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## Ans to the qus no-1

Andrew Marvell indicates love in "To His Coy Mistress" through both exaggeration and appeals to fear and urgency. Marvell's speaker stresses to his ~~feared~~ beloved that life is short. This poem is a 'carpe diem' poem meaning seize the day. The poem is split into three stanzas. In the first stanza Marvell gives us the impression that he is calm, caring and in no hurry. But then in the second stanza he makes it clear that they have not got much time, and death is near.



The final stanza shows that they are in a fight against time and they should pursue pleasure while they are able to.

The poem is wrote in rhyming couplets.

In th first stanza the opening words are "had we but the world enough and time". Marvell tells the mistress that if they had more time and space then her "coyness" wouldn't be a "crime".

He then goes on and says  
'I would love you ten years

before the flood' until "the conversion of the Jews." This means that he would have loved her from almost the beginning of time and until the Jews converted to christianity before judgement day. This is the use of religious imagery which is also used in sonnet 43 and throughout Romeo and Juliet. He then says that his "vegetable love should grow vaster than empires". Here he is telling us that his love is slow growing long lasting and bigger than



empires. He extends it by saying if only there was time, he would focus on every part of her body and spend an hundred years to praise thine eyes and two hundred to adore each breast. But there is not endless time so this is not possible.

In the second stanza he remarks that he can't do all ~~this~~ this praising because "times winged chariot" is hurrying near. Here the chariot is the Greek god Helios which has been



personified as the sun. He says that time is catching up with them and it'll soon be the end. He then uses death to show the lover the pointlessness of resisting him. Marvell wrote this poem in the classical tradition of a Latin love elegy, in which the speaker praises his mistress or lover through the motif of *carpe diem*, or seize the day. The speaker begins by constructing a thorough and elaborate conceit of the many things



he would do to honor the lady properly, if the two lovers indeed had enough time. He posits impossible stretches of time during which the two might play games of courtship. He assures the lady that he would never value her at a lower rate than she deserves, at least in an ideal world where time is unlimited. Petrarchan poetry is based on upon rarifying and distancing the female beloved, making her into an



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unattainable object. In this poem, though the speaker only uses these devices to suggest that distancing himself from his lover is mindless, because they do not have the limitless time necessary for the speaker to praise the lady sufficiently. He therefore constructs an erotic blazon only to assert its futility. The poem's mood shifts in line 21, when the speaker asserts that "Time's winged chariot" is always near. The speaker's rhetoric



changes from an acknowledgement of the Lady's limitless virtue to insisting on the radical limitations of their time as embodied beings. Once dead, he assures the Lady, her virtues and her beauty will lie in the grave along with her body as it turns to dust. The third and final section of the poem shifts into an all out plea and display of poetic prowess in which the speaker attempts to win over the Lady. He compares the



Lady's skin to a vibrant layer  
of morning dew that is animated  
by the fibres of her soul and  
encourages her to sport with  
him while we may. Time devours  
all things, the speaker acknowledges  
but he nonetheless asserts that  
the two of them can, in fact  
turn the tables on time. They  
can become amorous birds of  
prey that actively consume  
the time they have through  
passionate love making.