor, Elizabeth was a Protestant. Her predecessor, Mary I (on the throne 1553-1558), had been a repressive Catholic, married to the most fanatically Catholic sovereign in Europe, Philip II. Although Elizabeth cut the ties with Rome, her tolerance and her ability to compromise won

⁶Bergin, Speake, Jennifer and Thomas G. Encyclopedia of the Renaissance and the Reformation. Infobase Publishing, 2004. p 167-168

her the loyalty of both Catholic and Puritans. In 1588 Philip's attempt to conquer England led to the defeat of great Spanish fleet known as the Armada. Sir Francis Drake (1540-1596), a national hero, was one of the commanders of the English fleet. This victory was a great triumph for Elizabeth and through her nation. England's enemies, Spain in particular, were defeated, and the English controlled the seas of the world, exploring and bringing valuable goods from the New World. This was closely linked with the Renaissance search for new ways of believing, new ways of seen and understanding the universe.⁷

The Renaissance was the beginning of the modern world in the areas of geography, science, politics, religion, society and art. London became the capital of England, but also the main city of the known world. And English, in the hands of writers like Shakespeare, became the modern language we can recognize today. The invention of printing meant that all kinds of writing were open to anyone who could read. Many new forms of writing were developed. But the most important form of expression was theatre. This was the age of Shakespeare, and the Golden Age of English Drama.

We can distinguish three periods of literature of English Renaissance. The first period covers the end of the 15th and the first half of the 16th centuries. In England the first scholars and humanists appeared, they studied and investigated the antique philosophy, literature. In Oxford and Cambridge Universities the first generations of the English humanists were trained, the development of the book printing was of importance for humanistic culture. The first English printer William Caxton learnt the art of printing at Cologne in the early 1470-s. In 1470-s he returned to England. In 1577 the first book was issued from his press at Westminster, Earl 'Rivers' "Dicots and Sayings of the Philosophers". Between them and his death Caxton produced about 80 complete volumes, including Chaucer's "The Canterbury Tales", and also found time to work on translations.⁸

⁷ Stephen Greenblatt Renaissance Self-Fashioning: From More to Shakespeare, University of Chicago Press, 1980. p 122-130

⁸. И.В. Грeдина " The period of Renaissance in English literature" 1997 p175-178

In this period the English humanistic literature was mainly of theoretical character, Thomas More (1478 – 1535), was the most outstanding writer of the first stage of English Renaissance. He was Lord Chancellor of England from 1529-1532, scholar and saint. He trained as a lawyer, entered parliament in 1504. He resigned in opposition to Henry VIII's religious policies and was arrested for refusing to swear the oath to the Act of Succession and thereby deny papal supremacy. He was convicted on the perjured evidence of Sir Richard Rich after a remarkable self-defense and was executed. He was canonized in 1935. Thomas More was a renowned scholar and a friend of Erasmus, his writings including 'Utopia' are a description of an ideal society. His main work "Utopia" was written in 1516 in Latin, the international language of those times. The book consists of two parts and is written in the form of dialog between Thomas More and a seaman Rafael Hitlovey, the traveler all over the world. The political system of Europe of those days was sharply criticized in the conversations of the authors; the wars of conquest, cruel legislative power against poor, the problems of enclosures were discussed by landlords of the peasants fields were used for sheep farming, the peasants were turned out of their lands by landlords). On this concern Rafael Hitlovey, the seaman, considered that "Sheep devour people". The antithesis to the political system of Europe is the ideal life on the island Utopia, in Greek it means "nowhere". The picture of life and the society on the island Utopia is imaginary, not real: the political system is democratic, the labor is the main duty, there is no money at all, but there is an abundance of products; all the citizens are equal in rights and compose successfully the mental and physical work. We still use the word "utopia" to determine something unreal, unreal society.

The second period, the so called Elizabethan one covers the second half of the XVI century and the beginning of the XYII. It is the time of flourishing the English Renaissance literature, the time of creating of the new literary forms: Shakespeare's masterpieces are created in this period. The third period – the time

after Shakespeare's death and up to 1640, it was the time of declining the English Renaissance literature.⁹

By the 15th century, writers, artists, and architects in Italy were well aware of the transformations that were taking place and were using phrases such as, *modi antichi* (in the antique manner) or *alla romana et alla antica* (in the manner of the Romans and the ancients) to describe their work. In the 1330s Petrarch referred to pre-Christian times as an ancient time and to the Christian period as *nova*. From Petrarch's Italian perspective, this new period (which included his own time) was an age of national eclipse. Leonardo Bruni was the first to use tripartite periodization in his *History of the Florentine People* (1442). Bruni's first two periods were based on those of Petrarch, but he added a third period because he believed that Italy was no longer in a state of decline. Florio Biondo used a similar framework in *Decades of History from the Deterioration of the Roman Empire* (1439–1453).

In the 15th century, the Renaissance spread with great speed from its birthplace in Florence, first to the rest of Italy, and soon to the rest of Europe. The invention of the printing press by German printer Johannes Gutenberg allowed the rapid transmission of these new ideas. As it spread, its ideas diversified and changed, being adapted to local culture. In the 20th century, scholars began to break the Renaissance into regional and national movements.

England emerged from the Wars of the Roses (1453-85) with a new dynasty in power the Tudors. The greatest of the Tudor monarchs was Henry VIII he had direct conflict with Catholic Church and with the Pope in particular. In reaction to the Catholic Church's rulings against remarriage, Henry took a decisive step which was to influence every aspect of English life and culture from that time onwards. He ended the rule of the Catholic Church in England, closed the monasteries which had for centuries been the depositories of learning, history, and culture and established himself as both the head of Church and the head of state.

⁹ Burgess, Antony. *English literature. A Survey for Students*. Harlow: London. 1966. p278 .

The importance of this move, known as the Reformation, is huge. In a very short period of time centuries of religious faith attitudes and beliefs were replaced by a new way of thinking. Now for example the king as “Defender of the Faith” was the closest human being to God a role previously given to the Pope in Rome. Now England became Protestant and the nation's political and religious identity had to be redefined. Protestantism which had originated with Martin Luther's 95 Theses (1517), became the official national religion. All the Catholic tenets were questioned. It was the most radical revolution in beliefs ever to affect the nation.

After the Reformation the relationship between man and god and consequently the place of man in the world had to be re-examined. Neo-Platonic Philosophy from the great age of classical Greece became dominant in the Renaissance. Its ideal of the harmony of the universe and the perfectibility of mankind formulated before the birth of Christianity opened up the humanist ways of thinking.

Politically it was an unsettled time. Although Henry's daughter Elizabeth reigned for some forty-five years there were constant threats, plots and potential rebellions against her. Protestant were a constant presence: many people left the country for religious reasons in order to set up the first colony in Virginia and Pennsylvania the beginnings of another New World. However Elizabeth's reign did give the nations some sense of stability and a considerable sense of national and religious triumph when in 1588, the Spanish Armada the fleet of the Catholic King Philip of Spain was defeated. England had sovereignty over the seas and her seamen plundered the gold of the Spanish Empire to make their own Queen the richest and most powerful monarch on the world. With this growth in wealth and political importance of the nation London developed in size and importance as the nation's capital and from the foundation of the first public theatre in London the stage became the forum of debate spectacle and entertainment. It was the place where the writer took his work to an audience which might include the Queen herself and the lowliest of the subjects. Hand in hand with the growth in theatrical expression went the growth of Modern English as a national language.

During this period, the increasing of cloth industry stimulated the greed of the moneyed classes to seize more and more land out of the hands of the peasants. This is known as the Enclosure Movement. As a result of the movement, thousands upon thousands of peasants lost their land and became hired laborers for the merchants. It was a time when, according to Thomas More, “sheep devoured men.”¹⁰

The Renaissance was a European phenomenon. It had its origin in north Italy in the fourteenth century, and spread northward to other European countries-to France, to Germany, to the Low Countries, and lastly to England. It revived the study of Roman and Greek classics and marked the beginning of bourgeois revolution. During the period of English Renaissance England enjoyed stability and prosperity. The English Renaissance encouraged the Reformation of the Church. English King, Henry VIII, who started the Reformation, declared the break with Rome and became head of the English Church. Thus Catholicism was got rid of in England. Protestantism was established.¹¹

In the Renaissance Period, scholars and educators who called themselves Humanists began to emphasize the capacities of the human mind and the achievements of human culture, in contrast to the medieval emphasis on God and contempt for the things of this world. So humanism became the keynote of English Renaissance. English Renaissance is usually divided into three periods:

- 1) The first period called the beginning of the Renaissance started in 1485 and came to an end in 1558.
- 2) The second period known as the flowering time of the Renaissance was from 1558 to 1603.
- 3) The third period between 1603 and 1625 is the epilogue of the Renaissance.

In the second period, Queen Elizabeth ruled the country. For this reason it is also called Elizabethan Period. William Shakespeare, the greatest playwright of

¹⁰ <http://www.enotes.com/homework-help/what-characteristics-english-literature-during-284086>

¹¹Bergin, Speake, Jennifer and Thomas G. (2004).Encyclopedia of the Renaissance and the Reformation. Infobase Publishing. p. 490.

England, lived in the Elizabethan Period. So in the history of English literature, this period is often referred to as the Age of William Shakespeare.

English literature in the Renaissance Period is usually regarded as the highlight in this history of English literature. In the second period of English Renaissance, that is, in Elizabethan Period, English literature developed with a great speed and made a magnificent achievement. The greatest and most distinctive achievement of Elizabethan literature is the drama. Thus appeared a group of excellent dramatists. They are John Lyly, Thomas Kyd, George Peele, Robert Greene, Christopher Marlowe, Ben Jonson and William Shakespeare. Next to the drama is the Lyrical Poetry. Elizabethan Poetry is remarkable for its variety, its freshness, its youthfulness and its romantic feeling. A group of great poets appeared, and a large number of noble poetry was produced. In that period, writing poetry became a fashion. Queen Elizabeth herself was a poet. She suggested subjects and rewarded poets. Her ministers and courtiers obeyed her example and tried to rival each other in shaping beautiful verses. The gentry, as a matter of fact, also followed the example; and after the gentry, all educated people. The universities made themselves particularly busy with poetry. England then became " a nest of singing birds". The famous poets of that period were Thomas Wyatt, Henry Howard, Philip Sidney and Edmund Spenser.

Since English Renaissance Period was an age of poetry and drama, and was not an age of prose, there were not so many prose writers. In the beginning period, the great humanist, Thomas More, wrote his famous prose work "Utopia", which may be thought as the first literary masterpiece of the English Renaissance. In Elizabethan Period, Francis Bacon wrote more than fifty excellent essays, which make him one of the best essayists in English literature.¹²

¹²Burgess, Antony. English literature. A Survey for Students. Harlow: London. 1966. P. 278

1.2 The representatives of English poetry of the Renaissance period

There were many authors, playwrights, and poets of the English Renaissance. They have their own way in the English and world literature, these great poets, playwrights and authors could established the foundation of some genres of English poetry during the Renaissance period.. The authors such as Chapman George (1559-1634) poet, dramatist translated classics like Homer's Iliad and Odyssey, Miles Coverdale (1488-1569) translator, Bible William Tyndale(1492-1536) translator, tract writer-New Testament Sir Francis Bacon(1561-1626) philosopher, essayist- New Atlantis; "The advancement of learning" essays, John Lyly (1554-1606) novelist, dramatist : "Euphues the anatomy of wit" "Euphues of his England", Sir Thomas More (1478-1535) prose-writer "Utopia", Sir Philip Sidney (1554-86) poet, novelist Astrophel and Stella: Arcadia and others. Along with writers there also were such great playwrights such as Francis Beaumont (1584-1616) dramatist with John Fletcher " The Knight of the Burning Pestle", Thomas Dekker (1570-1641) dramatist "The Shoemaker holiday", John Fletcher (1579-1625)dramatist with Francis Beaumont, "the maid's tragedy", with Shakespeare " The two noble kinsmen", John Ford (1586-1640) dramatist " the broken heart", Thomas Heywood (died 1641) dramatist "A woman killed with kindness", Jonson Ben (1573-1637) poet, dramatist "a song to Celia", Thomas Kyd (1558-1594) dramatist "the Spanish tragedy", Christopher Marlowe (1564-1593) dramatist, novelist "Doctor Faustus" "The Jew of Malta" , William Shakespeare (1564-1616) dramatist, novelist "King Lear" "Hamlet" "Macbeth". During the Renaissance period poetry was dominant and there were a lot of great poets such Samuel Daniel (1562-1619) poet "Defence of Ryme", William Shakespeare (1564-1616) poet "Sonnets", Wyatt Sir Thomas (1503-1542) poet "Certalne Psalnes"¹³

One of the famous representatives of the English poetry of the Renaissance period was John Fletcher. Fletcher was born in December 1579 in Rye, Sussex, and died of the plague in August . His father Richard Fletcher was an ambitious

¹³ https://web.cn.edu/kwheeler/renaissance_authors.html

and successful cleric who was in turn Dean of Peterborough, Bishop of Bristol, Bishop of Worcester, and Bishop of London as well as chaplain to Queen Elizabeth. As dean of Peterborough, Richard Fletcher, at the execution of Mary, Queen of Scots, at Fotheringay "knelt down on the scaffold steps and started to pray out loud and at length, in a prolonged and rhetorical style as though determined to force his way into the pages of history". He cried out at her death, "So perish all the Queen's enemies!"¹⁴

Richard Fletcher died shortly after falling out of favour with the queen, over a marriage the queen had advised against. He appears to have been partly rehabilitated before his death in 1596; however, he died substantially in debt. The upbringing of John Fletcher and his seven siblings was entrusted to his paternal uncle Giles Fletcher, a poet and minor official. His uncle's connections ceased to be a benefit, and may even have become a liability, after the rebellion of the Earl of Essex, who had been his patron.

Fletcher appears to have entered Corpus Christi College, Cambridge University in 1591, at the age of eleven. It is not certain that he took a degree, but evidence suggests that he was preparing for a career in the church. Little is known about his time at college, but he evidently followed the same path previously trodden by the University wits before him, from Cambridge to the burgeoning commercial theatre of London.¹⁵

In 1606, he began to appear as an author for the Children of the Queen's Revels, then performing at the Blackfriars Theatre. Commendatory verses by Richard Brome in the Beaumont and Fletcher 1647 folio place Fletcher in the company of Ben Jonson; a comment of Jonson's to Drummond corroborates this claim, although it is not known when this friendship began. At the beginning of his career, his most important association was with Francis Beaumont. The two wrote

¹⁴ Fink 1 pearl, Daniel. *Court and Country Politics in the Plays of Beaumont and Fletcher*. Princeton: Princeton University Press, 1990. p 228

¹⁵This article incorporates text from a publication now in the public domain: Cousin, John William, "Beaumont, Francis". *A Short Biographical Dictionary of English Literature*. London: 1910. p 365

together for close to a decade, first for the children and then for the King's Men. According to a legend transmitted or invented by John Aubrey, they also lived together (in Bankside), sharing clothes and having "one wench in the house between them." This domestic arrangement, if it existed, was ended by Beaumont's marriage in 1613, and their dramatic partnership ended after Beaumont fell ill, probably of a stroke, the same year.

By this time, Fletcher had moved into a closer association with the King's Men. He collaborated with Shakespeare on *Henry VIII*, *The Two Noble Kinsmen*, and the lost *Cardenas*, which is probably the basis for Lewis Theobald's play *Double Falsehood*. A play he wrote singly around this time, *The Woman's Prize or the Tamer Tamed*, is a sequel to *The Taming of the Shrew*. In 1616, after Shakespeare's death, Fletcher appears to have entered into an exclusive arrangement with the King's Men similar to Shakespeare's. Fletcher wrote only for that company between the death of Shakespeare and his own death nine years later. He never lost his habit of collaboration, working with Nathan Field and later with Philip Massinger, who succeeded him as house playwright for the King's Men. His popularity continued unabated throughout his life; during the winter of 1621, three of his plays were performed at court. He died in 1625, apparently of the plague. He seems to have been buried in what is now Southward Cathedral, although the precise location is not known; there is a reference by Aston Cockayne to a single grave for Fletcher and Massinger. What is more certain is that two simple adjacent stones in the floor of The Choir of Southward Cathedral, one marked 'Edmond Shakespeare 1607' the other 'John Fletcher 1625' refer to Shakespeare's younger brother and the playwright.¹⁶

His mastery is most notable in two dramatic types, tragicomedy and comedy of manners, both of which exerted a pervasive influence on dramatists in the reign of Charles I and during the Restoration.

¹⁶Sprague, A. C. *Beaumont and Fletcher on the Restoration Stage*. London: Benjamin Bloom, 1926. p 227

Fletcher's early career was marked by one significant failure, of *The Faithful Shepherdess*, his adaptation of Giovanni Battista Guarani's *Il Pastor Fido*, which was performed by the Blackfriars Children in 1608. In the preface to the printed edition of his play, Fletcher explained the failure as due to his audience's faulty expectations. They expected a pastoral tragicomedy to feature dances, comedy, and murder, with the shepherds presented in conventional stereotypes as Fletcher put it, wearing "gray cloaks, with curtailed dogs in strings." Fletcher's preface in defense of his play is best known for its pithy definition of tragicomedy: "A tragicomedy is not so called in respect of mirth and killing, but in respect it wants deaths, which is enough to make it no tragedy; yet brings some near it, which is enough to make it no comedy." A comedy, he went on to say, must be "a representation of familiar people," and the preface is critical of drama that features characters whose action violates nature.

In that case, Fletcher appears to have been developing a new style faster than audiences could comprehend. By 1609, however, he had found his stride. With Beaumont, he wrote *Philaster*, which became a hit for the King's Men and began a profitable connection between Fletcher and that company. *Philaster* appears also to have initiated a vogue for tragicomedy; Fletcher's influence has been credited with inspiring some features of Shakespeare's late romances, and his influence on the tragicomic work of other playwrights is even more marked. By the middle of the 1610s, Fletcher's plays had achieved popularity that rivaled Shakespeare's and cemented the preeminence of the King's Men in Jacobean London. After Beaumont's retirement and early death in 1616, Fletcher continued working, both singly and in collaboration, until his death in 1625. By that time, he had produced, or had been credited with, close to fifty plays. This body of work remained a major part of the King's Men's repertory until the closing of the theatres in 1642.

During the Commonwealth, many of the playwright's best-known scenes were kept alive as dolls, the brief performances devised to satisfy the taste for plays while the theatres were suppressed. At the re-opening of the theatres in 1660, the plays in the Fletcher canon, in original form or revised, were by far the most

common fare on the English stage. The most frequently revived plays suggest the developing taste for comedies of manners. Among the tragedies, *The Maid's Tragedy* and, especially, *Rollo Duke of Normandy* held the stage. Four tragicomedies were popular, perhaps in part for their similarity to and foreshadowing of heroic drama. Four comedies: *Rule a Wife And Have a Wife*, *The Chances*, *Beggars' Bush*, and especially *The Scornful Lady*, were also popular.

Yet the popularity of these plays relative to those of Shakespeare and to new productions steadily eroded. By around 1710, Shakespeare's plays were more frequently performed, and the rest of the century saw a steady erosion in performance of Fletcher's plays. By 1784, Thomas Davies asserted that only *Rule a Wife* and *The Chances* were still current on stage. A generation later, Alexander Dyce mentioned only *The Chances*.

Since then Fletcher has increasingly become a subject only for occasional revivals and for specialists. Fletcher and his collaborators have been the subject of important bibliographic and critical studies, but the plays have been revived only infrequently.

Fletcher's canon presents unusual difficulties of attribution. He collaborated regularly and widely, most often with Beaumont and Massinger but also with Nathan Field, Shakespeare and others. Some of his early collaborations with Beaumont were later revised by Massinger, adding another layer of complexity to unravel. Fortunately for scholars and students of English literature, Fletcher also used highly distinctive mannerisms in his creative efforts that effectively identify his presence. He frequently uses *ye* instead of *you*, at rates sometimes approaching 50%. He frequently employs *'em* for *them*, along with a set of other particular preferences in contractions. He adds a sixth stressed syllable to a standard pentameter verse line most often *sir* but also *too* or *still* or *next*. Various other specific habits and preferences reveal his hand. The detection of this pattern, this personal Fletcherian textual profile, has allowed researchers to penetrate the

confusions of the Fletcher canon with good success and has in turn encouraged the use of similar techniques more broadly in the study of literature.

Careful bibliography has established the authors of each play with some degree of certainty. Determination of the exact shares of each writer in particular plays is ongoing, based on patterns of textual and linguistic preferences, stylistic grounds, and idiosyncrasies of spelling.

The list that follows gives a consensus verdict (at least a tentative one) on the authorship of the plays in Fletcher's canon, with likeliest dates of authorship, dates of first publication, and dates of licensing by the Master of the Revels, where available.¹⁷

One more famous representative was William Shakespeare. He was a great playwright, poet and dramatist. And Shakespeare also established drama school and theatre of London. For someone who lived almost 400 years ago, a surprising amount is known about Shakespeare's life. Indeed we know more about his life than about almost any other writer of his age. Nonetheless, for the life of the greatest writer in the English language, there are still significant gaps, and therefore much supposition surrounds the facts we have. He composed his plays during the reign of Queen Elizabeth I, who ruled England from 1558 to 1603, and during the early part of the reign of her cousin James VI of Scotland, who took England's throne as James I after Elizabeth's death in 1603. During this period England saw an outpouring of poetry and drama, led by Shakespeare, Edmund Spenser, and Christopher Marlowe, that remains unsurpassed in English literary history.¹⁸

Although the exact date of Shakespeare's birth is unknown, his baptism on April 26, 1564, was recorded in the parish register of Holy Trinity Church in Stratford-upon-Avon, Warwickshire, a prosperous town in the English Midlands. Based on this record and on the fact that children in Shakespeare's time were

¹⁷This article incorporates text from a publication now in the public domain: Cousin, John William. "Beaumont, Francis". *A Short Biographical Dictionary of English Literature*. London, 1910. 367p

¹⁸.Burgess, Antony. *English literature. A Survey for Students*. Harlow: London. 1966.278 p.

usually baptized two or three days after birth, April 23 has traditionally been accepted as his date of birth. The third of eight children, William Shakespeare was the eldest son of John Shakespeare, a locally prominent glovemaking and wool merchant, and Mary Arden, the daughter of a well-to-do landowner in the nearby village of Wilmot. The young Shakespeare probably attended the Stratford grammar school, the King's New School, which educated the sons of Stratford citizens. The school's rigorous curriculum was based largely on the study of Latin and the major classical writers. Shakespeare's writings show that he was well acquainted with the Latin poet Ovid as well as other Latin works, including comedies by Terence and Plautus, two much-admired Roman playwrights.¹⁹

As his family's eldest son, Shakespeare ordinarily would have been apprenticed to his father's shop after he completed grammar school, so that he could learn and eventually take over the business. We do not have any evidence that he did so, however. According to one late 17th century account, he was apprenticed instead to a butcher because of declines in his father's financial situation, but this claim is no more convincing than a number of other claims. A potentially reliable source, William Beeston, the son of an actor and theater manager who would certainly have known Shakespeare, claimed that Shakespeare had been "a schoolmaster in the country." Recently, some scholars have been intrigued by a letter from 1581 from a prominent landowner, Alexander Haughton, recommending a William Shakeshafte to Sir Thomas Haslet. Some believe that Shakeshafte is Shakespeare, working perhaps as a schoolmaster for the Haughton, a Catholic family in Lancashire. However, no absolutely reliable historical records remain to provide information about Shakespeare's life between his baptism and his marriage.

On November 27, 1582, a license was issued to permit Shakespeare's marriage, at the age of 18, to Anne Hathaway, aged 26 and the daughter of a Warwickshire farmer. The next day a bond was signed to protect the bishop who issued the license from any legal responsibility for approving the

¹⁹Granville - Barker, H Preface to Shakespeare. Sidgwick & Jackson. 1987. 250 p.

marriage, as William was still a minor and Anne was pregnant. The couple's daughter, Susanna, was born on May 26, 1583, and twins Hamnet and Judith who were named for their grandparents, neighbors Hamnet and Judith Sadler followed on February 2, 1585. Shakespeare seems to have arrived in London about 1588, and by 1592 he had attained sufficient success as an actor and a playwright to attract the venom of an anxious rival. In his *Goats and Sheep*, English dramatist Robert Greene sneers at "an upstart crow, beautified with our feathers, that with his 'Tiger's heart wrapped in a player's hide' supposes he is as well able to bombast out a blank verse as the best of you; and, being an absolute Johannes factotum, is in his own conceit the only Shakescene in a country." The pun on Shakespeare's name and the parody in the quotation of a line from *Henry VI* leave no doubt of Greene's target. Shortly after this remark, Shakespeare's first publications appeared. His poetry rather than his plays reached print first: *Venus and Adonis* in 1593 and *The Rape of Lucrece* in 1594. These two fashionably erotic narrative poems were probably written to earn money as the theaters were closed from the summer of 1592 to the spring of 1594 because of plague, and Shakespeare's normal source of income was thus denied him. Even so, the two poems, along with the *Sonnets*, established Shakespeare's reputation as a gifted and popular poet. Shakespeare dedicated the two poems to Henry Wriothesley, 3rd earl of Southampton. Scholars disagree on whether the dedications are evidence of a close relationship between Shakespeare and Southampton. Literary dedications were designed to gain financial support from wealthy men interested in fostering the arts, and it is probable that Southampton rewarded Shakespeare for his two poems. Both poems became best-sellers: *The Rape of Lucrece* appearing in eight editions by 1632, *Venus and Adonis* in a remarkable 16 editions by 1636 and both were widely quoted and often imitated.

The *Sonnets* were not published until 1609, but as early as 1598, a contemporary, Francis Meres, praised Shakespeare as a "mellifluous and honey-tongued" poet equal to the Roman Ovid, praising in particular his "sugared sonnets" that were circulating "among his private friends." The 154 sonnets

describe the devotion of a character, often identified as the poet himself, to a young man whose beauty and virtue he praises and to a mysterious and faithless dark lady with whom the poet is infatuated. These sonnets are prized for their exploration of love in all its aspects. Sonnet 18, which begins "Shall I compare thee to a summer's day," ranks among the most famous love poems of all time.²⁰

Shakespeare's philosophy of life can only be deduced from the ideas and attitudes that appear frequently in his writings, and he remained always a dramatist, not a writer of philosophical or ethical tracts. Nonetheless, the tolerance of human weakness evident in the plays tends to indicate that Shakespeare was a broad-minded person with generous and balanced views. Although he never lectured his audience, sound morality is implicit in his themes and in the way he handled his material. He attached less importance to noble birth than to an individual's noble relations with other people.

Despite the bawdiness of Shakespeare's language, which is characteristic of his period, he did not condone sexual license. He accepted people as they are, without condemning them, but he did not allow wickedness to triumph. The comments of Shakespeare's contemporaries suggest that he himself possessed both integrity and gentle manners.

It should be remembered that even though Shakespeare was a poet "for all time," as his friend Ben Jonson said, he nevertheless was necessarily a product of his own era and shared many beliefs of the time. These beliefs are different from our own, and some of them may now seem strange and even unenlightened. Although Shakespeare anticipated many modern ideas and values, in other ways he does not rise above the ideas and values of his own time. As the history plays indicate, he accepted the idea of monarchy and had little interest in, or even concept of, participatory democracy. Although many of his women characters are assertive and independent, the plays still have them subordinate their energy to the logic of

²⁰ Wilson, J. Dover. *Life in Shakespeare's England*. Penguin. 1944. p 207 .

the male-dominated household. It is also likely that Shakespeare believed in ghosts and witches, as did many people of his time, including King James I.²¹

Shakespeare brilliantly exploited the resources of the theaters he worked in. The Globe Theatre held an audience of 2,000 to 3,000 people. Like other outdoor theaters, it had a covered, raised stage thrusting out into the audience. The audience stood around the three sides of the stage in an unroofed area called the pit. Covered galleries, where people paid more money to sit, rose beyond the pit. Performances took place only during daylight hours, and there was little use of lighting. Few props were used, and little scenery. Costumes, however, were elaborate. Language created the scene, as in this passage from *The Merchant of Venice*:

«How sweet the moonlight sleeps upon this bank!

Here we will sit, and let the sounds of music

Creep in our ears: stillness and the night

Become the touches of sweet harmony.

Sit, Jessica. Look how the floor of heaven

Is thick inlaid with patens of bright gold»²².

In Shakespeare's time English was a more flexible language than it is today. Grammar and spelling were not yet completely formalized, although scholars were beginning to urge rules to regulate them. English had begun to emerge as a significant literary language, having recently replaced Latin as the language of serious intellectual and artistic activity in England. Freed of many of the conventions and rules of modern English, Shakespeare could shape vocabulary and syntax to the demands of style. For example, he could interchange the various parts of speech, using nouns as adjectives or verbs, adjectives as adverbs, and pronouns as nouns. Such freedom gave his language an extraordinary plasticity, which enabled him to create the large number of unique and memorable characters he has left us. Shakespeare made each character singular by a distinctive and characteristic set of speech habits.

²¹ Danby J.F. *Shakespeare's Doctrine of Nature*. Faber & Faber. 1949. P 138

²² *The Merchant of Venice*: (Act V, scene 1)

Just as important to Shakespeare's success as the suppleness of the English language was the rapid expansion of the language. New words were being coined and borrowed at an unprecedented rate in Shakespeare's time. Shakespeare himself had an unusually large vocabulary: about 23,000 different words appear in his plays and poetry, many of these words first appearing in print through his usage. During the Renaissance many new words enriched the English language, borrowed from Latin and from other European languages, and Shakespeare made full use of the new resources available to English. He also took advantage of the possibilities of his native tongue, especially the crispness and energy of the sounds of English that derives in large measure from the language's rich store of monosyllabic words.²³

The main influences on Shakespeare's style were the Bible, the Book of Common Prayer, the homilies that were prescribed for reading in church, the rhetorical treatises that were studied in grammar school, and the proverbial lore of common speech. The result was that Shakespeare could draw on a stock of images and ideas that were familiar to most members of his audience. His knowledge of figures of speech and other devices enabled him to phrase his original thoughts concisely and forcefully. Clarity of expression and the use of ordinary diction partly account for the fact that many of Shakespeare's phrases have become proverbial in everyday speech, even among people who have never read the plays. It is also significant that the passages most often quoted are usually from plays written around 1600 and after, when his language became more subtle and complex. The phrases "my mind's eye," "the primrose path," and "sweets to the sweet" derive from *Hamlet*. *Macbeth* is the source of "the milk of human kindness" and "at one fell swoop." From *Julius Caesar* come the expressions "it was Greek to me," "ambition should be made of sterner stuff," and "the most unkindest cut of all."

Shakespeare wrote many of his plays in blank verse unrhymed poetry in iambic pentameter, a verse form in which unaccented and accented

²³ Knights L.C. *Some Shakespearian Themes*. Chatto & Windus. 1979. P 354

syllables alternate in lines of ten syllables. In Shakespeare's hand the verse form never becomes mechanical but is always subject to shifts of emphasis to clarify the meaning of a line and avoid the monotony of unbroken metrical regularity. Yet the five-beat pentameter line provides the norm against which the modifications are heard. Shakespeare sometimes used rhymed verse, particularly in his early plays. Rhymed couplets occur frequently at the end of a scene, punctuating the dramatic rhythm and perhaps serving as a cue to the offstage actors to enter for the next scene.

As Shakespeare's dramatic skill developed, he began to make greater use of prose, which became as subtle a medium in his hands as verse. Although prose lacks the regular rhythms of verse, it is not without its own rhythmic aspect, and Shakespeare came to use the possibilities of prose to achieve effects of characterization as subtle as those he accomplished in verse. In the early plays, prose is almost always reserved for characters from the lower classes. In *A Midsummer Night's Dream*, for example, the weaver Bottom speaks in prose to the fairy queen Titania, but she always responds in the verse appropriate to her position. Shakespeare, however, soon abandoned this rigid assignment of prose or verse on the basis of social rank. Although *The Merry Wives of Windsor* is the only play written almost entirely in prose, many plays use prose for important effects. Examples include Ophelia's mad scenes in *Hamlet*, Lady Macbeth's sleepwalking scene in *Macbeth*, and Falstaff's wonderful comedy in *Henry IV, Parts 1 and 2*.

A popular summer tradition in New York City is "Shakespeare in the Park," a series of productions of plays by William Shakespeare. The show takes place in the evenings at an open air theater in Central Park. The Shakespeare in the Park performances were launched by American theater producer Joseph Papp in the 1950s. Shakespeare achieved his reputation as perhaps the greatest of all dramatists after his death. Although his contemporary Ben Jonson declared him "not of an age, but for all time," early 17th-century taste found the plays of Jonson himself, or Thomas Middleton or Beaumont and Fletcher, equally worthy of praise. Shakespeare's reputation began to eclipse that of his contemporaries some 150

years after his death. He was always popular but until the mid-18th century his reputation was not, as it would become, unrivaled. Although his works were regularly staged in the late 17th and early 18th centuries, theater companies hardly treated his plays with reverence. When they performed the plays, they most often used versions rewritten for the fashions of the age, as their adaptors maintained of their coarseness and absurdities. These alterations could be significant. In the version of *King Lear* that dominated the stage from 1681 until 1823, Lear and his daughter Cornelia are left alive at the end, transforming a tragedy into a tragicomedy. While these adaptations seem odd to us today, it was this practice of adapting Shakespeare that kept his plays in the repertory while those of Jonson, Middleton, and others remained on the shelf.

Shakespeare began to assume the role of England's national poet during the first half of the 18th century. This process reached its culmination with the installation of a memorial statue in Westminster Abbey in 1741 and the celebration of a festival in 1764 to commemorate the bicentenary of his birth. During the 19th century the romantic movement did much to shape both Shakespeare's international reputation and the view of his achievement that has persisted ever since. Particularly important were the lectures on Shakespeare by English romantic poet Samuel Taylor Coleridge and the writings of German romantic poet and dramatist Johann Wolfgang von Goethe. Romantic authors claimed Shakespeare as a great precursor of their own literary values. They celebrated his work as an embodiment of universal human truths and an unequalled articulation of the human condition in all its nobility and variety.

The views of the romantic movement have in many ways been cemented during the 20th century. Institutions such as the Folgers Shakespeare Library, established in the United States in 1932, and the Royal Shakespeare Company, founded in Britain in 1961, have ensured that Shakespeare's work remains a central icon of Western culture. Festival productions of the plays began in 1870 at the Shakespeare Memorial Theatre in Stratford-on-Avon. The present theater, built in 1932 after the original was burned, is the Stratford home of the Royal

Shakespeare Company. It may itself be rebuilt as part of a redevelopment plan scheduled for completion in 2008. The annual Shakespeare Festival of Stratford, Ontario, presented its first Shakespeare plays in 1953. New York City has held an outdoor Shakespeare in Central Park festival since 1957. A reconstruction of Shakespeare's Globe was erected on London's South Bank and opened in 1997. By the early 2000s, numerous British, Canadian, and American towns and cities held annual Shakespeare festivals.

Chapter II. Literal and genre peculiarities of English poetry

2.1 Characteristics of different genres of English poetry during Renaissance period

According to characteristics of different genres of English poetry, some scholars studied and analyzed. For example, Lewis was a voracious reader who still provides the best comprehensive study of the development of English Renaissance poetry in the 16th century and he does this in alternating chapters that parallel philosophical and stylistic changes in verse and prose. He also successfully grounds the period's poetic forms in the work of the late Middle Ages, providing an excellent context for assessing their native antecedents. Nevertheless, his division of the century between an earlier "Drab" and a later "Golden" style, as Winters 1967 has shown, is too pejorative and simplistic to account for the patent merits of the so-called plain style in the work of poets such as George Gascoigne. In line with Lewis's estimation, however, Waller 1993 is an especially impressive treatment of the literary genius of Spenser and Sidney. Bush's command of the field is equally impressive. He recognizes, from the start, the need not to insist too firmly on a difference between "cavalier" and "metaphysical" poets, since these conceptual modes and their resulting styles shared a more fluid interrelation in 17th-century verse. And he does not neglect the towering figure of Milton or the age's heroic verse. Of the many more recent guides, Waller 1993 and Cheney 2011 provide excellent introductions to the earlier Renaissance, while Parfitt 1995, with a few questionable evaluations, renders a similarly comprehensive account of later developments.

Bush provides an expert analysis of how Renaissance poetry was shaped by the concerns of its age, as he situates poetic form within the literary, social, political, and religious tendencies of Stuart culture. The period's major poets are each considered in a separate chapter.²⁴

²⁴• Bush, Douglas. *English Literature in the Earlier Seventeenth Century, 1600–1660*. Oxford History of English Literature. Oxford University Press, 1945. 321 p.

Cheney divides his study among Henrician, Edwardian, and Marian poetry from 1500 to 1588 and Elizabethan poetry from 1588 to 1603. Focusing on the pleasures and uses of poetry, he organizes his book around a series of historical changes that can be seen in the key categories of voice, perception, world, form, and career. A helpful bibliography is appended.²⁵

This is an excellent starting point for students who want to secure a firmer knowledge of 16th-century English verse in its various permutations. Lewis is nevertheless at his best when considering the “Golden” period realized by the masterpieces of Sidney and Spenser²⁶

Waller’s informative account of the period extends from Dunbar and Wyatt to Shakespeare and Donne, and it is organized into chapters devoted to contemporary engagements with the period. Chapter 8, “Gendering the Muse: Women’s Poetry, Gay Voices,” and Chapter 9, “Conclusion Reopening the Canon,” typify the author’s interest in producing a more inclusive evaluation. The volume features a chronology, general bibliographies, and notes on individual authors²⁷.

“The 16th Century Lyric in England” was originally written in 1939 and then revised for this book. In his assault on the English Renaissance canon, Winters responds to Lewis 1954 by dividing 16th-century lyric between the “plain” and “sugared” styles to suggest the superiority of such unappreciated authors as Barnaby Gouge, Nicholas Grimly, Jasper Heywood, Thomas Nash, and George Turnersville, who were capable of direct, forceful, and moving verse. The “sugared” style is too sweet for Winters’s taste.

English poetry of the 16th and 17th centuries is too often discussed as two entirely different fields. But one can locate both continuity and disruption in the transformations in poetic form and meaning in the first decade of the 17th century.

²⁵ •Cheney, Patrick. *Reading Sixteenth-Century Poetry*. Malden, MA: Wiley-Blackwell, 2011. P 296

²⁶ •Lewis, C. S. *English Literature in the Sixteenth Century, Excluding Drama*. Oxford History of English Literature. Oxford: Clarendon, 1954. P 166

²⁷ •Waller, Gary. *English Poetry of the Sixteenth Century*. Longman Literature in English. 2d ed. London: Longman, 1993. p 365

The accession of James I in 1603 affected the cultural milieu, but writing of the late Elizabethan period from the late 1590s to 1603 already shows traits that would retroactively be called “Jacobean,” tempering one’s sense of dynastic rupture. Indeed, criticism of both periods appears occasionally to be too strictly demarcated. The New Historicism brought English Renaissance poetry alive with a new awareness of its place in the circulation of power, status, and meaning in early modern culture. At present, a new line of inquiry sometimes called the “New Formalism” provides fresh insight by affirming the inseparability of meaning, context, and structure.

It is refreshing to discover single-authored books as well as collections of essays that survey the works of writers in the entire period rather than dividing it in half. This approach was championed by Tillyard 1947, allows for a sense of continuity that is artificially disrupted by fixating too much on the century break in the year 1600. Grierson 1958 led the way in this pursuit. Kermode 1971 and Cheney, et al. 2007 continue this approach. Kermode 1972, more specifically, emphasizes the evolution of pastoral, while Bister 1997 charts the effort of poets to achieve “lyric wonder” in Tudor and Stuart contexts. Even Tudor and Stuart monarchs, as Herman 2010 indicates, used poetry to enhance their stature. Low 1993 charts changes in attitudes toward love in the period, and Timothy 2007 detects a moral transformation in the nature of Renaissance lyric from Spenser to Rochester.

Bister illustrates how the fashion for metaphysical wit and strong lines was occasioned by the rise in the prestige of “wonder” as a power that poets saw themselves exercising over patrons and readers. Finding that satire and epigram held them back by stereotyping them as malcontents, poets discovered the political and social advantage in acquiring and deploying an “admirable” style rooted in classical literary theory.²⁸

Demonstrating how Caroline political culture shaped drama, poetry, and the masque, Sharpe’s chapters on “Thomas Carew and the Poetry of Love and Nature”

²⁸Bister, James. *Lyric Wonder: Rhetoric and Wit in Renaissance English Poetry*. Rhetoric and Society. Ithaca, NY: Cornell University Press, 1997. p261

and “Aurelian Townshend and the Poetry of Natural Innocence” show history’s impact on literature. He reads Carew sympathetically as a “cavalier poet,” who like Herrick, Lovelace, and Suckling, was unfairly trivialized by Bush 1945 . Attending Carew’s tension and debate, Sharpe gives a fuller picture. The chapter on Townshend again shows a courtier poet who addresses the ethical and political issues of his age but asserts his independence in a world where art and politics were one.²⁹

Metaphysical poetry is a type of poetry which emerged during the Renaissance period. The poems classified in this group do share common characteristics: they are all highly intellectualized, use rather strange imagery, use frequent paradox and contain extremely complicated thought.

Literary critic and poet Samuel Johnson first coined the term 'metaphysical poetry' in his book *Lives of the Most Eminent English Poets (1179-1781)*. In the book, Johnson wrote about a group of 17th-century British poets that included John Donne, George Herbert, Richard Crashaw, Andrew Marvell and Henry Vaughan. He noted how the poets shared many common characteristics, especially ones of wit and elaborate style.

The word 'meta' means 'after,' so the literal translation of 'metaphysical' is 'after the physical.' Basically, metaphysics deals with questions that can't be explained by science. It questions the nature of reality in a philosophical way.

Here are some common metaphysical questions:

- Does God exist?
- Is there a difference between the way things appear to us and the way they really are? Essentially, what is the difference between reality and perception?
- Is everything that happens already predetermined? If so, then is free choice non-existent?
- Is consciousness limited to the brain?

²⁹ Sharpe, Kevin. *Criticism and Compliment: The Politics of Literature in the England of Charles I*. Cambridge Studies in Early Modern British History. Cambridge, UK: CambridgeUniversityPress, 1990. p197

Metaphysics can cover a broad range of topics from religious to consciousness; however, all the questions about metaphysics ponder the nature of reality. And of course, there is no one correct answer to any of these questions. Metaphysics is about exploration and philosophy, not about science and math.

The group of metaphysical poets that we mentioned earlier is obviously not the only poets or philosophers or writers that deal with metaphysical questions. There are other more specific characteristics that prompted Johnson to place the 17th-century poets together. Perhaps the most common characteristic is that metaphysical poetry contained large doses of wit. In fact, although the poets were examining serious questions about the existence of God or whether a human could possibly perceive the world, the poets were sure to ponder those questions with humor.

Metaphysical poetry also sought to shock the reader and wake him or her up from his or her normal existence in order to question the unquestionable. The poetry often mixed ordinary speech with paradoxes and puns. The results were strange, comparing unlikely things, such as lovers to a compass or the soul to a drop of dew. These weird comparisons were called conceits.

All conversations about metaphysical poetry must start with John Donne. He is considered the founder of metaphysical poetry and master of the metaphysical conceit. Donne was not only a poet but a lawyer, priest and satirist. His poetry reflects this diversity, and his works are just as religious as they are funny. Donne explored the idea of religion his whole life, and despite being a priest, spent a lot of time examining the idea of true religion. We can trace these questions back to his upbringing. Donne was born and raised a Roman Catholic when it was metaphysical poetry also explored a few common themes. They all had a religious sentiment. In addition, many of the poems explored the theme of *carpe diem* (seize the day) and investigated the humanity of life.³⁰

³⁰Kamp, Robert .Reading the Visual 17th century poetry and visual culture. GRIN Verilog. 2010. p211

2.2 English pastorals and sonnets of that period

Pastoral poetry is a type of poetry that has to do with pastures. And in some pastures, there are sheep tended by shepherds. The pastoral poem elevates the life of the shepherd or shepherdess, versus the evils of the city. Poets as early as Theocritus, Hesiod, and Virgil wrote pastoral poems, as did writers like Shakespeare. It is interesting to note that most poets who wrote pastoral poems were not really from the country. Their point of view was more idealistic than realistic. The pastoral poem presents an idealistic, almost Utopian, view of rural life. In these poems, shepherds and shepherdesses are innocent, pure, and free from corruption of the city or even the court. Some common topics of these poems were death, love, the mockery of politics, and the ideal life of the country. Shepherds and shepherdesses would sing love songs to each other. Sometimes pastoral poetry is elegiac, mourning the deceased shepherd, for instance.

The first pastorals in English were the Eclogues of Alexander Barclay, which were heavily influenced by Mantua. A landmark in English pastoral poetry was Spenser's *The Shepherds Calendar*, first published in 1579. Spenser's work consists of twelve eclogues, one for each month of the year, and is written in dialect. It contains elegies, fables and a discussion of the role of poetry in contemporary England. Spenser and his friends appear under various pseudonyms (Spenser himself is "Colin Clout"). Spenser's example was imitated by such poets as Michael Drayton *Idea, The Shepherd's Garland* and William Browne *Britannia's Pastorals*. During this period of England's history, many authors explored "anti-pastoral" themes. Two examples of this is Sir Philip Sidney's "The Twenty-Third Psalm" and "The Nightingale" focus on the world in a very anti-pastoral view. In "The Twenty-Third Psalm," Nature is portrayed as something we need to be protected from, and in "The Nightingale," the woe of Philomela is compared to the speaker's own pain. Additionally, he wrote *Arcadia* which is filled with pastoral descriptions of the landscape. "The Nymph's Reply to the Shepherd" (1600) by Sir Walter Raleigh also comments on the anti-pastoral as the nymph responds realistically to the idealizing shepherd of *The Passionate Shepherd to His Love* by

embracing and explaining the true course of nature and its incompatibility with the love that the Shepherd yearns for with the nymph.

One famous example of pastoral poetry is Christopher Marlowe's poem, *The Passionate Shepherd to His Love*. We can see and analyze the first three stanzas:

Come live with me and be my Love,
And we will all the pleasures prove
That hills and valleys, dale and field,
And all the craggy mountains yield.

There will we sit upon the rocks
And see the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals.

There will I make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle.'

The shepherd woos his love and lets her know the virtues of the pastoral life, such as sitting by shallow rivers, and hearing birds sing. Then he tells her he will make her a bed of roses and give her flowers. The poem continues on for four more stanzas, and the shepherd certainly paints an ideal picture for this young woman.

A year later, Sir Walter Raleigh refuted the poem with *A Nymph's Reply to the Shepherd*. Here are the first four stanzas:

'If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

Time drives the flocks from field to fold,

When rivers rage and rocks grow cold,
And Philomel becomes dumb;
The rest complains of cares to come.

The flowers do fade, and wanton fields
To wayward winter reckoning yields;
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.'

In a humorous voice of a shepherdess, Sir Walter Raleigh ruefully refutes this ideal of the loving pastoral shepherd. Raleigh points out that life has hardships. People complain. Rivers rage. Flowers fade, and hearts grow bitter. Soon gifts like beds of roses wither and flowers rot. Here, Raleigh portrays a different viewpoint of pastoral life.

William Wordsworth's first attempt at a pastoral poem can be seen in "Michael," the concluding poem of *Lyrical Ballads*. A pastoral poem is defined as poem set in idealized, often artificial rural surroundings. "Michael" begins with Wordsworth taking us to the mystical place near Greenhead Hill, where Michael and his family live.

Wordsworth vividly describes the land on which Michael lives, making it seem like paradise. Michael lives in a solitary place in the valley among the high mountains. There is a small river and by the side of that small river there lie some uncut stones.

"Upon the Forest-side in Grasmere Vale
There dwelt a Shepherd, Michael was his name."

The story in the poem is very simple and it is connected with these pieces of stones. Michael is then described as a shepherd who has worked the land all his life. Michael faces many storms in the company of the flock of sheep. He can understand the meanings of the winds. He can easily understand when a storm is coming. Michael has a deep love for his fields, rocks, stones and nature.

Hence he had learned the meaning of all winds,
Of blasts of every tone, and often-times
When others heeded not

We feel that Michael is the creation of the poet's mind. Like, Wordsworth, Michael is the great lover of nature. The character of Michael is dear to Wordsworth because such a man is very close to Wordsworth's heart.

As the poem continues, Michael's wife, who is twenty years his junior, and Luke their son are introduced and thoroughly described. Michael and Isabel have lived on land he inherited for many years. Isabel as the perfect cares greatly for her family and works hard to care them. She has two spinning wheels.

Michael, his wife and his son are found to be busy in domestic affairs along with the sheepdogs. They work from sunrise to till sunset. The son remains busy repairing the plough of the sickle.

Two wheels she had
Of antique form; this large, for spinning wool;
That small, for flax and if one wheel had rest
It was because the other was at work.

The poem is really a poem about humble life. We observe that Wordsworth is dealing with rural man with rural occupation. Wordsworth describes the cottage and the household with picturesque language. The cottage is on a high ground and during the evening the housewife lights the lamp. The house is named "The Evening Star."

Down from the cycling by the chimney's edge,
Which in our ancient uncouth country style
Of day grew dim, the House-wife hung a lamp;

An aged utensil, which had performed
Service beyond all others of its kind.

As the poem continues we watch Luke grow up. At the age of five he is given a shepherd's staff from his father. Love or passion is the part and parcel of rural life. The poem deals with the domestic love. The deep love of Michael for Isabel is emphasized throughout the whole poem. But what is extraordinary important is the old man's love for the son. His son is the entire of all his hopes. Michael is linked with the boy as body linked with the soul.

This son of his old age was yet more dear
Than that a child, more than all other gifts
That earth can offer to declining man,
Brings hope with it, and forward-looking thoughts,

Michael is used to have Luke by wherever he is working in the field, at home or under the shad oak tree in front of the cottages. The father keep the son safe from the burning sun.

In the following lines Michael is forced to pay back a debt which he owes, and the only way he could do this is to either sell his land or have Luke work off the debt in the city. Before he goes his Father takes him to the brook with the many stones and asks him to lay the cornerstone for the Sheepfold. He wants him to come back one day and finish what he has started, and to leave a permanent mark on the land. He hopes that he will get back his property and built the sheepfold with collected stones. The son is ruined. Soon Michael dies and his wife follows him. After some time the cottage is pulled down and the unfinished sheepfold is no longer seen. The Evening Star vanished and there emerged only the oak tree.

yet the oak is left
That grew beside their Door; and the remains
Of the unfinished Sheep-fold may be seen
Beside the boisterous brook of Green-head Gill.

In the light of the above analysis we can say that the poem deals with the success and failure, hopes and despair of the rural people and for this he uses

pastoral setting. Wordsworth is very much simple, candid and spontaneous in his creation and everywhere there is the touch of nature.

Sonnet

The word sonnet is derived from the Italian word “sonetto”. It means a small or little song or lyric. In poetry, a sonnet has 14 fourteen lines and is written in iambic pentameter. Each line has 10 syllables. It has a specific rhyme scheme and a “Volta” or a specific turn.

The sonnet is one of the most recognizable and common forms to be used in poetry. Though it has some restrictions on rhyme and meter, it is a relatively open form which allows for a great range of expression in sonnets. The Italian poet GiacondaLenten created the form in the thirteenth century, and it remains popular to this day with many contemporary poets. Some of the greatest poets in the world have dedicated much time to creating sonnets, such as Dante Alighieri, John Milton, William Wordsworth, Edna St. Vincent Millay, Robert Frost, Cummings, and Federico Garcia Lorca. William Shakespeare wrote many sonnets, and even used the form in many of his plays

Generally, sonnets are divided into different groups based on the rhyme scheme they follow. The rhymes of a sonnet are arranged according to a certain rhyme scheme. The rhyme scheme in English is usually abab-cdcd-efef-gg and in Italian abba-abba-cde-cde. The sonnets can be categorized into six major types:

- Italian Sonnet
- Shakespearean Sonnet
- Spenserian Sonnet
- Miltonic Sonnet
- Terse Rima Sonnet
- Curtail Sonnet

The English sonnet is sometimes also known as Elizabethan because they came into popularity in the English language during the reign of Queen Elizabeth I, in the middle to late-1500s. William Shakespeare was not the first to write sonnets

in English, but he became perhaps the most famous sonneteer, and therefore the English form is also sometimes called Shakespearean.

Shakespeare likely did not write his sonnets with a conscious emphasis on literary devices, and early editors of the sonnets paid little attention to such devices, with the exception of metaphor and allusion. However, in the era of postmodern literary theory and close reading, much weight is given to the construction or deconstruction of the sonnets and Shakespeare's use of figures of speech such as alliteration, assonance, antithesis, enjambment, metonymy, synecdoche, oxymoron, personification, and internal rhyme. Much modern criticism¹ also places heavy emphasis on the sexual puns and double intenders in the sonnets. For more on this please see the commentary for Sonnet 75.

For examples of Shakespeare's use of antithesis and synecdoche, please see the commentary for Sonnet 12 and Sonnet 116.

For examples of Shakespeare's use of metonymy, please see the commentary for Sonnet 59.

For an example of Shakespeare's use of partial alliteration, please see the commentary for Sonnet 30. Notice the attention to alliteration and assonance in Sonnet 55.

The main different between Italian and English sonnets is the rhyme scheme, which, in Shakespearean sonnets is ABAB CDCD EFEF GG. There is also a different breaking of the stanzas English sonnets are comprised of three quatrains and a couplet. While the Volta sometimes occurs in the third quatrain, which is to say the ninth line and therefore in the same place as in Italian sonnets, Shakespeare usually saved his change of tone and conclusion just for the couplet.

This example, Shakespeare's "Sonnet 116", illustrates the form with some typical variances one may expect when reading an Elizabethan-age sonnet with modern eyes:

Let me not to the marriage of true minds (a)

Admit impediments, love is not love (b)*

Which alters when it alteration finds, (a)

Or bends with the remover to remove. (b)*

O no, it is an ever fixed mark (c)**

That looks on tempests and is never shaken; (d)***

It is the star to every wand 'ring bark, (c)**

Whose worth's unknown although his height be taken. (d)***

Love's not time's fool, though rosy lips and cheeks (e)

Within his bending sickle's compass come, (f)*

Love alters not with his brief hours and weeks, (e)

But bears it out even to the edge of doom: (f)*

If this be error and upon me proved, (g)*

I never writ, nor no man ever loved. (g)*

* PRONUNCIATION/RHYME: Note changes in pronunciation since composition.

** PRONUNCIATION/METER: "Fixed" pronounced as two-syllables, "fix-ed".

*** RHYME/METER: Feminine-rhyme-ending, eleven-syllable alternative.

The Prologue to *Romeo and Juliet* is also a sonnet, as is *Romeo and Juliet*'s first exchange in Act One, Scene Five, lines 104–117, beginning with "If I profane with my unworthiness hand" (104) and ending with "Then move not while my prayer's effect I take" (117).³¹

A Shakespearean sonnet is generally written in an iambic pentameter, there are 10 syllables in each line. The rhythm of the lines must be as below:

From fairest creatures we desire increase,

That thereby beauty's rose might never die.

But as the ripper should by time decrease,

His tender heir might bear his memory:

But thou, contracted to thine own bright eyes,

Feed'st thy light's flame with self-substantial fuel,

Making a famine where abundance lies,

Thyself thy foe, to thy sweet self too cruel.

Thou that art now the world's fresh ornament

³¹Folger's Edition of "*Romeo and Juliet*" 1996.

And only herald to the gaudy spring,
Within thin own bud burriest thy content
And, tender churl, mark's waste in niggarding.
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

The rhyme scheme of Shakespearian sonnet is abab-cdcd-efef-gg and this is difficult to follow. Hence only Shakespeare is known to have done it.

We can identify iambic meter rather simply as lines of poetry containing iambs. An iamb is such a foot having two syllables: the first unstressed, or 'weak,' and the second stressed. The Shakespearean sonnet, given its creator's flair for iambic pentameter, also makes use of this meter. We show that dactylic meter is marked by constant stress clash and that iambic meter is marked by constant stress lapse; these meters, then, are rhythmically marked, not rhythmically perfect like the anapest. And water'd heaven with their tears" is a line in iambic meter, as are "Within his bending sickle's compass come" "My mistress, when she walks, treads on the ground" "Golden lads and girls all must, As chimney-sweepers, come to dust. Meter refers to the pattern of syllables in a line of poetry. The most basic unit of measure in a poem is the syllable and the pattern of syllables in a line, from stressed to unstressed or vice versa. This is the meter. Syllables are paired two and three at a time, depending on the stresses in the sentence. Each line of a poem contains a certain number of feet of iambs, trochees, spondees, dactyls or anapests. A line of one foot is a monometer, 2 feet is a dimeter, and so trimeter (3), tetrameter (4), pentameter (5), hexameter (6), heptameter (7), and octameter (8). The number of syllables in a line varies therefore according to the meter. Iambic pentameter contains first unstressed syllable and second stressed one. Shakespeare has played around on iambic pentameter a lot to create different effects.

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes
A pair of starcrossed lovers take their life;
Whose misadventures piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.
(Romeo and Juliet by William Shakespeare, 1594)

This is a famous example of sonnet that opens William Shakespeare's tragedy Romeo and Juliet. We can see all the telltale signs of Shakespeare's style of sonnet, such as iambic pentameter, a rhyme scheme of ABAB CDCD EFEF GG, and a final conclusion asking the audience to pay close attention in the final couplet.

Sonnet XXII

My glass shall not persuade me I am old,
So long as youth and thou are of one date;
But when in thee time's furrows I behold,
Then look I death my days should expiate.
For all that beauty that doth cover thee
Is but the seemly raiment of my heart,
Which in thy breast doth live, as thin in me;
How can I then be elder than thou art?
O therefore, love, be of thyself so wary,
As I not for myself but for thee will;
Bearing thy heart, which I will keep so chary
As tender nurse her babe from faring ill.

Presume not on thy heart when mine is slain;

Thou gav'st me thine, not to give back again.

In Sonnet 22, the speaker contemplates the difference in age between himself and his beloved, and asserts that he obtains youth through his relationship with the young man. In the second quatrain the speaker explains that the reason for this is the love between the himself and the young man which is portrayed as a mutual exchange of hearts, with the implication that the two have become one flesh. The speaker urges the young man to take care of himself and promises to be faithful to the young man. In the couplet, the motivating factor for the poem becomes clear, with the speaker acknowledging that he is afraid that his heart may be broken by the young man. The structure of the sonnet is ABAB CDCD EFEF GG.

The Shakespearean sonnet is made of three quatrains (four-line stanzas) and one couplet (a two-line stanza). Traditionally, Shakespearean sonnets are in iambic pentameter. A line of iambic pentameter has five iambic 'feet' (a soft syllable followed by a stronger syllable).

XXVII

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

While Shakespeare hit all of the rhymes in the rhyme scheme perfectly, this sonnet isn't always in perfect iambic pentameter. However, this isn't sloppiness on Shakespeare's part; rather, this is a technique called metrical substitution. An excellent example of metrical substitution occurs in the third line of the third stanza:

As the death-bed, whereon it must expire

Hear how the first two 'feet' of the line ('as the' and 'death-bed') sound different than the last three ('whereon,' 'it must' and 'expire')? This is because the first two feet are trochaic (a strong syllable followed by a weak one) instead of iambic. By switching up the meter a bit, Shakespeare keeps the rhythm of the poem from becoming too repetitive. Also, because no one speaks in perfect iambic pentameter, using metrical substitution makes the poem's voice sound more human.

SONNET LXVI

Tired with all these, for restful death I cry,(a)

As to behold desert a beggar born,(b)

And needy nothing trimmed in jollity,(a)

And purest faith unhappily forsworn,(b)

And gilded honor shamefully misplaced,(c)

And maiden virtue rudely trumpeted,(d)

And right perfection wrongfully disgraced,(c)

And strength by limping sway disabled(d)

And art made tongue-tied by authority,(e)

And folly, doctor-like, controlling skill,(f)

And simple truth miscalled simplicity,(e)

And captive good attending captain ill(f)

Tired with all these, from these would I be gone,(g)

Save that, to die, I leave my love alone. (g)

In the 66 sonnet the poet described the restful life and death for nothing. He was so tired and wants to lose his wrongfully life. Also the author asks from god to save

his love when he died. The structure of the sonnet is ABAB CDCD EFEF GG. There are ten syllable in each line. The sonnet is in iambic pentameter.

SONNET LXXXVI

Was it the proud full sail of his great verse,
Bound for the prize of all too precious you,
That did my ripe thoughts in my brain inhearse,
Making their tomb the womb wherein they grew?
Was it his spirit, by spirits taught to write
Above a mortal pitch, that struck me dead?
No, neither he, nor his compeers by night
Giving him aid, my verse astonished.
He, nor that affable familiar ghost
Which nightly gulls him with intelligence,
As victors of my silence cannot boast;
I was not sick of any fear from thence:
 But when your countenance filled up his line,
 Then lacked I matter; that enfeebled mine.

This is the last of the group of sonnets dealing with the threat of a rival poet taking over the dominant position of affection that the writer claims to enjoy in the beloved's eyes. The rival poet here is given the credit of composing bombastic verse which conceivably could cow other poets into submission, rather like a fleet in full sail bearing down on a seemingly defenseless enemy. This sonnet however seems to bring us far closer to the identity of a possible rival than any of the preceding ones. Many commentators think that the affable familiar ghost and the compeers by night point directly at George Chapman, translator of the Iliad, a translation much admired by Keats who wrote a sonnet in praise of it.

SONNET VIII

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy:
Why lov'st thou that which thou receiv'st not gladly,

Or else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:
Whose speechless song being many, seeming one,
Sings this to thee: 'Thou single wilt prove none.'

The theme of the youth's failure to marry and to have children is continued. A lesson is drawn from his apparent sadness in listening to music. Music itself is concord and harmony, similar to that which reigns in the happy household of father, child and mother, as if they were separate strings in music which reverberate mutually. The young man is made sad by this harmony because he does not submit to it. In effect it admonishes him, telling him that, in dedicating himself to a single life he makes himself worthless, a nonentity, a nothingness. The structure of the sonnet is ABAB CDCD EFEF GG. There are ten syllables in each line. The sonnet is an iambic pentameter.

Conclusion

Literal and genre peculiarities of English poetry during the Renaissance period is prominent as it is considered one of the main periods in English literature. Because in this period new trends and genres appeared, which are being learned and analyzed by scientists nowadays. While searching information, comparing some authors' works and analyzing famous poets' works we found out main literal and genre peculiarities of English poetry during the Renaissance period. The developing of literature in this period is connected with great historical people, that is the heads of country and government. The periodization of the literature is also connected with history. English literature in the Renaissance Period is usually regarded as the highlight in this history of English literature. In the second period of English Renaissance, that is, in Elizabethan Period, English literature developed with a great speed and made a magnificent achievement. The greatest and most distinctive achievement of Elizabethan literature is sonnet. Thus appeared a group of excellent sonneteers. They are Sir Edmund Spenser, William Shakespeare, William Wordsworth, Robert Frost. Next to it is the Lyrical Poetry. We conclude that Elizabethan Poetry is remarkable for its variety, its freshness, its youthfulness and its romantic feeling. A group of great poets appeared, and a large number of noble poetry was produced. In that period, writing poetry became a fashion. Queen Elizabeth herself was a poet. She suggested subjects and rewarded poets. Her ministers and courtiers obeyed her example and tried to rival each other in shaping beautiful verses. The gentry, as a matter of fact, also followed the example; and after the gentry, all educated people. The universities made themselves particularly busy with poetry. England then became " a nest of singing birds". The famous poets of that period were Thomas Wyatt, Henry Howard, Philip Sidney and Edmund Spenser.

Analyzing information and some genres of English poetry we came conclusion that:

1. There were some special features which are foundation for present and future literature of the world.

2. Shakespeare wrote and created his sonnet in his own way, until this playwright and poet no one created the sonnets in this way like most of Shakespearean sonnets are ABAB CDCD EFEF GG. William Shakespeare was not the first to write sonnets in English, but he became perhaps the most famous sonneteer, and therefore the English form is also sometimes called Shakespearean. We can see all the telltale signs of Shakespeare's style of sonnet, such as iambic pentameter, a rhyme scheme of ABAB CDCD EFEF GG, and a final conclusion asking the audience to pay close attention in the final couplet. Maybe this rhyme is a bit difficult to understand and to catch the meaning of the work but it was the most famous style of sonnets in the reign of Elizabethan. The most popular sonnets are created in this period. And Shakespeare used most of his sonnets in his famous works such as "Romeo and Juliet" and "Hamlet". The main sonnets are about love and the words of lovers' heart.

3. One of the most famous genres of English poetry in this period was pastorals. We can say this genre appeared and developed at that time. The themes of pastorals were rural life. William Wordsworth and Sir Walter Raleigh described the piece and the life of ordinary people in reality.

In conclusion we can say like other periods the renaissance period and English poetry of this time flourished and could put foundation for developing other genres and periods.

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