

Shakespeare's *Winter*: Elegant Verse and Stunning Portrayal of Winter

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Abstract

Review Article

Irrespective of that, *Winter* is a short poem; however, it bears inside profound, interesting meanings and connotations. It is composed of eighteen lines at the end of the comic play *Love's Labour's Lost*. Its significance might be looked at from two sides; the first is the meaning of the natural season, winter, and how such time of year is described in this poem. The second side goes with the sort of used verse and its technique, style, and devices. This study intends to explore the perceptions of descriptions, pictures, and metaphors behind this poem. Through an analytical and critical examination and scrutiny, the study tries to present the verse and poetic concepts that Shakespeare applied in the lines of this very short poem. The study starts with an introduction about Shakespeare, the poet, and dramatist, then critically, it comments on appreciating the profound elements of the poem. Afterward, the study moves ahead to deal with some verse elements such as rhythm, the use of meters, and other devices.

Keywords: comedy; criticism; intelligence; *Love's Labour's Lost*, poetry; season; William Shakespeare.

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INTRODUCTION

William Shakespeare (1564-1616) is one of the weightiest figures in English poetry, theater, and drama during and after the Elizabethan phase. He is fittingly deemed to be one of the principal pioneers in English poetic drama. William Shakespeare, in the field of English poetry and theater, is undeniably the furthestmost studied poet-playwright. He is being thought of as a major dramatist in the focus of quite a lot of dramatic and poetic practices. His poetry originated from a massive selection of literary genres and styles. Shakespeare availed himself off and did so with outstanding poetic pertinence.

Shakespeare is one of the intellectuals that existed. He is the only writer to compose marvelous unlimited poems, tragedies, comedies, history, or pastoral. Shakespeare has all the means of wit, excitement, not only that but also has the absolute power over tears and laughter over observation and thought. William Shakespeare is one of the most significant figures in English poetry and drama during and after the Renaissance or what is known as the Elizabethan age. It "is known as the age of Shakespeare as well as the Renaissance age. These multi names mean one period in one place. It is called the age of Shakespeare because in this period of time appeared the

greatest poet and dramatist William Shakespeare, whose works still alive today" (Dahami, 2017b: 22). He is appropriately deemed to be one of the paramount pioneers in English poetry. Shakespeare, in the field of English poetry, is indisputably the furthestmost studied playwright. He is being thought of as a significant poet in the center of quite a lot of poetic traditions. His poetry originated from an enormous selection of literary genres and approaches. Shakespeare availed himself of and did so with notable dramatic appropriateness.

Shakespeare has designed a language, sentiments, and demeanors of their own, starting from the remarkable vowing words. He has shown identical flexibility in amalgamating symbolism with nature. The Shakespearean idea of amusement can be defined that amusement is a necessary form of the certainty concerning man in history, and it has a profound logical meaning. "Highly pedantic language is employed in *Love's Labour's Lost*. Moreover, there are many dialects used by different characters in different situations. Besides these, the language of the rustics [and] shepherds ... have great comic appeal" (Raval, 2010: 212). The brilliance of Shakespeare divulges itself in that he observes the amusing basics in an inspired mode and style. "Shakespeare was a respected poet and playwright during his life, but his reputation

did not rise to its present heights until the 19th century. The Romantics, in particular, applauded Shakespeare's genius, and most of the literary Victorians adored him with great reverence" (Dahami, 2017: 28).

Shakespeare has the chance to join the local grammar school, where he has received an exceptional classical education under the instruction of greatly considered masters. In 1582, when he was eighteen, he got married to a lady senior, Anne Hathaway. The early years of Shakespeare's life are not well recorded. He joined a proficient company as an actor and started his way to glory in which the first three parts of the Henry VI history series, were presented between 1589 and 1591. Shakespeare, for now, proven himself as a skilled actor as well as a playwright. Several years later Shakespeare, with some members of the acting company, sponsored the constructing of the Globe, the most famous of all Elizabethan theatres which was granted a royal patent by King James I in 1603 where the group changed its name to be the King's Men who remained the favored actors until the end of the Jacobean age. Since 1596, Shakespeare has attained satisfactory status to be approved as a gentleman. By 1610, he appeared to have retired to his birth town, Stratford-upon-Avon. He died on the same date of his birth, April 23, 1616, and was buried in Stratford.

The Elizabethan age is known as the age of Shakespeare, as well as the Renaissance age. These multi names mean one period in one place. It is called the age of Shakespeare because, in this period of time appeared the most celebrated poet and dramatist William Shakespeare, whose works still alive today. It is also called the Elizabethan age for the reason that Queen Elizabeth I ruled England. This period witnessed great mobility, growth, progress, and development in many aspects of life. However, it is called renaissance because it was the period that life returned in many fields such as learning, commerce, industry, exploration, and many others.

APPRECIATION

Thomas Wyatt and Philip Sydney are the first English poets who wrote and brought the sonnet to England after the decline of the Renaissance in Italy. The Sonnet established itself from the late sixteenth century until the early seventeenth century via the two mentioned pioneers. In England, sonnets were substantially produced by Edmund Spenser, and William Shakespeare.

The Renaissance age is an age of poetry. "The European Renaissance is a transition movement in Europe connecting the medieval and the modern age, initiated in the fourteenth century in Italy and continued until the seventeenth century" (Dahami, 2015). Furthermore, "The Italian renaissance has greatly influenced the European Renaissance because of many thinkers, philosophers, poets and artists whose literary

works contributed to the dignity of man which led to exuberant and intellectual achievements of humanity" (Dahami, 2020). It has penetrated northward from Italy to France. As early as the middle of the fifteenth century, English readers/critics were acquainted with and used to frequently visit and study in the Italian universities and educational institutions. Rapidly the study of Greek was brought into England as a result of the translations of the Greek works by the Arabs and Jewish who lived in the Arabic land as well as the spread of schools.

The lines that constitute the poem Winter are the closing lines in Love's Labour's Lost except two lines. "The play is literary, but it is a delight to any listening ear. It is satire, but it has absorbed the best along with the worst of the manners which it satirizes. It is Shakespeare's most artificial work, but it ends with his most natural song" (Doren, 1940: 64). In the play itself, a group of people make a play for the king and his aristocracies; only it gets cut in on. At the close of the real play, some of the people who were acting the play-within-the-play highlight and want to convey the closing lines of that play-within-a-play. Those closing lines are two melodies that are typically referred to as spring, crooned just before winter. The spring and winter songs in Love's Labour's Lost primarily define moments in the year rather than particular festivals; they are a debat[e], conducted not by argument but by 'praise of the Owl and Cuckoo,' as the debate between men and women could go forward by matching praises of the holly and the ivy. (Londre, 1997: 170).

This poem, Winter, is the conclusion of Love's Labour's Lost as well as the conclusion of the play-within-a-play. Winter tells about the end of some figures of life as a natural theme, so the play is about an impermanent end or postponement of man-woman dealings. "Having read Winter,' Ginsberg asks his students to notice both its 'absolutely solid' diction and its (destabilizing) puns. What Ginsberg now calls 'the method of writing poetry by Shakespeare' consists of proportionality between authenticity and artifice" (Leinwand, 2016: 153).

In this poem, which is taken from Shakespeare's comedy, Love's Labour's Lost, readers/critics realize that each line of the poem is filled with the tough certainties of winter, thorough with icy milk and fluid noses. This piece of poetry is divided into two stanzas, each of eight lines. The first stanza tells about the view of the personalities Dick, Harry, and Tom doing activities to keep warm. Tom fetches logs into the hall to make it warm; the view is done from the icicles dangling from the roof, "When icicles hang by the wall"¹. "The shepherd blows his nail" (p.

¹ Shakespeare, W. (2000). Love's Labour's Lost: Third Series, London: Cengage Learning EMEA. pp. 295-296. [all the lines of the poem 'Winter' are cited

296), blowing on his hands when his partner hauls timber to the house. When the generic name Tom brings the logs into the gallery or the room, and when the milk that is being brought home in container freezes, and when the blood is 'nipped' or chilled, then surely something will happen.

In what mode does the owl's call differ from the other facts of the poem? Ominousness, overall Tom, Dick, and Harry, is the 'staring owl' with its ghastly visage that appears as remote from cheerfulness as it's possible to be. The seen events symbolize the spirit of winter as a creature of sorrowful cries and gloom. It also expresses a state of partial or total darkness. However, "Amongst the fairies, at least, the owl seems to have found friends and is generally represented as a companion in their moonlight gambols" (Harting, 1978: 97). Shakespeare brings us a fascinating picture of the staring owl that nightly sings a beautiful song full of melody and alliteration that goes "Tu-whit, tu-who." "These terms were employed also to denote the musick of birds in general" (Shakespeare, 2015: 465). In other words, the owl, for the sensitive hearers, croons with alliterative sounds on a quiet night in which the sound echoes repeatedly. The owl has nothing to do except to stare and wait for prey.

Shakespeare's model of winter is the 'staring owl,' reiterates the same thing every time that goes "Tu-whit to-who!" irrespective that "no single owl has ever gone 'tu-whit, tu-who'" (Lloyd, 2010: 71). In addition to that, Lloyd (2007), adds "barn owls screech. Short-eared owls are largely silent. A long-eared owl makes an extended low pitched 'oo-oo-oo' noise. The owl noise that most resembles 'tu-whit, tu-who' is made by tawny owls" (p. 35). Likewise, "the African Wood-Owl is the ecological counterpart in Africa of the Tawny Owl of Europe, the species responsible for the loss of Eric Hosking's eye, as well as the subject of Shakespeare's only cheerful reference to an owl" (Steyn, 2010: 59).

However, it is the ingenuity of the poet to create such imaginative portraits that live hundreds of years. Poetically, the last four lines of each stanza can be called a refrain because they are exact and donate the same. The reiteration presents an inkling of the successive cycles of the seasons. The refrain that is shown in the same place in both stanzas is similar to the way that the season, winter, appears nearly at the same time of the year. The same applies to the other forms of reiteration, such as anaphora in which they give the poem's sounds a repetitiveness, uniformity, and consistency that mimics the sameness or consistency of the seasons, of which winter is one of them. The poem, *Winter*, seems simple due to the apparent use of anaphora, which means the structural reiteration of the expressions 'When'; 'And' as well as the presence of a

refrain, associating it with folk song and ballads. However, the poem is vivid and outstanding because it covertly defines two plots; the first is about a winter's day and the second tells about the degeneration of the senses.

Besides the owl, there are those birds that are just frightening 'brooding' in the ice. The birds, irrespective of symbolizing death in a side because winter is bleak, dreary, and deathly, they serve as symbols of life on the other, at least there is life. "The cyclical nature of the seasonal metaphor carries us through the world of Winter and Death" (Londre, 1997: 221). Shakespeare's owl and the other birds are alive to the best of the meaning of life. The worth of the owl is that owls are really awe-inspiring birds. In addition to that, during the cold, miserable winter, the bird of prey is definitely out and about. It is a great time for an apex slayer, predator, or hunter to prey on a little mouse and a bunny in the inactive winter.

In the second stanza, it turns out that closely the same thing occurs as in the first; however, in this second stanza, the poet draws a new picture to realize that Marian's nose is red and the attendants are coughing. Not only that, but also, we find that the apples are hissing. The similarity is related to the 'staring owl' that chaunts every night. The second stanza is occupied by hostile noises, such as the blowing of the wind around the residence while coughing drowns the parson's droning 'saw' or oration. The depression of physical infection appears to contradict the missionary's earnestness. The derision of the 'roasted crabs' is a magnificent touch, bringing readers/critics into the sight. "To turne a crab is to roast a wilding or wild apple in the fire for the purpose of being thrown hissing hot into a bowl of nut-brown ale, into which had been previously put a toast with some spice and sugar. To this delicious compound Shakespeare has frequently referred; thus, in *Love's Labour's Lost* one of his designations of winter is:" (Drake, 2016: 105)

"When roasted crabs hiss in the bowl" (p. 296).

Realizing the following concepts: icicles, frozen milk, and chilled blood, it can be conceived that the action is undoubtedly happening someplace during winter. However, based on what the people in the poem do, it certainly sounds like the poet manages his personalities in a rural community. For instance, a character is a shepherd, while obviously, the personalities of this invented community still get their milk. There is possibly a small church or chapel adjacent (where else would the parson's 'saw' be interrupted). In this specific illustration, the expression 'saw' does not denote to the cutting tool that people would employ on those logs mentioned in the first stanza. At this point, the expression 'saw' means something like an oration which is delivered by a parson, primarily a preacher or minister. Consequently,

from this source unless stated otherwise; the number of the page is followed.]

when this parson tries to preach, the cold and sick affiliates of the congregation cough and interrupt.

Indirectly the depiction of greasy Joan signifies everything they cannot fold their backs on. With her curious attraction with the 'staring owl' shouting across the snows, fatty Joan is both the representative homemaker and area witch. Her pot is the core of life in the chilling household and a water heater from which she summons the attractions of the kitchen. She casts the real magic that helps people subsist another winter and optimistically anticipating the coming spring.

In this poem, we find the owl mentioned two times. In the first, it represents wisdom, and in the second, it is one of the notorious nightly birds of prey. The gazing owl highlights itself twice in the verse, and the owl does the same thing twice; he chants a melody that goes 'Tu-whit to-who!' Besides the owl, there are those birds seen in the second stanza, which are just alarming 'brooding' in the snow — the birds in the poem help in showing two functions. The first point is a bit terrifying; the owl symbolizes bereavement or demise in a way, telling that he is a very frightening marauder. The second point confirming that though winter is austere and unexciting as death, life is there. The bird in the poem, as others are very much alive. Readers/critics might notice that a lot of stuff in this verse is freezing, such as snow, milk, and icicles. In the poem, the winter freezes most sorts of stuff that is related to life as water, milk, and blood. However, that means life is growing where people manage to become accustomed to life as have the animals; people enflame fires and can prepare for cooking food.

In the first line, readers/critics will find significant and conventional images of winter such as icicles and hanging, which clearly symbolize winter. The second line shows Dick the shepherd blowing air through his nail that expresses or indicates sweeping his hands, "And Dick the shepherd blows his nail" (p. 296). We understand synecdoche –substituting a more inclusive term for a less inclusive one or vice versa – as an example in which 'Nail' is a reference for hands. The fourth line, like the first, goes with symbolism where milk symbolizes life and nourishment, and the inference is that winter momentarily chills life — moving to the fifth line, which goes with life and frozen motif. The ninth line is an interesting instant. It is freezing outdoors, yet 'greasy Joan' is moving 'keel' the pot to turn cold whatever is in it. The twelfth line depicts birds lying in the snow. Moreover, the snow, similar to the icicles, is a very public symbol of winter. The last example goes to the eighteenth line, which greasy Joan is constructing her pot a little further wintry by calming it down.

WELL-DESIGNED

During the middle ages, the verse used to be mainly about religion under the control of the church. The words of verse were multifaceted, containing widespread expressions and rhymes. Iambic pentameter started to become the leading technique and style of the poetic line. Poetry was used as an oral presentation of history, narrating tales about affection, war politics, and different aspects of life. It was the greatness of Shakespeare to amalgamate of these and more in this short piece of poetry that concludes his comedy, *Love's Labour's Lost*.

It is logic clothed in rhetoric; but observe how Shakespeare, in his twofold being of poet and philosopher, avails himself of it to convey profound truths in the most lively images — the whole remaining faithful to the character supposed to utter the lines, and the expressions themselves constituting a further development of that character... sometimes you see this youthful god of poetry connecting disparate thoughts purely by means of resemblances in the words expressing them, a thing in character in lighter comedy, especially of that kind in which Shakespeare delights, namely, the purposed display of wit, though sometimes, too, disfiguring his graver scenes - but more often you may see him doubling the natural connection, or order of logical consequence in the thoughts by the introduction of an artificial and sought-for resemblance in the words (Coleridge, 2019; Shakespeare, 1882: 16-17).

The rhythm and rhyme of the poem definitely support putting a further spring in our step. The point is hidden behind the refrain in which they meet oleaginous Joan herself, protectress of the all-significant pot. To 'keel the pot' is to stop it from blistering over, conceivably by providing it a good move or supplying cold water. She could be grabbing it off the stove to flow a round of tea, or making a point that the family stew does not blister. Her brow could be transparent because she has been breaking her back over the fire or merely because she has not washed for times, perhaps for days or months.

How is iambic tetrameter employed? Winter is a fragment of two successive songs, which is sung at the end of the play *Love's Labour's Lost*. Similar to several songs, the meter of the extracted poem Winter is an interval for iambic tetrameter. Such trochee is prevalent in songs for the reason that the lines can be, on the one hand, a little shorter than pentameters, but, on the other hand, not as short as trimeters that sometimes is looked as if it is a sort of childish. This poem is part of a two-song system sung at the end of the comedy, *Love's Labour's Lost*. Like several poems in English, the meter of Winter generally iambic tetrameter. This poetic device is widespread in songs for the reason that the lines are slightly shorter than pentameters. Iambic tetrameter is vastly comparable to

iambic pentameter, but there are four iambs, instead of five. The expression 'tetra-' means four, and the expression 'penta-' means five. It is a beat fabricated of an unaccented syllable followed by an accented syllable. Realize the second line as an instance: And Dick the shepherd blows his nail (p. 296).

It is necessary to hear the four iambs mutually and harmoniously together. Another instance can be seen in the sixth line:

Then nightly sings the staring owl (p. 296).

The rhyme of winter is ended like (abab) (ee) (cdcd) (ee).

From reading the poem, the readers/critics might realize that the action is undoubtedly happening somewhere revolving round winter since they find witnesses such as frozen milk, icicles, chilled blood, and based on the works of the characters in the poem. It is unquestionable that the speaker does not have an urban community in mind. For instance, one of the people is realized as a shepherd, whereas clearly the peoples of such an imaginary community still bring their milk.

In these beautiful poetic and dramatic lines, William Shakespeare converses the feature of the season of winter in an English country house during the Renaissance. However, our poet does not prepare so by informing the audiences categorically and emphatically that such a season in such environments is too cold and, in several details, spiteful, though with some pleasing features as well the adjectives pleasing, cold, and spiteful are not even applied in *Winter*. Instead, Shakespeare offers a series of tangible plain details, which suggest the qualities and allow the audiences creatively to feel the life of this winter themselves. The shepherd scrabbles on his fingernails to get his hands hot. Besides, the milk freezes in the container between the bakery and the cowshed. The cook is untidy and filthy, oily either from splashed cooking oil or from her sweat because of her leaning over the sizzling fires, and the roads are mud-covered. The birds 'sit brooding in the snow' and the folk paying attention to the parson has colds; and the nose of the girl-servant is red from cold however, satisfying things are in prospect.

Perceptibly and visibly, the poem comprises immoral. If the readers/critics limit themselves to look in poetry for a message, a lesson, or even an honorable truth in life, we are destined to be dissatisfied. Such a limited approach perceives poetry as a type of sugar-coated tablet, which means a commonsensical fact made pleasant by being put into attractive expressions. This slender approach certainly desires an inspirational sermon and does not want or expect a poem. *Winter* has attracted readers/critics for almost five centuries, but now some critics say that it is not totally stimulating and does not cover moral preaching.

Poems take all life as its domain, and its principal apprehension is not only with beauty, or with persuasion, or with ethical truth, but also with knowledge. Beauty and ethical truth are features of knowledge in which the poet is frequently involved with them. Nevertheless, Poems all together are concerned with different kinds of knowledge beauty or ugliness, odd or common, real or fantasy, honorable or dishonorable. Paradoxically, a poet is able to transform the most spiteful or painful knowledge into works of pronounced beauty and passionate power. Pain or death is not pleasing for the majority of people; however, readers and listeners might read and reread poetry about such themes owing to their ability to edify and move them. Knowledge of real-life makes readers usually pleased while reading a poem; it is because readers and listeners are profoundly moved, their humanity acknowledged.

Correspondingly, they do not normally like to be scared of intangible life; however, readers sometimes look for books that might terrify them. Poetry, as the same as other types of literature, concentrate on several pieces of knowledge and convey a broad variety of human life in addition to evoking a complete assortment of emotional and intellectual replies. Furthermore, "poetry has multi aspects in life. Poetry has several purposes for a huge number of learners such as entertaining, amusing, edifying, instructing, enlightening, educating as well as teaching" (Dahami, 2018). Even the greatest tragic poem has the ability to help readers to perceive and sense the importance of life through its creation of language, which is appealing to their indispensable humanity in a manner that knows how to be intensely gratifying and pleasing. There is no forceful discrepancy between poems and other genres of creative and creative literature. "Verse is suitable compound to prose as dramatic language because verse can provide better opportunities for the interplay of action, emotion, and mood" (Dahami, 2016).

Though some immature readers might consider that poetry can be acknowledged through the organization of its verse lines through its use of consonance, rhyme, alliteration and meter, such signs, for the immature are of little value. "when the drama developed in the hands of Marlowe, Shakespeare, and the later Elizabethans, blank verse was taken over as the inevitable medium for tragic expression" (Dahami, 2017a: 15). Furthermore, "in *Love's Labour's Lost*, what was highest was couched wholly in blank verse" (Swinburne, 1996: 11). Additionally, "Allardyce Nicoll (1969), highlights that poet-dramatists in the Elizabethan time 'struck a mean, adhering to the new blank verse ... a type of verse rhythmical in utterance'. It is a sort of verse created to be as near as the sound of the language of the same life" (Dahami, 2019b). In addition to that, blank "verse is written in poetic stanzas shown by the famous iambic pentameter, which is defined that each line encompasses ten syllables with

stress on every second stress; the verse is collected without rhyme" (Dahami, 2019a).

The modification between verse and other genres of literature is just one of the degrees. Poetry is the most abbreviated arrangement of literature. It is a genre of art that a language is used for its artistic and appealing qualities along with its semantic content. It involves oral or written works that a language is used in a style, mode, and a pattern that are felt by the spectators to be at variance from the commonplace style of prose. "The diversities of style are much more strongly marked" (Shakespeare, 2013; Hudson, 2004). It is the turn of Auden to divulge his thought about poetry; he says that a poet is an individual who is avidly captivated with language. Academics believe that the best and successful learning can be fulfilled best with desire and love; if a learner loves his sort of study, then surely the result will be of great success. On the other hand, if a learner does not like his field of study, the result might fail. In such an argument, Auden tells us that poetry and language have bondage, which we describe as love. In addition, language is easily acquired if it is supported by the idea of affection.

The method and style of communication implicated in interpreting poetry is similar to the method of communication implicated in receiving an idea by broadcasting. Two strategies are requisite, the first one is a transmitting station, and the second strategy is a receiving set. The broadness of the communication counts on two aspects, the first is the supremacy and clarity of the source, and the second aspect is the sensitivity and modification of the listener. If somebody reads a poem, but no knowledge is received, in such a case, the poem, on the one hand, can be a poor poem in its quality or the reader, on the other hand, is not suitably tuned. Though not all readers can be professional readers, they might be good enough to discover both delight and significance in plentiful good poetry; otherwise, they might increase the quantity of delight they previously find in verse and the number of genres of poetry where they find.

Poetry, as a final point here, is a sort of multidimensional language in which the ordinary language that people use to communicate evidence is just dimensional. Its dimension might become intellectual. Poetry has some dimensions: first, it converses knowledge. Secondly, it needs to involve the readers' intelligence and their emotions, senses, and thoughts. Thirdly, Poetry achieves its greater pressure per expression and its more significant tightness by drawing fully and consistently than by everyday language, and fourthly, poetry as an intellectual dimension adds an effective and imaginative. An emotional dimension in which language used is to communicate knowledge.

There are many important resources of composing great poetry such as alliteration, connotation, paradox, imagery, assonance, metaphor, symbol, irony, meter, allusion, sound repetition, simile, rhythm, rhyme, and pattern which you are going to study and realize their meaning and usage in the chapter of Glossary of Literary Terms at the end. Employing such resources of poetry makes the poet able to shape and nicely compose his poem. Successful poetry must be like a living being in which each part works as a useful drive and work together with each other part to defend and communicate life harmoniously. If poetry is to bloom, it needs to be artfully positioned as efficiently structured as a hierarchic tree or a diagram.

The sonnets of Shakespeare contain fourteen lines each; they are divided into three sets of four lines, with alternate lines rhyming to be concluded by a rhyming couplet. Typically, all lines have ten syllables detached into five cadenced "feet," each involving an unaccented and accented beat. Several lines of this poem are unequal, but a wholly steady equal one is the third line in which the accent falls on the following expressions 'winds', 'shake,' 'darl-,' 'buds,' and 'May.' Such lines of the closing couplet are also consistent; this is wholly suitable as their prudently measured poem complements the sonnet's tranquil conclusion. "With regard to the parallelisms between the poetry of this play and that of the Sonnets ...There is none of Shakespeare's plays wherein more echoes of the Sonnets are to be heard than in Love's Labour's Lost. Very many of these have been noted ... the great similarity between the Sonnets and the play in turns of thought and expression, in phrases and conceits, leads to a belief in a correspondence as regards time of composition closer than is generally accepted" (Shakespeare, 1906: x).

CONCLUSION

The poem Winter is attractive in its mode and style. It contains features of beauty, there are few beautiful clues as in foul roads, coughing in the chapel, greasy cooks, nipped blood and raw noses. Yet another limiting approach might lead readers and listeners to feel that poetry deals entirely with beauty, which can be exemplified by butterflies, sunsets, love, and flowers. This approach eliminates a large quantity of poetry. The purpose of poetry is occasionally to show ugliness rather than beauty but Shakespeare could astoundingly present sophisticated and graceful use of lines that can be paraphrased the two faces. In addition, poetry possibly deals with communal colds and oleaginous cooks as justifiably as with flowers and sunsets.

Shakespeare has shown tangible, elegant poetic connotations suitable to fit his play, Love's Labour's Lost, as a comedy as well as his skillfulness in portraying the season winter with direct and contrary symbolic pictures to serve to the intention of composing

this interesting poem in addition to the play. Shakespeare through the poem Winter has illustrated that the poem exhibited profound and thoughtful meanings and connotations. The insightful reader of Winter clearly can look at it from two aspects; the aspect of the meaning of the natural season and the aspect of the sort of used verse contemplating its technique, style, and devices.

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