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English 549

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he use of imagery, characterization, so-called patterning, and so-called effects in Shakespeare's sonnet

33¹

and is, in some ways, the work of sonnet 33 combine to produce the effect of singing on so-called work in addition to their overall sense.

The sonnet is organized into three stanzas followed by a couplet. The first stanza develops a metaphor of the man as person and of the woman as something that obscures that person. In the first stanza, the speaker recalls the woman's beauty and her rise. In the second stanza, he acknowledges that these rises will soon obscure the woman. In the third stanza, he remembers a woman that rose and is now hidden. In the concluding couplet, he affirms his love for this woman is constant though the appearance of the woman is not.

¹ F - If man's a glorio's morning haire
Flatter the mountain tops with orient's eye
/ i...ing with golden face the meadows green
1 !il&ing pale .treames with hea!en! " al!m"
3 non permit the ba.e.t %lo!&es to ri&e#
4 ith o!gl" ra% ' on his %ele.tiall fa%e#
3n& from the forslorne *orl& his \$i.age hi&e
Stealing !n(eene to *e.t *ith this &i.gra%e2
E!en .o m" S!nne one earl" morne &i& .hine#
4 ith all tri!mphant .plen&or on m" bro *#
6 !t o!t ala% '#he *as b!t one ho!re mine#
he region %lo!&e hath mas' (& him from me no* .
7 et him for this#m" lo!e no *hit &i.&aineth#
S!ns of the *orl& ma" .taine#* h8 hea!ens .!n .taineth.

From the 1909 edition of Shakespeare's Sonnets, 33.

Flo*ing# &"nami% rh"thm# regal# magi%al imager"# an& sprightl" *or&s %ombine& *ith smooth# ro!n& ones %ontrib!te to the ?o"f!l# sa\$oring moo& of the first , !atrain. @nl" the first line of the , !atrain %o!l& pla!sibl" be rea& as reg!lar iambi% meter# "et it %o!l& also be rea& as starting *ith a spon&ee follo*e& b" t*o anapests.) rea& a 105s"llable first line beginning *ith a spon&ee an& en&ing *ith a %aes!ra# as in the 1909 , !arto. his pro&!%es a tho!ghtf!l# &ra*ling effe%t# an& sets the first line &istin%tl" apart from the follo*ing three.)t is li'e a sigh. he tro%hai% in\$ersion in the first foot of the se%on&# thir&# an& fo!rth lines helps to !nif" those lines an& to establish a faster tempo# *hile the %aes!ra at the en& of the thir& line# the spon&ee in the se%on& foot of the fo!rth line# ;pale streams#= an& the mo!th"# rh"ming final t*o *or&s of the , !atrain# ;hea!enl" al%!m"#= slo* the flo* of the sonnet to a mean&er. ;Aea!enl" al%!m"#= e%hoes the smooth so!n& of ;glor"o!s morning= in line one.

his so!n& patterning is s!ggesti\$e of a stream r!nning &o*n a mo!ntain. he stream falls from steep slopes# pa!ses in high mea&o*s# an& slo*s in bottomlan& \$alle"s. he sta%%ato of ;flatter the mo!ntain tops= s!ggests a small *aterfall# an& ;pale streams#= a &am the sonnet(s rh"thm o\$erflo*s. he path an& pa%e of the stream) \$is!ali+e follo*s the s!n(s ra"s in a mo!ntain s!nrise? the s!n stri'es the mo!ntaintop in the first t*o lines# brightens the mea&o*s in line three# an& finall"# as the morning gro*s# gil&s streams in the bottomlan&s in the last line.

he %olors of this , !atrain are gol& an& green# b!t the streams are pale# not &ar'# *hi%h seems !n!s!al.

4 hile the first , !atrain is flo*ing# b" the first t*o *or&s of the se%on& , !atrain# ;anon permit#= *e ha\$e entere& a se , !en%e of three lines that feels in %omparison li'e *a&ing thro!gh m!%'. @nl" the last line# *ith a tro%hai% in\$ersion in the first foot# \$aries mar'e&l" from reg!lar iambi% meter. his tro%hai% in\$ersion# part of ;stealing !nseen#= is appropriate in that its rh"thm s!ggests a sli&ing or snea'ing rather than a reg!lar *al'ing mo\$ement. he short \$o*els# har&

en&ings# or negati\$e %onnotations of the * or&s ;basest# = ; !gl" ra% ' # = ; \$isage# = ; &isgra%e# = an& ;stealing= help the , !atrain to embo&" shamef!! &esertion.

) ten&e& to see the %lo!&s in the sonnet as an !gl" eBpression obs% !ring a bea!tif!! fa%e or as beha\$ior on the s!n(s part that the spea' er fo!n& !n' in&. 4 hate\$er the %lo!&s represent# the spea' er &oes not hol& them entirel" separate from the s!n! the s!n allo*s the %lo!&s to hi&e him from the * orl&# an& the spea' er fin&s that &isgra%ef!! . Prin%e Aal(s monolog!e in the mi&&le of a!t one of *King Henry IV, Part I*² * hi%h ma" ha\$e been %ompose& "ears before this sonnet# !ses similar imager". he %onteBt of Aal(s monolog!e emphasi+es that the %lo!&s ma" be a %onstellation of beha\$ior in!l!&ing not onl" fa%ial eBpressions b!t also being in pla%es# asso%iating * ith people# an& %ommitting %rimes that hi&e one(s \$irt!e. he %lo!&s %o!l& also represent a ri\$al * hom the spea' er belie\$es !n* orth". 4 hile the spea' er %omes &o* n har& on the s!n for allo*ing his bea!t" to be mas' e&# it is possible to see the spea' er(s o* n a!tions as

² 7et herein * ill) imitate the s!n#
 4 ho &oth permit the base %ontagio!s %lo!&s
 o smother !p his bea!t" from the * orl&#
 hat * hen he please again to be himself#
 6eing * ante&# he ma" be more * on&ere& at
 6" brea'ing thro!gh the fo!! an& !gl" mists
 @f \$apors that &i& seem to strangle him.
)f all the "ear * ere pla"ing holi&a"s#
 o sport * o!l& be as te&io!s as to * or'0
 6!t * hen the" sel&om %ome# the" * ishe&5for %ome#
 3n& nothing pleaseth b!t rare a%%i&ents.
 So# * hen this loose beha\$ior) thro* off#
 3n& pa" the &ebt) ne\$er promisC&#
 6" ho* m!%h better than m" * or&) am#
 6" so m!%h shall) falsif" men(s hopes0
 3n& li'e bright metal on a s!llen gro!n&#
 D" reformation# glitt(ring o(er m" fa!It#
 Shall sho* more goo&l" an& attra!t more e"es
 han that * hi%h hath no foil to set it off.
)(ll so offen& to ma'e offense a s' ill#
 Ee&eeming time * hen men thin' least) * ill. :1.2.1905210>

Entere& in the Stationers(Eegister in 159F : D%Ea%hern BBiB>.

*hit= ma" ha\$e a terse# eB%lamator""# b!sinessli 'e tone0 in meaning# feel# an& so!n& it stan&s o!t
 bet* een ;lo\$e= an& ;&is&aineth.=)n the se%on& line# ;S!ns of the *orl& ma" stain# *hen
 hea\$(en(s s!n staineth#= it *as har& for me to mo\$e be"on& pon&ering the meaning an& for%e of
 the %on%l!&ing *or& ;staineth= as it %ontrasts *ith an& as it might appl" to ;s!ns# ; *orl&#= an&
 ;hea\$(en(s s!n.= Ao* ;stain= is being !se& is not straightfor*ar& G it seems li'e sa"ing# ;) lo\$e
 "o! an& there is a blot on "o!.=

3 %ommon transiti\$e meaning of ;stain= in the 19th %ent!r" *as# fig!rati\$el"# ;to thro*
 into the sha&e b" s!perior bea!t" or eB%ellen%e0 to e%lipse#= *hile the intransiti\$e sense# for
 *hi%h this line is !se& as an eBample in the @EH# is ;to lose %olor or l!stre= ;;Stain=>. h!s# a
 possible paraphrase of the line %o!l& be2 ;S!ns of the *orl& ma" fa&e *hen e%lipse& b" hea\$(en(s
 s!n= :e.g.# people ma" loo' !gl" neBt to go&s>. 1 i\$en the %onteBt# a more li'el" sense is2 ;S!ns
 of the *orl& ma" fa&e *hen hea\$(en(s s!n fa&es= :e.g.# *hen the *eather is ba& people ma"
 %omplain>. @ne %o!l& also rea& ; *hen= not as an a&\$erb b!t as a %on?!n%tion :e.g.# ;gi\$en that=>2
 ;3s %an happen to the s!n so %an happen to people.=

he %o!plet(s emphasis of ;stain= %o!l& also in%l!&e a message from the spea' er to the
 one he lo\$es. he spea' er a%%epts an& lo\$es this person the *a" this person is b!t the spea' er
 &oes not a%%ept some of this person(s beha\$ior# an& %on%l!&es on that note. his tips the sense of
 the sonnet from ;) lo\$e him regar&less of *hat he &oes= to ;) lo\$e him# an& *hen he a%ts that
 *a") %annot see *hom) lo\$e.=)t %an be foolish# ho*e\$er# to pin meaning to a poem. Da"be the
 sonnet is shifting# *a\$ering# shimmering sense.

3n eBample of this shimmering is the transforming of moo& that o%%!rs as *e pass into
 the first line of the se%on& , !atrain2 the spea' er has m!%h eBperien%e *ith glorio!s mornings G
 mornings that are follo*e& b" %lo!&s for the rest of the &a". he moo& flips as *e pass# from
 sa\$oring the net eBperien%e of man" *on&erf!l# *ell\$appre%iate& &a* ns# to repeate& an&

persistent significant loss. When the mood swings positive and negative again in the first and third lines of the third quatrain. The mood in the final couplet oscillates within each line as we pass from positive to negative connoting words so nouns and images and as we enter words in couplets that emanate a sense of ease.

Experiencing the sonnet that a moment becomes a field of shimmering sparkling and refining. Like life the sonnet contains states that maintain not one state the mood still as we pass creating landscapes we travel linger in and return to. The shimmering is uncertain the sparkle is the act of creator and alien but can be said to exist in the sonnet and the sonnet's intrinsic and integration the refining is all that occurs as space forms from perception of sound.

Consonance we see how the initial quatrain prosodic balance grows for the third quatrain and ultimately the final couplet to reach from. And we see how words combine to help us feel a progressing sunrise the moment of a feeling and the speaker's effort to lose in spite of his loss.

70! are like the sun

4 how lets love his him.

Remember how we once were I

John never see you!

lose you!

70! are like the sun.

4 or 's Cite&

D% Ea% hern# Claire.)ntro& !%tion. *Henry IV Part I*. Claire D% Ea% hern# e&. J e* 7 or '2 Peli%an5

Peng!in 6oo 's# 2000. BBiB5Bl.

Sha 'espeare# 4 illiam. ;33.= *Kalliope*. 3 Feb. 2003. 10 3 pr. 2004

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555. ;<<<))).= *The amazing web site of Shakespeare's sonnets*. @B, !arr" 6oo 's Lt&. 10 3 pr.

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555. *Henry IV Part I*. Claire D% Ea% hern# e&. J e* 7 or '2 Peli%an5Peng!in 6oo 's# 2000.

;Stain.= *The Oxford English Dictionary*. 2n& e&. 19F9.