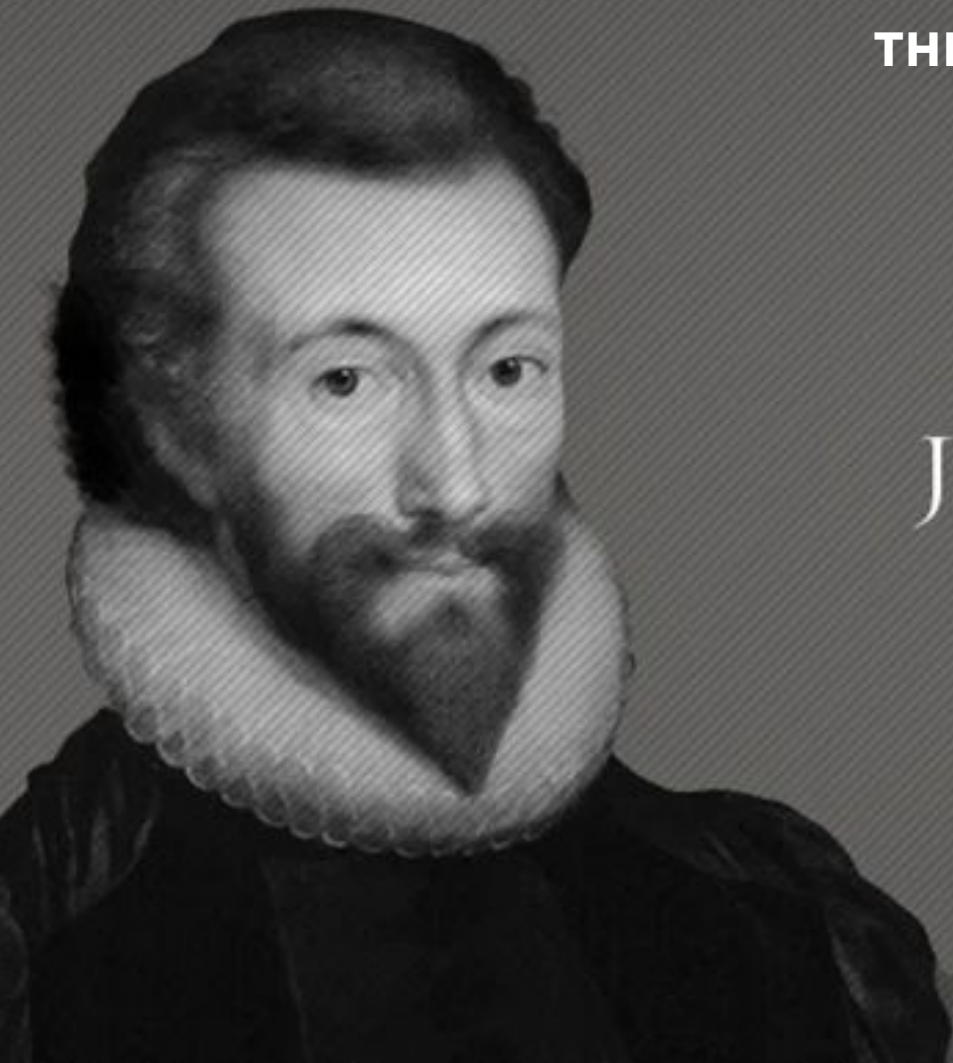


# DEATH BE NOT PROUD

*By: JOHN DONNE*

THE POET



JOHN DONNE

1572-1631

# ABOUT THE POET

- Lived in the 16th and 17th Century, Was A Renaissance Man
- METAPHYSICAL? What is Metaphysical?
- Why did Samuel Johnson coin him so?
- CONCEIT? An Extended Metaphor, More Far-fetched?
- More emphasis on what is said than how it is said.
- THE HOLY SONNETS? Why he wrote them?

# DEATH BE NOT PROUD

Death, be not proud, though some have called thee  
Mighty and dreadful, for thou art not so;  
For those whom thou think'st thou dost overthrow  
Die not, poor Death, nor yet canst thou kill me.

From rest and sleep, which but thy pictures be,  
Much pleasure; then from thee much more must  
flow,  
And soonest our best men with thee do go,  
Rest of their bones, and soul's delivery.

Thou art slave to fate, chance, kings, and  
desperate men,  
And dost with poison, war, and sickness dwell,  
And poppy or charms can make us sleep as well  
And better than thy stroke; why swell'st thou  
then?

One short sleep past, we wake eternally  
And death shall be no more; Death, thou shalt  
die.

Def 1 2 3 4 5 6 7 8 9

[deθ. bi. nat. prāv. dōr. sām. hāev. kald. ʒi  
w s w s w s w s w

1 2 3 4 5 6 7 8 9 10  
mā. bi. dēd. drēd. fāl. fōr. ʒar. art. nat. sov  
s w s s w s w s w s

1 2 3 4 5 6 7 8 9 10  
fōr. ʒor. z. hum. ʒar. Anket. ʒar. dnot. ov. var. Oror  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
ʒar. nat. pōr. deθ. nōr. ʒet. kōst. ʒar. kil. mī  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
fōm. rest. dēd. slip. wif. bnt. ʒar. pōk. fōrz. bi  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
māts. ple. ʒar. ʒen. frnm. ʒi. māts. mōr. māst. flōr  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
dēd. su. nēst. ʒur. best. mēn. wif. ʒi. dr. gōr  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
rest. nō. ʒar. hōrnz. dēd. sov. z. de. lē. vā. mī  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
rest. nō. ʒar. hōrnz. dēd. sov. z. de. lē. vā. mī  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
rest. nō. ʒar. hōrnz. dēd. sov. z. de. lē. vā. mī  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
ʒar. art. sleiv. tr. fest. tēns. kōnz. dēd. des. pōt. mēn  
s w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
dēd. dnot. wif. pō. z. n. wōr. dēd. ʒik. nās. dweil  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
dēd. pō. pi. ʒr. fōrmz. kōn. mēk. nō. slip. des. wēl  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
dēd. bē. ʒar. ʒen. ʒi. stōrk. wif. swelgt. ʒar. ʒen  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
wōn. ʒōt. slip. pōst. wī. wēk. I. tōr. nō. lē  
w s w s w s w s w s

1 2 3 4 5 6 7 8 9 10  
dēd. deθ. ʒet. bi. nōr. mōr. deθ. ʒar. ʒet. ʒi  
w s w s w s w s w s

# ABOUT THE POEM:

Originally Titled: Holy Sonnet X

Written in: *IAMBIC PENTAMETER*

- (i) Ten syllables per line, five feet, each foot of a weak and strong syllable, in that order.
- (ii) Rhyme Scheme: ABBA, ABBA CDDC EE (Eternally and die rhymed back then)
- (iii) Takes the form of an English Sonnet, (Not Shakespearean) with 3 Quatrains and A Couplet, but was originally written in The Petrarchan Form.
- (iv) Subject matter is Death, with the most significant poetic device being Apostrophe
- (v) Originally written when Donne was sick?

# WHAT THE POEM IS ACTUALLY DOING

- ❖ Most Important Feature: **CAESURA**
- ❖ The poem has only 13 Polysyllabic words in 14 LINES. This allows a free flow of the poem.
- ❖ Of the words in the poem, only 15 ACTUALLY begin with a Vowel, meaning a high volume of Consonants in the Poem, delivering some sort of Commanding feel to the poem.
- ❖ ENJAMBMENT from the very first line into the second, showcasing some sort of importance to the message of the poem beyond its structure. This is why the Caesura and Enjambment works.
- ❖ An INVERTED FOOT in the second line as a result of ENJAMBMENT AND INCOMPLETE FIRST LINE. The flow of Continuation is important here.
- ❖ Another INVERTED FOOT in Line 8 which begins the third stanza.
- ❖ 3 Lines defy the 10 syllable structure, with Line 1 being 9, and Lines 8 and 10 being 11.
- ❖ FAVOURITE LINE: LINE 8... The reconstruction of “desperate”.

# FEATURES OF THE POEM

- ❖ Word Boundary Rule Between Positions 5 and 6.
- ❖ Word Boundary Rule Between Positions 6 and 7.
- ❖ Sound Phenomenon of Repetition of Sound (Alliteration and Assonance) Between Positions 7-10 of every line, that allows a familiarity to exist.
- ❖ Synaloepha in Line 2, Among Positions 7 and 8 and Line 8, Positions 1 and 2,
- ❖ Ancep Position in Position 3 of Line 2
- ❖ Morae count is between 16 and 21 Lines
- ❖ 43 Syllables have no Coda
- ❖ 17 Syllables have no Onset
- ❖ 82 Syllables have Complete units

# QUESTIONS

