The Metaphor and Simile in Shakespeare's Comedies

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Metaphor and simile in Shakespeare's comedies.
The Metaphor and Simile in Shakespeare's Comedies.

There is no fixed universe of meaning the circumference of, a poet's knowledge, than a study of his figures of speech, especially the metaphor and simile, which serve to give the source from which the author has drawn, whether from Locke or from the living world. A study of Shakespeare's metaphors and similes show us the fact that while he is familiar to some extent with classical literature as well as with the productions of his own people, his predilections and current fancies, he is predominantly a poet of the living world and has drawn largely from his own observations and experiences. Therefore is called the poet of human life. But his service's sound and sympathetic nature have made him familiar not only with men, but with every phase of the living world, animals and plants, with the various departments of the material world; with the great and the minute, phenomena of nature, and have caused him to relive into the homely scenes and everyday operations around him. The comedies of Shakespeare are not only
Penior meant for the study of his myth, ephors, and paradoxes. The nature of this subject is such that demands more poetical effort and finer imagery, and hence the men of more figures of speech than in his Tragedies. In this manner is more poetry and less prose than in his Tragedies.

Shakespeare is exceedingly fond of natural history, similes, he passed his youth and early life among the fields and caverns of wooded country, and his work here, evidence that he had all these love of animals, nature which his surroundings and his kindly disposition would foster. He takes especial delight in the various birds of his native home and in many times in his work, he alludes to the habits of birds, describing them in a way that of him who has had an intimate acquaintance with such would do. His work here, evidence that he had a clear conception of such sports as falconry and falconry.

His preference for the common Yannett's birds is evident from the following quotations.

Act II scene iii. "I am, Horace, but Helena I love, who will now change a name for a chew.

Act III scene iv. "We must gray thee that the
creeping jeweller eye,
As successive thoughts, many in set.
Rising, and coming on the edge more
Storm themselves and mostly break.

So, at this sight, away his feelings fly.

7. N. Act III & IV. "Contemplation makes a
more turvey court of him! how he gets
under his advance, plumeless.

and also "Now is the wood cut over
the gill."

7. N. Act IV & IV. Mrs. "How do you do, Melvolde."
Mr. "Your request? sir: Nightingale
answer shall."

7. N. Act III & IV. "Why, how now my Fellow?"
How dare that churl?"

For I highly appreciate such illustration
as the story, it is necessary that we have
a clear knowledge of the habits,
ways and lands of such animals.

7. N. Act IV. "Of yea, how now my Fellow!"
How dare that churl!"

...very show the poultry sea-birds or
sea animals of any kind. Even in the
cliffs sooner in being that, when we
under refer him to mention birds
belonging to sea districts, he makes use
of the same familiar thought and crowd.

In all of this world the common,
the con and the drin. Dapper see the
only three sea-birds mentioned. The
Green which in our own mind always
denotes a shade of a jewel.
M. T. A. C. E. T. 3. 2. “That pure congealed white
High Jermyn’s snow
Famish with the eastern winds, turns to snow
When those hold’d up thy hand.”
M. T. A. E. N. V. I. 3. 2. “Hops as light as this from
Four, Every elf and fairy spirit.
Those four don’t mean in; short “mew’d”
in its original technical sense in the
following passage.
M. T. A. E. N. V. I. 3. 2. “You can endure the livy
of a mew, for ages to be in want for the
mew’d.” He refers to the custom of
shutting up hawks during the time of
their molting. A mew was a house
or enclosure for keeping the hawk
while they were molting.
The list of fish in the text four is short.
Only eel and fish as good in parts
were so mentioned. In a metaphor
in English might, he alludes to the fruit.
T. T. A. E. N. V. I. 3. 2. “For ten comes the fruit
that must be caught with tiefeling.”
It is noticed that the fruit above the
families with domesticated animals.
His country life could not fail to bring
them into close contact with such
animals as the dog, horse and cow.
It is a striking fact that the English
name speaks in favor of this.
the day. He may have had some disagree
with experience with the arrival.
M. N. to Act IV sec. I: "And even for that do I turn
you the more I幕墙 Spaniels! and hasten
She now you that me. I wish yours in you.
Use me not as your Spaniels, as we once

Neglect me! Torment me! Only give me these!
Unworthy as I am to follow you.
Whose worse place can I have in your love,
And get a place of high respect with me.
Then to be used as your own your dog."
Act I, M. N. to: "He hath sent his everlasting
like a rough peep; he knows not the spot."
Act IV sec. I. "She comes ceremonially, quiet, like
on feet which bowed among a gentleman
of your house."
M. W. to Act IV sec. II. "Hang up, then east flanker!
will string, let loose, as divers shake
she from me like a serpent."
M. W. to Act III sec. I. "But, boy! out, ear! Thin
which from past the bounds of warden's
Palmer."
M. W. to Act III sec. I. "As from a quick lesson
that yet wouldmes time."
The continuance of the dog's howling, flats, music
in exclamation to the gallery, I
T. N. to Act V sec. I. "If it is the ought to the old time
very loud. It is so poor and bellows to
nour set. As howling of his marble
The form of England till afforded.
The terms of ascertainment of the host: various organisms to collect animals. Such animals as the deer, tiger, wolf and fox or gin alluded to in figure 7 speaks.

Act II. Scene 1. The deer pursues the griffin; the uncrowned lion, the fox to catch the tiger; footless speed. When centaurine pursued and valor flies.

Act II. Scene 1. No, I am only a poor, poor beast, that meet one runs away with.

This line is a very fine for his courage.

Scene and agnosis for his discretion.

Scene and sight: "Sword!" sword! very unjust, for all this, though it be as well as a foot.

Act II. Scene 1. "If one showed me the power, how much the better. To quell Before the time seven the wolf!"

The presiding of country laws and 77. presided over their Familiarize the young for, with the crawling creatures, worms and reptiles.

Act II. Scene 1. "O true faith!" Good, not a worm, no adder, no snake! An adder laid it, for with double tongue

Act II. Scene 1. "But we understand, like a worm off the tree,

Feud in her domineer's chest: the pain in thought."
The peas were grown sixty for the
notions and superstitions connected with
such animals as the crested, serpine,
and coeliches or toadsites.

M. W. Act III sc. II. "This wire on Earth
their track that they were their own
another by the tooth and coat. Nature.

The first is familiar with gardening
flowering, with the various plants, fruit
and grains and with the different
varieties of China and wild flowers.

He shone in wide appreciation for plant
life in his various plants. Which could be
said in the "garden love" of Shakespeare.
The in fond of the sweet and delicate in Nature.

M. W. Act IV. "O, it came out to my eye, like the

sweet sound
That makes upon a bank of violet,
Shaking and giving odour.

M. W. Act IV. "Not yet old enough for a man,
not young enough for a boy; as we
squeak is negrito a passsed, or a
coddling what is almost an apple.

M. W. Act IV. "But in grain, air, it will endure
wind and weather," the farmer said.

M. W. Act I. I. "But steel his happiness in the

Then cheer which with him, with virgin time
Grows more, lives, and dies in single theaddmess."
M. N. D. Act I sc. i. "How now, my lord! why is your
cheek so pale?
How chance the scene then to fade so fast?"

M. N. D. Act II sc. ii. "Things growing are not
ripe until they mature.
So I being young, 'tis need ripe not to mature.

M. N. D. Act III sc. i. "Most sudden... government,
must coy white of hue,
Of colours like the red rose on triumphal bough.

M. N. D. Act III sc. ii. "Or, how ripe in show
They lie... cherries, tempting you!"

M. N. D. Act IV sc. ii. "As we grow together
Life to a larch cherry, seeming jocose
But yet an onion in polity,
Just lovely proper named as one so testy."

M. N. D. Act III sc. ii. "Get you gone, jeweller!
You minnows, of hawking the grass made,
You had, you see!"

M. N. D. Act IV sc. ii. "His eyes were green
as leaves."

The phenomena of the elements and the
various operations of nature have been a
great source from which Shakespeare
has drawn many of his figures similitude.

M. N. D. Act I sc. i. "Believe me not then, sir,
Which I could use! Believe them from
the depth of my eye."

M. N. D. Act I sc. i. "Swift as a shadow,
short as any dream;
Brief as the lightning in evenshine's night,
That, in a spleen, our foles forth thereupon.
And for a man thick pour to say "Behold!"
The jaws of darkness doe devour it up."
Also in the same scene:
"Thy eyes are loavelowers, and thy desires
More humane than beast or shepherd's ear."
M. W. Act I sec 7. "He held his hand
That he were only mine;
And when this had some time from
Kermie felt,
To be detached and shone's you do.
M. W. Act I sec 7. "I will more storms,
I will contend in some measure."
M. W. Act III sec 11. "The sun was not
as true unto the day
As he to me."
Also in the same scene:
"But in some storms it in my heart burdened
Melancholy doth increase, seems to me now
As the various times of an idle jade
Which in my childhood I did forego."
M. W. Act II sec 5. "Thus things seem
small and unadmirable
Like for 77 seven times turned into clouds."
M. W. Act IV sec 5. "The foot in this kind
are far shadowes, and the worst com-
ses worse, if imaginacive armed them."
Allusion to arching and treading and
To terraces round and such appear flat
in his metaphor and simile."
M. W. Act I sec 11. And then the moon,
Like to a silver bow.
New task in known, which takes it night
Of our solemnity.

The following metaphor, although not quite understand the application,
alludes to a time in archery.

M. N. Act I sc. II. “Enough; hold or cut
bow strings.” A similar phrase is
found in Much Ado About Nothing.

M. N. Act II sc. II. “I go, I go; but I am
Swifter than arrow from the Fortun’s bow.”

J. N. “Why, it lacketh windows, from
forces the terraces, and the cold
stories bound the south, which are as
Lieut. as strong.

And the terms used in Law in each
armor from which therefore his strong
although allusions to this armor are
not frequent in his comedies.

J. N. Act I sc. II. “He has been with me; and
the rage, held stand at your door
like a sheriff’s foot, and to the
supporter of a humble, but this speak
with you.”

Materials from the mineral kingdom
often referred to precious stone and
ejewels being frequently mentioned.

M. N. Act I. Tomorrow night, when
Ghost which loved
Her salon, visage in the water’s glass,
beaming with liqueur pearl the shaded gray.

Also Act II sc. I the same playing.”
"And of that same due, which sometimes
Was wont to answer sound and
Savoir few.

W. W. Act II sc. I. "I see a sword, my Lord; I hear a sound
But yet my brain is clear. For my
Heart is more at ease."

Annointed times and索尼y occupations
In another sense from which the past
pursue. He is not the personified with
thought of innocence seen of life and
Nature around him or to the unwise
of the practical matter of human life.
W. W. Act I sc. II. "Excellent, it stands like
A flex on a day of yore; and I hope to see
a housewife take the thanes her legs,
and spin it up.

W. W. Act II sc. 1. What he has home
spoke here he staggered there.
So near the cradle of the fair queen.
W. W. Act II sc. I. His speech were
Like a tangled chain; nothing
unperceived, but all dissolved.
W. W. Act II sc. 1. With hands as pale
as milk.

Shakespeare resorting frequently to the
remote sources of mythology, especially
the mythology of the Greeks and Romans.
let us now a few of these citations.
the smoke of war.

The metaphor, "as bright as stars," and "as dazzling as the Venus of the sky," are combined with similar figures of speech. From the rhetorical standpoint, our modern grammarians can have little if anything to complain of. The figures are not for glibchord nor do they demand upon the details of a digression peculiar. Some have been shown they are generally short and to the point. There are less involved examples, more distorting metaphors which are little to can from our. They do not enter into detail that have the appearance of being "harmless cut." Shakespeare does not appear to have studied with his commentator, but they flow naturally from a well-filled mind. The metaphors are not confused together where the action of one is in conflict with the action of another. His metaphors are used rather for explanation for situations or to throw light upon the thoughts, and not for the embellishment or ornament. There is no artifice and
gandy having although there is richness
and felicity of language. He compares
unfamiliar things with familiar, at
any rate with things that were formerly
familiar in Shakespeare's own day
and which now may have become foreign
to us. But generally we understand
the comparison although we may
not always appreciate them.
The Metaphor as Simile in the Per's Cumaedia.

Oren & White.
Grad. Fia.

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