A SYMBOL ANALYSIS ON JOHN DONNE’S POEMS;
A LECTURE UPON THE SHADOW AND
THE PROHIBITION

ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANITIES FACULTY
SYARIF HIDAYATULLAH STATE ISLAMIC UNIVERSITY
JAKARTA
2010
A SYMBOL ANALYSIS ON JOHN DONNE’S POEMS; 
A LECTURE UPON THE SHADOW AND 
THE PROHIBITION

A Thesis
Submitted to Letters and Humanities Faculty in Partial Fulfilment of the 
Requirements for the Strata One Degree (S1)

AKBAR LINTANG
105026000964

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ADAB AND HUMANITIES FACULTY
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JAKARTA
2010
ABSTRACT


The research discussed John Donne’s poems. The objectives of the research are to know about utilized symbols in John Donne’s poems, the meaning of them, and symbols contributions in building the themes of the poems. Here the writer studied two selected poems as the objects of the study; they were A Lecture upon the Shadow and The Prohibition. Those poems were studied by using descriptive qualitative method and content analysis technique. In this research, the writer focused in symbol analyzing to those selected poems. By using symbol analysis, it can make an easier to conclude the theme that implicit in these two selected poems. The writer expects that this study will be useful to the readers who want to know further about symbol analysis and explication about the poem, and their contribution in building the themes in John Donne’s poems.

Then, finally the writer finds out the themes of them. These two selected poems has different themes, the first poem, the theme at A Lecture upon the Shadow is the degree of love is comes from a pure feeling that can be found from a deep feeling in the heart without any compulsively and hesitation. The second poem, the theme at The Prohibition is love and hate another person should be in naturally acted.
APPROVEMENT

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A LECTURE UPON THE SHADOW AND THE PROHOBITION

A Thesis
Submitted to Letters and Humanities Faculty in Partial Fulfilment of the
Requirements for the Strata One Degree (S1)
In English Letters Department

By

Akbar Lintang
NIM. 105026000964

Approved by:

Drs. H. Abdul Hamid. M. Ed
NIP: 150 181 922

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JAKARTA
2010
LEGALIZATION

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The thesis entitled has been defended before the Letter and Humanities Faculty’s Examination Committee on June 7th, 2010. The thesis has already been accepted as a partial fulfilment of the requirements for the degree of strata 1.

Jakarta, June 7th, 2010

Examination Committee

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<td>Dr. H. Muhammad Farkhan, M.Pd</td>
<td>(Chair Person)</td>
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| 2. | Drs. A. Saefuddin, M.Pd | (Secretary) |  
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150 181 922 |
| 4. | Elve Oktafiyani ,M.Hum | (Examiner I) |  
19781003 200112 2 002 |
| 5. | Dr. H. Muhammad Farkhan, M.Pd | (Examiner II) |  
19650919 200003 1 002 |
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, May 2010

Akbar Lintang
ACKNOWLEDGMENT

In the name of Allah, the Most Gracious, the Most Merciful

First of all, the writer would like to thank to Allah SWT for all favour and guidance for finishing and completing this paper. All praise belongs to Him, the only God I worshipped and He was the greater of living something from being nothing to existence. Secondly, salutation and benediction be upon the last prophet, the Messenger of Allah SWT, Muhammad SAW, his family, and companions, who always follow his sunnah (way of life).

This thesis is presented to English Letters Departments Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University Jakarta as a partial of requirements for the Degree of Strata One (S1).

On this occasion, the writer is eager to express his gratitude to his family. Especially to his beloved parents, H. Hambali and Hj. Marfu’ah, and also all my sisters and brothers, Laili Suraya, H. Luthfiah Ernawati, S.Pd., H. Muhammad Yazid, S.Pd.I., and Farid Wajdi, and his big family who have given him all attentions, supports, pure loves, financials, and also their spiritual supports. Then to his spiritual teacher, K.H Helmy Abdul Mubin L.C, as an advisor of Ummul Quro Al-Islami boarding school Bogor.

Secondly, the writer wants to thank to his advisor Drs. H. Abdul Hamid, M. Ed, for the great contributions in finishing this paper. He thanks for all he has given to the writer. May Allah SWT bless him and his family.
For the last of all, the writer would like to express his trustworthy gratitude to the following noble persons;

1. Dr. H. Abd. Wahid Hasyim M.Ag, the Dean of Letters and Humanities Faculty, Syarif Hidayatullah State Islamic University.

2. Dr. Muhammad Farkhan, M. Pd, the Head of the English letters Department.

3. Drs. Asep Saefuddin, M. Pd, as the Secretary of the English Letters Department.

4. All lecturers of English Letters Department, who have taught and inspired the writer during his study.

5. All of the librarian staff Letters and Humanities Faculty, the central library of Syarif Hidayatullah State Islamic University Jakarta, University of Indonesia Depok, and Atma Jaya University Jakarta.

6. His entire friends especially in Class C (Galih, Mulya, Fahmi, Amar, Rohim, Jani, Ardi, Wahyu, Mamduh, Eni, Ika, Yayu, Wiwit, Dyant, Asti, Ivone, Endang), and all of my pals who cannot be mentioned one by one for giving spirit, motivation, and support.

The writer realized that this thesis is far from being perfect. Accordingly, he hopes any suggestion and criticism for this thesis. Finally, he hopes this thesis is able to be a reference of some literary interpretation.

Jakarta, May 2010

Akbar Lintang
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CHAPTER I

INTRODUCTION

A. Background of the study

Language is very important tool in human life. With a language, people can communicate each other; with what they have in mind and get the response. Without using a language, people can still interact with other – verbal communication, but the interaction might not be effective. The people of particular country, usually do not speak one language only, it may have some different dialects. Besides that, language is not only as a means of communication, but also it influences our culture and everyone thought-processes which creates and uses the language. In other words, it can be said the systematic creation and usage of symbolic-system, each refers to linguistic concepts with semantic or logical or otherwise expressive-meanings. Besides it used as spoken language, it also used as written language, so one person can understand what another person means to each other.

In an approach the language that links it is to properties of the mind, the essence of a language is it’s pairing of expression and message. Expressions are the ‘outer’ or ‘public’ aspect of language: the utterances, inscriptions, or gestures created by a speaker that can be physically detected by an addressee. Messages, the ‘inner’ or
‘private’ aspect of language, are the thoughts (or concept or meaning) that the speaker wishes to convey to the addressee by creating the associated expression.¹

Ronald Wardough said in Jos Daniel Parera’s book that language is a symbol of sound that is used for communication by human being.² In study of language, people not only use it communication, but also they can choose beautiful words and arrange these words into beautiful sentences in which full with meaning, i.e. poetry. Prof. Dr. Rahmat Djoko Pradopo said in his book “Beberapa teori sastra, metode kritik, dan penerapannya”,

“…Sastra (karya sastra) merupakan karya seni yang mempergunakan bahasa sebagai mediumnya. Bahkan sastra adalah bahasa yang sudah berarti. Jadi, dalam sastra arti bahasa ditingkatkan menjadi arti sastra atau makna, meskipun tidak lepas sama sekali dari arti bahasanya”.³

(Literature is an art literary that used a language as a tool to deliver its meaning. In otherwise, literature is a language that has a meaning. So, in literature definition, the meaning of language is should be able a meaning of literature, even though it can not be free from the real meaning of it language).

Ferdinand de Saussure, one of the famous linguists in the literature history, said that language is same as the art of music. In which to understand a symphony, we should be able to pay attention all of that art of music totally, and not to the performance of the player in the art of the music individually. To understand some

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languages, we should be able to observe it in the way of “synchronic”, i.e. as a net of connection between sound and meaning. It’s not reliable if one of us observes some languages in the way of atomistic, i.e. just in the way of individually. In his sight, language is one of wholeness that stands by itself.\(^4\) Besides that, we can observe the language itself, in which it can be seen as phenomena that free from the user of the language. Language is not individual creation. Language is a social fact that should be going on by that individual. An individual who had been holds on trap in the system of some languages. They have been trapped; because of they have no any selection to use that language to communicate between another people.\(^5\)

Noam Chomsky explained that every mode of artistic expression, such as Poetry and language as its mode, was unique in using language and choosing the word as expression of the human mind rather than a product of nature. By this, we can understand that language is very important in the aspect of literature, because it is used as the medium to construct the art of literature, especially in poetry. So, the central position among the arts of the art forms whose medium is language.\(^6\)

The relativity between language and poem is giving the mental representation involved such as the messages that inside the poem it self. Because, to gives an impact to the reader, a writer should be able expressed their idea in which had had the messages and the expression. In order the reader can be as an impaction of the poem

\(^4\) Drs. Alex Sobur, “Semiotika Komunikasi”, PT. Remaja Rosdakarya, Bandung, 2004, p. 44.
that their read. Factually, the goal of language understanding is not to predict the next piece of the expression, but to the messages itself.\footnote{7 Paul Cobley Op. Cit., p. 56.}

Factually, poetry has many definitions, and also it is one kind of literary works. Many people know that poetry is a written literature, that full with deep meaning for a reader. Literature is the art of written work. Literally translated, the word means "acquaintance with letters" (from Latin \textit{littera} letter). In Western culture, the most basic written literary types include fiction and non-fiction.\footnote{8 \url{http://en.wikipedia.org/wiki/literature}.}

From an example of explanation above, the writer is interested in analyzing the two selected poems; \textit{A Lecture upon the Shadow} and \textit{The Prohibition (John Donne)}. From these two poetries, the writer will select and analyze the symbols which cover in the poems by using the theory of Charles Sander Peirce.

\textbf{B. Focus of the Study}

In this research, the writer will focus on the utilized symbols and their meaning in these two selected poems: \textit{A Lecture upon the Shadow} and \textit{The Prohibition (John Donne)}. 


C. Research Questions

According to the focus of study above, the research question of this subject are:

1. What kinds of symbol are utilized in the two selected poems means seen from Charles Sander Peirce sight?
2. What are the themes of these two selected poems?

D. Objectives of the Study

In this research, a writer would try to:

1. To examine the symbols that existing in the poems; *A Lecture upon the Shadow* and *The Prohibition* (*John Donne*), and to give the meaning of the symbols.
2. To explicate these two poems and to propose the suitable themes of the two poems.

E. Significances of the Study

By this research, the writer hopes that this study can develop a new perception in understanding literature concept, especially in understanding symbols in the poems. Besides that, the study can give the students and other readers information about analyzing the symbols and explicating the poems. Lastly, the writer hopes that
the study can give information to other students who want to develop the similar study in the future.

F. Research Methodology

a. Research Method

To do this research, the writer uses a method that focuses on a descriptive “qualitative method”. In this method, the writer observed the meaning of the symbols and explicating the poems, then concluding the theme of the poems.

b. Unit of Analysis

Unit of analysis in this research is the two selected poems that written by John Donne, i.e. *A Lecture upon the Shadow* (published 1615), and *The Prohibition* (published 1620).

c. Data Analysis

The collected data are analyzed through descriptive analysis technique. Those data will be analyzed through the following steps:

1. Rereading and understanding the subject about the two selected poems.

2. Comparing the selected data.

3. Analyzing the data by explicating, proposing the themes and giving the meaning of the symbol which are utilized in the poems.
4. Writing a report of a study.

d. Instrument of the Research

The instrument of the research is the writer himself by reading, signing, and finding the facts that support the research correlated with the relevant theory.

G. Time and Place

This research was taken place in Jakarta, started from 8th semester at academic year of 2008-2009, until the end of this study.
CHAPTER II

THEORETICAL FRAMEWORK

A. Charles Sanders Peirce Theory

Peirce is one of American philosopher which more originality and multidimensional, because his theory can be used in the part of science. He gives the definition of the semiotic as a sign of something which stand to somebody for something in some respect or capacity, and Semiosis an action or influence, which is or involve an operation of three subject, such as a sign its object, its interpretant, this trirelative influence not being in any way resolvable into an action between pairs.

In Pierce theory, the framework for the existence of knowledge derives from the assertion of proposition through the second ‘triad’ of signs: icon, index, and symbol. Their importance thus requires us to take a closer look at them.

According to Pierce, one of sign is word, while the object is something, which referred by the sign. In addition, the interpretant is the sign in the mind of someone about the object, which referred by the sign. If those elements interact with someone mind, the meaning will appear, which represented by the sign. Those things can be explained with the theory of triangle meaning of Pierce, which consist of sign,

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11 Ibid, p. 128.
object, and interpretant. In the triangle meaning, it will be explained how the meaning appear from the sign when the sign is used by the people in communication.¹²

Signs are events or things that direct attention or are indicative of other events or things. Anything that represents something else is a sign. All the other definitions I give here are categories and subcategories of signs. There are three large groups of signs:

1) Icon

Simply put, an icon looks like it’s signified. There is no real connection between an object and an icon of it other than the likeness, so the mind is required to see the similarity and associate the two it self.

A mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) e.g. a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, ‘realistic’ sounds in ‘programmed music’, sound effects in radio drama, a dubbed film soundtrack, imitative gestures

2) Index

An index has a causal or sequential relationship to its signified. A key to understanding indices (or indexes) is the verb "indicate", of which "index" is a substantive.

A mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified e.g. 'natural signs' (smoke, thunder, footprints, echoes, non-synthetic odours and flavours), medical symptoms (pain, a rash, pulse-rate), and signals' (a knock on a door, a phone ringing),

3) Symbol

A symbol represents something in a completely arbitrary relationship. The connection between signifier and signified depends entirely on the observer, or more exactly, what the observer was taught. Symbols are subjective, dictated either by social convention or by habit.

A mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags.  

According to Pierce, interpretant is a sign that stands for something in somebody’s mind. Here, Peirce divided sign into;

13 http://www.cedarseed.com/air/semiotics.html
a. **Rheme**: a sign interpreted to represent based on the choices, example: people whom their eyes are red signify that they are having eye ache or they just wake up or they are sleepy.

b. **Decent sign**: a sign interpreted to represent based on the fact, example: if there is much accident on the road, so there have to accident notice in that road.

c. **Argument**: a sign interpreted to represent based on reason.\(^\text{14}\)

### B. Symbol

Charles Sanders Pierce said, “Symbol is a sign which refers to the object that is denoted by virtue of law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object”\(^\text{15}\). From the explanation of the concept of pierce, the symbol is a sign that refer to the particular object besides the object.

A symbol is a conventional sign or one depending upon habit (acquired or inborn). All words, sentences, books, and other conventional signs are symbol. Pierce adds his opinion that: “a symbol … fulfils its function regardless of any similarity or analogy with its object and equally regardless of any *factually* connection therewith.\(^\text{16}\) Symbol is a representamen whose representative character consists precisely in its being a rule that will determine its interpretant. All words, sentences, books and other

\(^{14}\) Alex Sobur, p. 40-42.

\(^{15}\) Ibid p. 156

conventional signs are *Symbol*. Commonly, it call a symbol according to metonymy, i.e. such name or things that assonance by it self. Another ways is when it will be an attribute and metaphor, i.e. by using a word or another expression for some object or other concept that grounded on simile or similarity.\(^{18}\)

Symbol can be an object or event that represents something other than itself, frequently an abstract idea or concept. The use in literature of objects or events to represent something other than they is called symbolism. It usually refers to a concrete image used to designate an abstract quality or concept. A symbol may be roughly defined as something that means more than what it is. Symbol is a linguistics sign whose interrelation with its semiotic object is conventional.\(^{19}\)

The symbol of language substituted one concept there was in our idea or thinking. A symbol may be just known only to one person (private), defined by its context in a particular work (original), or defined by our common culture and heritage (traditional). Factually, when a symbol is introduced, it is understood to signify the very specific things intended by the writer.\(^{20}\) A symbol may be a thing, place, action, person, or concept.

Symbols are ideas, and whenever we use one, we are only pointing to the idea behind that symbol. A symbol can rarely tell us anything more about its signifier

\(^{17}\) Robert E. Innis, “*Semiotics; An Introductory Anthology*”, Indiana University Press, Bloomington 1985, p. 16.


than we already know. To return to our wolverine example, seeing the word "wolverine" on this page will teach me noting about it these 9 letters don't even say whether it's an animal or a rehab center for aggressive dogs.\(^{21}\)

### C. Definition of Poetry

Poetry is literary work with the compacted language, taken a short cut, and given the rhythm with the sound which solid need and figurative words election (imaginative).\(^{22}\) Perrine said that poetry might be defined as a kind of language that says more and says it more intensely than does ordinary language.\(^{23}\) Because poetry is literary work, in which the language that used in it is imaginative. It has denotative and connotative words. The denotative words in poetry is using a concrete words, and then the connotative words in poetry means is when the poets use an abstract words in their poem in order a poem that they make more imaginative to the reader. All imaginative literature, including poetry, is primarily concerned with human feelings and attitudes.

A poem is defined as a composition written in verse (although verse has been equally used for epic and dramatic fiction). Poems rely heavily on imagery, precise word choice, and metaphor; they may take the form of measures consisting of

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\(^{21}\) [http://www.cedarseed.com/air/semiotics.html](http://www.cedarseed.com/air/semiotics.html)

\(^{22}\) Herman J. Waluyo, "Apresiasi Puisi untuk Pelajar dan Mahasiswa", Jakarta: Gramedia Pustaka Utama, 2003, p. 3.

patterns of stresses (metric feet) or of patterns of different-length syllables (as in classical prosody); and they may or may not utilize rhyme. One cannot readily characterize poetry precisely. Typically though, poetry as a form of literature makes some significant use of the *formal* properties of the words it uses, the properties attached to the written or spoken form of the words, rather than to their meaning. Metre depends on syllables and on rhythms of speech; rhyme and alliteration depend on words.\(^\text{24}\)

A poem is defined as a composition written in verse (although verse has been equally used for epic and dramatic fiction).\(^\text{25}\) Poetry is as universal as language and almost as ancient. The most primitive peoples have used it, and the most civilized have cultured it. In all ages and in all country, poetry has been written, and eagerly read or listened to, by all kinds and conditions of people. Poetry is unique art literature. Poetry is not only a sentence that written by chosen words, but it also meaningful sentences for someone who read it. Besides that, it also told us about a human life, nature and sometimes about rebellion of him.

### D. Symbol in Poetry

Symbol analyzing is not simply from another kind of figurative language. Even though, symbol as like as metaphors that can extend the range of a poem’s associations. Symbols are more suggestive than figures of speech, usually more


complex, and often harder to interpret. Factually, a symbol is an object or an action which both represents itself, and in the same time it has a large meaning than it ordinarily has, a meaning can often be multiple or ambiguous.\(^{26}\)

For poetry, symbol is easy understanding, something that stands for something else. Most words, though, are symbolic signs. We have agreed that they shall mean what they mean and there is no natural relationship between them and their meanings. But, factually words are a prime example of symbols. Sometimes words signify something beyond them, say a rock, a tree, or a cloud, and symbolize something as well, such as solidity, life, or dreams.

Using a symbol in analyzing of poem, it can convey idea and thought of poem itself. Because, a symbol can stand for many things at one time and leads the reader out of a systematic and structured method of looking at things. Often a symbol used in poem will be used to create such an effect\(^ {27}\).

E. Theme

Theme, in literature, is a central idea or statement about life that unifies and contrast the total work. In this definition, the theme is not the issue or problem, or


\(^{27}\) http://www.buzzle.com/articles/basic-elements-of-poetry.html access on 27\(^ {th}\) of may 2009
subject with which the work deals. James Pickering said that theme is “the controlling idea or meaning of a work of art”, 28

The controlling idea of a poem is the idea continuously developed throughout the poem by sets of key words that identify the poet's subject and his attitude or feeling about it. It may also be suggested by the title of a poem or by segment of the poem. The poet rarely states it explicitly, but the reader can state it and it can be stated in different ways.

The controlling idea is an idea, not a moral; it is a major idea, not a minor supporting idea or detail; and it controls or dominates the poem as a whole. The word theme is here used to name the particular subject matter of the poem in relationship to the reader's previous observation of the life about him and within him. Theme, then, here refers to those broad generalizations and high-order abstractions, which each person develops in dealing with the common experiences of life. 29

F. Explication

Explication is a detail explanation of the entire poem, unravelling many complexities that can be found. Explication has been defined as an examination the work of literature for knowledge of each part, for the relation of these parts to each other, and their relations to the whole. In explication, the writer tries to examine and unfold all detail in a poem that a sensitive reader might consider.

29 http://literalno4.tripod.com/theme poetry_frame.html access on 18th of June 2009
A poetry explication is a relatively short analysis that describes the possible meanings and relationships of the words, images, and other small units that make up a poem. Writing an explication is an effective way for a reader to connect a poem's plot and conflicts with its structural features.  

Explication takes some skill to work one’s way along saying, “In line…, in the second…, in the third line…,” One must sometimes say boldly something like, “The next stanza begins with…, and then introduces …,” and, of course, one can discuss the second line before the first line if that seems to be the very best way of handling the passage.  

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30 http://www.unc.edu/depts/wcweb/handouts/poetry-explication.html access on 18th of June 2009  
## CHAPTER III

### RESEARCH FINDINGS

#### A. Data Description

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<th>Object</th>
<th>Theme</th>
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<td>1</td>
<td>A Lecture upon the Shadow</td>
<td>Shadow</td>
<td>The quality of love</td>
<td>Dark shape projected by a body-intercepting ray of light.</td>
<td>The degree of love is comes from a pure feeling that can be found from a deep feeling in the heart without any compulsively and hesitation.</td>
</tr>
<tr>
<td></td>
<td>Sunne</td>
<td>Love affair</td>
<td></td>
<td>The star round which the earth orbits and from which it receives light and warmth.</td>
<td></td>
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<tr>
<td></td>
<td>Infant</td>
<td>The journey of love</td>
<td>A child during the earliest period of its life.</td>
<td></td>
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<tr>
<td></td>
<td>Noone</td>
<td>True love</td>
<td></td>
<td>Twelve o'clock in the day, midday.</td>
<td></td>
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<tr>
<td></td>
<td>Eye</td>
<td>A capability of thinking something</td>
<td>Organ of sight. Particular visual ability, a straight eye.</td>
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<td></td>
<td>Light</td>
<td>A faithul of love</td>
<td>The natural agent (electromagnetic radiation) that stimulates sight and makes things visible.</td>
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<td>------------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
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<td>2</td>
<td>The Prohibition</td>
<td>‘Unthrifty</td>
<td>Uneconomical, inaccurate. Love and hate another person should be in naturally acted.</td>
<td></td>
<td></td>
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<td></td>
<td>Death</td>
<td>A quality of love and Dearing each other</td>
<td>Irreversible ending of life; dying or being killed. Destruction; ending (death of our hopes). Being dead (eyes closed in death)</td>
<td></td>
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<td></td>
<td>Officer</td>
<td>To be our self</td>
<td>Person holding a position of authority or trust.</td>
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<tr>
<td></td>
<td>Stage</td>
<td>A great victory</td>
<td>Point or period in a process or development. A raised platform, esp. for performing plays etc. A regular stopping-place on a route</td>
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B. Data Analysis

In this chapter, the writer would like to explicate and explain a poem of “A Lecture upon the Shadow” and “The Prohibition”, these two poems are created by John Donne. After explicating these two selected poems, the writer would like find out the symbols then explain them. After that, the writer would give the themes that related to these two selected poems.

To make a reader easier to understand a deep meaning and learn about what John Donne wants in these two selected poems, the writer would explain these two selected poems described as follows:

1. A Lecture upon the Shadow

   a. Explication the poem

   Stand still, and I will read to thee
   A lecture, Love, in loves philosophy.
   These three hours that we have spent,
   Walking here, Two shadowes went.
   A long with us, which we our selves produc’d;
   But, now the Sunne is just above our head.
   We doe those shadowes tread;
   And to brave clearnesse all things are redu’d.
   So whilst our infant loves did grow,
   Disguises did, and shadowes, flow.
   From us, and our cares; but, now ‘tis not so.
   That love hath not attain’d the high’st degree.
   Which is still diligent lest others see.

   Except our loves at this noone stay,
   We shall new shadowes make the other way.
   As the first were made to blinde
   Others; these which come behinde
Will worke upon ourselves, and blind our eyes.
If our loves faint, and westwardly decline
To me thou, falsly, thine.
And I to thee mine actions shall disguise.
The morning shadowes weare away,
But these grow longer all the day,
But oh, loves day is short, if love decay.
Love is growing, or full constant light;
And his first minute, after noone, is night.

The first poem is *A Lecture upon the Shadow*. This poem was consisting of two stanzas, and meaningful. Because, John Donne used a beautiful words to modify and colorful his poem, in order the reader can understand and can feels what the main idea of this poem. This poem was published at 1615.

*A Lecture upon the Shadow* seems to be a poem that signalling the inevitable decline of love, but factually it was not. John Donne gives metaphorically understanding for rising and setting of the sun with a love affair. The metaphor in this poem says that love grows, reaches a peak, and then quickly declines, as does the sun in its daily course.

The metaphor applies if the poem were meant to be a subtle way for the narrator to inform his lover of his pessimistic view of love. However, Donne's hopeful the usage of tone to expressed his aim and the words “except” and “if” suggested that Donne does not believe, that love will unavoidable die. Donne believes that the high point of love can be maintained, but the conflicts that he deal with was the metaphor case that made the duration of noon can never be prolonged.

In this poem, the morning, noon and evening described parallel from rising and falling of a relationship based on love. The first stanza explains the progression
of love from its beginnings to its peak. During the first stages of love, young lovers often keep their private feelings, wanting to be sure of their love before submitting it to public society. This is what the lovers in the poem have done. It can be shown at ninth line of first stanza: "So whilst our infant loves did grow, Disguises did, and shadows, flow. From us and our cares; but, now 'tis not so" The lovers have worked diligently under the pretence of the shadows they them "selves produc'd" in order to prove the truth of their love.

At noon, the narrator decides to stop walking and explain to his lover his "philosophy" of love. The narrator points out in the sixth line at the first stanza that "now the Sunne is just above our head" and no longer they hide under the cover of morning shadows. In the twelfth line of first stanza, their "love hath attaint'd the highest degree" and showed from the shadows. At this point, the shadows that they used as disguises are invisible below them and they stand in the "brave clearenesse" of unchallenged light. The lovers, and everyone who sees them, are aware of the virtue of their love.

According to the metaphor, this highest form of love is short-lived, because at thirtieth line of second stanza explained that the "first minute after noone, is night". The shadows that once blinded others will reappear and "these which come behinde, will worke upon our selves, and blind our eyes" the lovers, blinding them as explained in the fourth line of second stanza. As their love declines, that these new shadows represent the disguises each lover will use to manipulate the other.
The narrator goes on to say at the eighth line of second stanza that "I to thee mine actions shall disguise", warning her of the lies and secrets that are to come between them. At the ninth line of second stanza "The morning shadows weare away, But these grow longer all the day" the shadows that blind the lovers "grow longer all the day" until they stand in total darkness. Though the lovers may attempt to deny that they are falling out of love, ultimately, they will be unable to maintain their relationship.

This rotation metaphor of love as the day applies to many a romantic relationship, but the poet injures his own metaphor by trying to stop the cycle of love rotation at its highest point. The narrator and his love have been taking a morning walk for three hours. The shrinking shadows of the morning are representative of the disguises the lovers disperse. At noon, they stand together with the sun above them enlighten their love. In the day, this point is a fleeting moment and, due to this, the metaphor regards it as impossible for such a love to not degenerate.

In the second stanza, despite the unstoppable natures rotation of the day, the poet makes an appeal to his lover to extend the moment and make their love last. When he says in the first and second lines at the second stanza, "Except our loves at this noone stay, We shall new shadows make the other way", he is revealing his true optimistic philosophy of love that contradicts the metaphor. The narrator tells his love that the lies and disguises that could separate them are dependent on the sixth line of second stanza "if our loves faint".
Every day the sun rises and sets without exception, without regard to human action or emotion. If their love were metaphorically compatible with the day, it would unavoidable to become worse. Nevertheless, Donne continues trying to refuse his own metaphor when he writes in eleventh line of second line "But, oh, loves day is short, if love decay". Days do not change in length, and if love and the day were occurring at the same time, neither would love. In direct contradiction with the metaphor, the second stanza serves as a warning of what could happen should something go wrong, not as an unavoidable pronouncement of the future.

b. Analysis the Meaning of Symbol

In “A Lecture upon the Shadow” no meanings are explicitly indicate to explain about a lecture and the shadow itself. Really, the writer was not judged to equip them as specific meaning. The poem itself should be literally understood to read as being a shadow that interprets our body when a light comes to it. This poem used a powerful language, which has deep meaning in literary work.

In this poem, Donne used a symbol shadow as the chapter of it. Here, shadow interpreted as the quality of love. The object of shadow is dark shape projected by body-intercepting rays of light. According to the Pierce theory, as triangle meaning, it would be drawn as below:
A shadow is a symbol as mystery of love in which it can increase and decrease, because “shadow” like the lovers, when they were walking in the morning and the shadows are growing shorter. So, as the shadows are growing shorter the lovers are learning about each other and no longer hiding things from each other. A shadow is a symbol as mystery of love in which it can increase and decrease. In this poem, shadow is representament as the quality of love.

In the sixth line of first stanza, the word sunne is a reflection of love matter. Sunne is interpreted as love affair. In addition, the object of “sunne” is a star round which the earth orbits and from which it receives light and warmth. According to the Pierce theory, as triangle meaning, it would be drawn as below:

Here, sunne is a metaphor of love grows, in which it can be raising and decreasing, and then quickly to refuse, or go away. It would like as a cyclical of sun period to irradiate the world. Then, Sunne is interpreted as love affair.
In the ninth line of first stanza, the word *infant* is a reflection of pure love, a sincere and honest love. And the object of the “infant” is a child during the earliest period of its life. Then, according to Pierce theory, it would be drawn as below:

```
Infant
   \{ A child during the earliest period of its life. (Object) \\
    Pure love (Interpretant) \\

An honest and straightforward love can be seen to the infant or baby. In which their loves to their parent were pure, and sincere. Here, Donne told us that a pure love is like as a sincere love from an infant or baby. Because, in his sight, a sincere and pure love is comes from a deep feeling of our heart.

In the third line of second stanza, a *noone* is representative of true love. Because, just as noon only lasts for a fleeting moment, true love is fleeting as well. It doesn’t last. The object of “noone” is twelve o'clock in the day (midday). However, the concept of triangle meaning of Pierce theory is as below;

```

```
Noone
   \{ Twelve o’clock in the day, midday. (Object) \\
    True love (Interpretant) \\

True love comes when other’s faults are openly accepted without any hesitation. Besides that, we should be able to have an integrity degree to other. As we know, noon is perfect time for human being. Because, at that time there are no shadows, therefore their love is in a perfect sense. There are no secrets to hide their love from others or them self. Because of that, noon is interpreted as true love.
The last symbol in this poem, factually in the twelfth line of second stanza, is *light*. Light is interpretant as a faithful of love. And an object of “light” is the natural agent (electromagnetic radiation) that stimulates sight and makes things visible. According to Pierce’s theory, it would like draw as below;

\[
\begin{align*}
\text{Light} & \\
& \begin{cases}
\text{The natural agent (electromagnetic radiation) that stimulates sight and makes things visible (Object)} \\
\text{A faithful of love (Interpretant)}
\end{cases}
\end{align*}
\]

A faithful of love is like as a light that always shines upon us every day. Then, if we move from the constant light, we will be walking back in to the past. So, we should be able to straight away from our love story. Because of that, light is suitable parable for a faithful love.

The usage of symbols in this poem is to show up that it is a happiness poem. Even though it was a happiness poem, that show the one who falling in love, but in the second stanza Donne gives a warning us that love quality was like as a light and noon. Love when becomes a pure love, it like as shadow in the noon. An object and it shadow was in one position. And it was a true love.

c. Themes

A pure and true love that described in this poem is like shadow in the midday, and an infant. As the writer explicate before, when a shadow becomes one
strip with its object, it was an image of true love. Because of that, Donne writes this imagination “...now the Sunne is just above our head. We doe those shadowes tread;”

After that, an infant in this poem was an image for a pure love. Because, as we know, when we fall in love, we always hide our feeling until a great moment to show our love to another. It has purpose to make sure ourselves that the one we have chosen is suitable and receive us what we are today. So that, Donne says in his poem: “...whilst our infant loves did grow, Disguises did, and shadowes, flow…”

Finally, after analyzing and finding out the meaning of symbol that implicit inside the poem, this poem is tell us about “The degree of love is comes from a pure feeling that can be found from a deep feeling in the heart without any compulsively and hesitation”.

2. The Prohibition

   a. Explication the Poem

   Take a heed of loving mee.
   At least remember, I forbade it thee;
   Not that I shall repaire my 'unthirfty wast
   Of breath and blood upon thy sighes, and teares.
   By being to thee then what to me thou wast;
   But, so great Joy, our live at once outwears.
   Than, least thy love, by my death frustrate bee
   If thou love mee, take heed of loving mee.

   Take a head of hating mee.
   Or too much triumph in the victorie.
   Not that I shall be mine owne officer.
   And hate with hate againe retaliate;
But thou will lose the stile of conqueror.
If, I, thy conquest, perish by thy hate.
Then, least my being nothing lessen thee.
If thou hate mee, take heed of hating mee

Yet, love and hate mee too.
So, these extreames shall neither office doe;
Love mee, that I may die the gentler way.
Hate mee, because thy love’ is too great for mee.
Or let these two, themselves, not me decay;
So shall I, live, thy Stage not triumph bee.
Lest thou thy love and hate and mee undoe.
To let mee live, O love and hate mee too.

The second poem that a writer would be analyzed is The Prohibition. This poem was published at 1620. It was consisting about three stanzas, and each stanza has eight lines. This poem was a reminder poem for someone who was falling in love and to hating each other, especially to the narrator himself. Although it was a reminder poem, but Donne used a beautiful words that has deep meaning for a reader.

In this poem, The Prohibition, John Donne tries to give us an explanation about loving and hating to somebody. The writer would like to explain and explicate this poem line-by-line and stanza by stanza. At the first stanza, the first line, he warns us by using a sentence; “Take a head of loving mee.” Try to be carefully, if one of you want to fall in love with me. He opens his poem by using a threat sentence. Besides that, this sentence prohibits us to fall in love with anybody.

The second line, the speaker “I” again prohibit us to take care about him and indirectly he orders us not to love him as he remembered in the past of his life, “At least remember, I forbade it thee;” The third line, he tries to improve himself from his
uneconomical life and his life that wasted away. The fourth line, he continues his explanation from the line before that he regrets from any activities in his life before. A disadvantageous of his act to the one he loves before. From his gasp and his blood stream to their compliant and weeping of someone who loves him. “Not that I shall repaire my ‘unthirty wast; Of breath and blood upon thy sighes, and teares.”

In the fifth line he explains that by this act, he hopes that someone who loves him would never waste her time to think about him more and more, “By being to thee then what to me thou wast” Then, in the sixth line he tells us that the journey of his love would be fun. As long as the journey of his love finds a new purpose of his love for his future life. Because, if he just stays at one way, and there is no any change, his life would be nothing. “But, so great Joy, our live at once outwears.”

In the seventh line, he said “Than, least thy love, by my death frustrate bee”. Factually, when someone who falls in love on him was a temporary felling that during the time, his/her love would be elapsed by the death, immortality. Therefore, finally in the last line of the first stanza, he repeats his threat to somebody who wants to fall in love with him. “If thou love mee, take heed of loving mee.”

In the second stanza, at the first line, again he opens his poem by using a threat sentence. But, it differs from the first stanza; here he gives his threat word for someone whom dislikes on him. “Take heed of hating mee.” In the second line, he explains about hating somebody like a successful person that comes from a battle. Commonly, they come with pleasure and loathing to whom who lose in the battle, “Or too much triumph in the victorie.”
In the third stanza, he says that why he wants to be an owner of himself. No one can annoy and disturb on him, “Not that I shall be mine owne officer.” At fourth line, he says that if someone annoys on him more and more, he would be vengeance on them. Crueler than what they ever did to him. “And hate with hate againe retaliate.” In the fifth line, he explains that they are lost by him from any enemies that he ever gains the upper hand before, “But thou will lose the stile of conqueror.”

In the sixth line, again he puts the word “I” for stressing this line and how strong he is. He says that their victories on him are nothing, and it would be nothing for them. They will be lose or die by their evil deed. “If, I, thy conquest, perish by thy hate.” In the seventh line, he reaffirms that he is the one who talks less but by his silent all of people can know everything about him, and also he can know you, “Then, least my being nothing lessen thee.” Finally, at the end of this stanza he emphasizes for someone who dislikes on him to be careful, “if thou hate mee, take heed of hating mee.”

In the last stanza, i.e. the third stanza, at the first line he stresses for someone who still takes care and dislikes on him in oneness. “Yet, love and hate mee too.” In the second line, he explains that these two acts when become oneness these would be a big disparity one each other. Because, sometimes, love and hate cannot be united in a same case. They have a different idea and opinion in human life. Therefore, when these two ideas become one, it would be a disorder thought, “So, these extreames shall neither office doe;”
In the third line, he says that love is very pure for him, and a holy love can disembodied him in peace. Because of that, he orders us to hate him. He says that it is the best way for him, because for him love is very honourable in his life. “Love mee, that I may die the gentler way. Hate mee, because thy love’s is too great for mee.” At the fifth line, he hopes that these two things love and hate don’t make his life today and future fall into decay step by step, “Or let these two, themselves, not me decay;”

In the sixth line, he says that he just wants to be a man who always applies a color to us, not the one who is under pleasure of another one’s pleasure. “So shall I, live, thy Stage not triumph bee.” In the seventh line, he tells us that if one of us loves and hates him during his life, he will be able to let us away from his life. “Lest thou thy love and hate and mee undoe.” Finally, he hopes that he just wants to have a life as another human being; love and hate always come and go from him. “To let mee live, O love and hate mee too.”

**b. Analysis the Meaning of Symbol**

In “The Prohibition”, factually there were no meanings that explicitly indicated explained about a prohibition itself, just a reminder sentence that found in the beginning of each stanza. The poem itself has literally understanding to read as a prohibition that interprets as an order to forbid someone to do anything. Factually, this poem used a powerful of language that has deep meaning in literary work.
The first symbol that Donne used in this poem is *unthrifty*. He interpreted unthrifty as disadvantageous act. And the object of “unthrifty” is uneconomical. According to Pierce’s triangle formulated as below:

\[
\begin{align*}
\text{Unthrifty} & \quad \text{Uneconomical (object)} \\
\text{Disadvantageous act (interpretant)} & \quad \text{Uneconomical (object)}
\end{align*}
\]

Unthrifty is a symbol of a disadvantageous act that has no purpose in the future and during his life today. Moreover, this act was senselessness of self-sacrifice to the one whom we love but it was nothing for him/her. Due to this, everything that he has spent out to her was bitterness or nothing useful for him that he has been feeling or holding the bag today. In this poem, unthrifty is representament as a disadvantageous act that has no purpose.

In the seventh line of first stanza, Donne used *death* as a symbol. Death interpreted as the quality of loving and dearing each other. And the object of “death” is irreversible ending of life; dying or being killed, or destruction; ending (death of our hopes), and being dead (eyes closed in death). Then, the form of Pierce’s triangle meaning is as drawing below:

\[
\begin{align*}
\text{Death} & \quad \text{Irreversible ending of life; dying or being killed, or destruction; ending (death of our hopes), and being dead (eyes closed in death) (object)} \\
& \quad \text{The quality of loving and dearing each other (interpretant)}
\end{align*}
\]
A death is as a limit of our allotment life in this world. Beside that, it was constraint of love among the people. Because of that, we can know between a true and false love from this time. Due to this, death in this poem is representament as the quality of love and dearing each other.

In third line of second stanza, Donne used officer as a symbol. Officer interpreted as a parable to be our self. The object of “officer” is a person holding a position of authority or trust. The form of Pierce’s triangle formulated as below:

\[
\text{Officer} \begin{cases} 
\text{Person holding a position of authority or trust (object)} \\
\text{To be our self (interpretant)} 
\end{cases}
\]

Be an owner officer in the enterprise can very well to manage them, as we want. Because of that, we are as human being should be able to control our act under another person. Be our self is better than be another part that we don’t know how have to do.

In the sixth line of third stanza, Donne used stage as a symbol. It was the last symbol in this poem. Stage interpreted as a great victory. The object of “stage” is point or period in a process or development, or a raised platform, esp. for performing plays etc., and a regular stopping-place on a route. According to Peirce’s triangle meaning, it would be drawn as below:
Point or period in a process or development, or a raised platform, esp. for performing plays etc., and a regular stopping-place on a route (object)

Stage

A great victory (interpretant)

When we feel a great victory on something, we can reflect an image that this world is as stage that can be managed by us. Like an emperor of a kingdom. Because of that, stage is representament as a great victory.

The usage of symbol in this is to show that it is a shrieking of heart poem. Unthrifty which is a symbol of wastefulness act must be disappeared from our daily activities. His opportunity of life is taken by this wastefulness act of love. Then, when we hate each other, we would be feeling like as a conqueror this world. That can do anything, as we want. Remember, we need another person to complement our daily needed. Due to this, love and hate another person should be in naturally condition.

c. Themes

Love is pure feeling that comes from the deep feeling of heart. For some people, it was a holy feeling that cannot be just for fun. Love needs a little sacrifice to do. From our time, our daily activities, financial and something else that we should spend out for someone we love. As Donne said in his poem; “Not that I shall repaire my ‘unthirfty wast, Of breath and blood upon thy sighes, and teares.” Although it was
wastefulness act, but the journey of love was make our love more colorful and it was wonderful life, “But, so great Joy, our live at once outwears.”

Hate is an evil feeling that comes from the deep of heart too. It was a bad deed. Because, this feeling can kill somebody slowly or step by step, until nobody being the wiser how he was dying. The one who hate another person, apparently, he was the winner on him, “…too much triumph in the victorie.” But, factually he was lost and his existence was disappearing. “…thou will lose the stile of conqueror.”

Because of that, from this explanation and after analyzing the symbols meaning in this poem, then we should be able to take control our good and bad emotion. Love and hate. In order, we can life among the people as well as we want. Finally, this poem tells about “Love and hate another person should be in naturally acted.” Don’t so excessive to love and hate each other.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

Every poet has an aim in expressing their minds to their poets. In these two poems, that written by John Donne, factually told us about love. The first poem, A Lecture upon the Shadow, has been told us about raising and decreasing of love feeling. Like a journey of shadow. Unconsciously, we sometime pass it in our real daily activities. In this poem, a true love can be image as a shadow in the midday, which between the object and subject of shadow was in one sight.

The second poem is “The Prohibition.” In this poem, Donne told us to be careful when loving and hating each other. Because, these two feelings were comes from a deep of our heart, and they were a Gift from God. From this poem, we should be able to love and hate each other naturally.

The suitable theme for these two selected poems are; for A Lecture upon the Shadow is “the degree of love is comes from a pure feeling in the heart without any compulsively and hesitation.” Meanwhile, for The Prohibition is “love and hate another person should be in naturally acted.”
B. Suggestion

From the result of this research, these two poems that written by John Donne have the same main purpose that is “Love”. Besides that, these two selected poems are some symbols to beautify the poems. So, to the readers who are interested in analyzing the symbols of the poems, may follow the suggestion below;

1. To reread a poem continually, and carefully, as the language of the poem is usually different from the daily language that we use every day.

2. Find out the meaning of each word that we don’t understand before analyzing the poem.

3. Explore the author’s life and focus the study on poet’s thought and biography. Because the writer believes that they have significant relation between the poet’s thought and the contents of the poems.
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SONGS AND SONNETS

What wouldst thou say? shall both our properties by thee be spoke,
Nothing more endless, nothing sooner broke?

Marriage rings are not of this stuff;
Oh, why should aught less precious, or less tough
Figure our loves? Except in thy name thou have bid it say,
I am cheap, and naught but fashion, fling me away.

Yet stay with me since thou art come,
Circle this finger's top, which didst her thumb.
Be justly proud, and gladly safe, that thou dost dwell with me,
She that, oh, broke her faith, would soon break thee.

A Lecture upon the Shadow

Stand still, and I will read to thee
A lecture, love, in love's philosophy.
These three hours that we have spent,
Walking here, two shadows went
Along with us, which we ourselves produced;
But, now the sun is just above our head,
We do those shadows tread;
And to brave clearness all things are reduced.
So whilst our infant loves did grow,
Disguises did, and shadows, flow,
From us, and our care; but, now 'tis not so.

That love hath not attained the high'st degree,
Which is still diligent lest others see.

Except our loves at this noon stay,
We shall new shadows make the other way.
As the first were made to blind
Others; these which come behind
Will work upon ourselves, and blind our eyes.
If our loves faint, and westwardly decline;

To me thou, falsely, thine,
THE LEGACY

And I to thee mine actions shall disguise.
The morning shadows wear away,
But these grow longer all the day,
But oh, love's day is short, if love decay.

Love is a growing, or full constant light;
And his first minute, after noon, is night.

The Legacy

When I died last, and, dear, I die
As often as from thee I go,
Though it be an hour ago,
And lovers' hours be full eternity,
I can remember yet, that I

Something did say, and something did bestow;
Though I be dead, which sent me, I should be
Mine own executor and legacy.

I heard me say, 'Tell her anon,
10 That my self', that is you, not I,
'Did kill me,' and when I felt me die,
I bid me send my heart, when I was gone;
But I alas could there find none,

When I had ripped me, and searched where hearts should lie;
It killed me again, that I who still was true,
In life, in my last will should cozen you.

Yet I found something like a heart,
But colours it, and corners had,
It was not good, it was not bad,
20 It was entire to none, and few had part.
As good as could be made by art
It seemed; and therefore for our losses sad,
I meant to send this heart instead of mine,
But oh, no man could hold it, for 'twas thine.
**John Donne’s Biography**

Donne was born in London to a prominent Roman Catholic family but converted to Anglicanism during the 1590s. At the age of 11, he entered the University of Oxford, where he studied for three years. According to some accounts, he spent the next three years at the University of Cambridge but took no degree at either university. He began the study of law at Lincoln's Inn, London, in 1592, and he seemed destined for a legal or diplomatic career. Donne was appointed private secretary to Sir Thomas Egerton, Keeper of the Great Seal, in 1598. His secret marriage in 1601 to Egerton's niece, Anne More, resulted in his dismissal from this position and in a brief imprisonment. During the next few years, Donne made a meager living as a lawyer.

Donne's principal literary accomplishments during this period were *Divine Poems* (1607) and the prose work *Biathanatos* (c. 1608, posthumously published 1644), a half-serious extenuation of suicides, in which he argued that suicide is not intrinsically sinful. Donne became a priest of the Anglican Church in 1615 and was appointed royal chaplain later that year. In 1621, he was named dean of St. Paul's Cathedral. He attained eminence as a preacher, delivering sermons that are regarded as the most brilliant and eloquent of his time.

Donne's poetry embraces a wide range of secular and religious subjects. He wrote cynical verse about inconstancy, poems about true love, Neoplatonic lyrics on the mystical union of lovers' souls and bodies and brilliant satires and hymns depicting his own spiritual struggles. The two "Anniversaries" - "An Anatomy of the World" (1611) and "Of the Progress of the Soul" (1612)--are elegies for 15-year-old Elizabeth Drury.

Whatever the subject, Donne's poems reveal the same characteristics that typified the work of the metaphysical poets: dazzling wordplay, often explicitly sexual; paradox; subtle argumentation; surprising contrasts; intricate psychological analysis; and striking imagery selected from nontraditional areas such as law, physiology, scholastic philosophy, and mathematics.

Donne's prose, almost equally metaphysical, ranks at least as high as his poetry. The Sermons, some 160 in all, are especially memorable for their imaginative explications of biblical passages and for their intense explorations of the themes of divine love and of the decay and resurrection of the body. *Devotions upon Emergent Occasions* (1624) is a powerful series of meditations, expostulations, and prayers in which Donne's serious sickness at the time becomes a microcosm wherein can be observed the stages of the world's spiritual disease.

Obsessed with the idea of death, Donne preached what was called his own funeral sermon, "Death's Duel" just a few weeks before he died in London on March 31, 1631.