The Image of Moon in Sir Philips Sidney's "Astrophil and Stella" and Percy Bysshe Shelley's "To the Moon": A Comparative Study

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Abstract

The aim of this research is to shed light on the poetic imagery which has been the concern of many poets; the image of the moon, this time from the viewpoints of two poets who are completely different in era and culture, but similar in their attitudes towards love and their sufferings from the consequences of love. First, the paper is an overview of the eras that the two poets lived in and life in the 16th century in general, then their education, economy, social distance, culture, work and political level have been highlighted. It also demonstrates an account of poetry in the era. Then how the poets chose their styles of writing has been shown. It focuses on the tools that they used to write their poems. In the next section it indicates the 19th century and talks about life which was expanded in every field; in this case people attempted new discoveries, printing, textile industries, and business in trade. Besides this, the poet shows how they describe their emotions in contrast to neoclassical about their writing style. Consequently, characteristics of poetry in the end of this chapter is an indication of comparative literature. First its definitions, in general, were given, then the three schools of comparative literature: French, German and American were discussed.

The study then, starts with literature review to know the amount of literature exists on these poems. The next section portrays the moon by Philip Sidney so in what way express their love to a girl by writing a poem,"Astrophil and Stella "31 using moon to show his pain when he loved a girl and hoped to be as a wife, but she rejected. In the next section show how Percy Bysshe Shelly wrote the poem, "To the Moon". He calls the moon "the queen of night" and "the guiding star" that excites both poets and lovers. Shelley asks the reader to consider the moon's magnificent and otherworldly characteristics through his use of vivid and striking imagery. The study then discusses the similarities and differences about the two poems and concludes with its conclusion.

Key words: Poetry; Imagery; Moon; Night; Girl & Comparison

1. INTRODUCTION

The moon has long been a popular literary subject, and it has been used to represent a variety of ideas and feelings. "Astrophil and Stella" by Sir Philip Sidney and "To the Moon" by Percy Bysshe Shelley are two poems that prominently highlight the moon. Despite being written in different centuries, both masterpieces offer vivid pictures of the moon and its metaphorical significance.

The aim of this study is to investigate and analyze the image of the moon in these two poems. We will use a comparative analytical approach to examine the similarities and differences in how the moon is depicted in each poem. The study aims to obtain a better understanding of how the image of the moon has evolved through time and how it has been utilized to portray various themes and emotions in literature by doing so. To conduct this research, we will begin by examining the language, imagery, and symbolism used in each poem. We will analyze how the moon is described, and what emotions or themes it is associated with in each text. We will also compare the use of the moon in each work, noting similarities and differences in how it is portrayed.

Ultimately, the results of this research will contribute to a deeper understanding of the literary portrayal of the moon and its significance in conveying meaning in poetry. By examining two works from different historical periods, we hope to gain insight into how the image of the moon has evolved over time and how it has been used to convey different meanings in literature. This research will be of interest to scholars of literature, and anyone interested in the symbolism and meaning of the moon in poetry.

1.1 England Poetry of the Sixteenth Century

The poetry of the sixteenth century resists simplistic categorization. Although this is true of poetry from other times, this elusiveness of classification is particularly distinctive of sixteenth-century poetry. It is impossible to designate a century that includes both John Skelton's growling meter and Sir Philip Sidney's refined prosody, and as a result, previous attempts to present historical overviews have been ineffective. (S. Lewis). For example, created an incorrect distinction between "drab" poetry and "golden" poetry in his English Literature in the Sixteenth Century Excluding Drama (1954). What he means by this distinction is never totally obvious, and Lewis himself adds to the confusion by implying that his own term "drab" does not have to have a negative connotation, even though when he applies it to certain poets, it is evident that he wants it to be harmful. Furthermore, his distinction causes him to oversimplify. According to Lewis, George Gascoigne is primarily drab (as befits a poet of the "drab" mid-century), but gifted with occasional "Golden" inclinations, whereas Robert Southwell, while correctly positioned in the "Golden" period, is essentially a substandard reversion to previous "drab" poetry. Such differences are unclear and unhelpful to the reader, who guesses Lewis defines "drab" and "golden" poetry simply as what he hates or favors.

Lewis' muddled vocabulary has resulted in unsatisfactory classroom studies of the sixteenth century. Teachers have traditionally depicted the fruits of the century as not blooming until the 1580s, with the sonneteers finally possessing the talent and good sense to perfect the experiments with the Petrarchan sonnet form first begun by Sir Thomas Wyatt early in the century, perhaps reinforced by the simplicity of his dichotomy. Students have been taught that between Wyatt and Sidney there was a wasteland of substandard poetry, which was frustrating partly because so many poets failed to continue Wyatt's Petrarchan attempts. As a result of being indoctrinated with the axiom that, in the sixteenth century, "good" poetry is Petrarchan and "bad" poetry is that which fails to work with Petrarchan conceits, teachers deal in the classroom primarily with poets of the 1580s and later, ignoring other poetic currents of the early and mid-century. It has been extremely difficult to overcome Lewis' duality of "drab" and "golden." Fortunately, studies of sixteenth-century poetry that are attentive to non-Petrarchan attempts have been conducted, and these studies need to be recognized as giving a better viewpoint for interpreting the sixteenth century. In 1939, Yvor Winters' essay "The Sixteenth Century Lyric in England: A Critical and Historical Reinterpretation'' focused on some of the period's lesser-known poets, such as Barnabe Googe, George Turberville, and Gascoigne, who had previously been dismissed simply because they were not Petrarchan in sentiment, and the essay also helped to dispel the notion that their poetry's aphoristic, proverbial content was symptomatic of their simple. Taking up where Winters left off, Douglas L. Peterson's book The English Lyric from Wyatt to Donne: A History of the Plain and Eloquent Styles (1967) recognized two primary poetry currents in the sixteenth century: the plain style and the eloquent style. Peterson offered a more objective and less critical view of non-Petrarch's as practitioners of the "simple" rhetorical style, a welcome change from Lewis' "drab." Thus, Winters' and Peterson's efforts helped to dispel detrimental misconceptions about "bad" poets of the mid-century.

1.2 Social Context

This process of deliberate creativity and self-monitoring is one key to understanding sixteenth-century poetry. It is interesting to note that, whereas historical and social elements play a big part in molding poetic subjects in other times, such extra literary forces had minimal impact on the character of poetry in the sixteenth century. Surprisingly, even though Copernicus' notion of a heliocentric cosmos was well known by the mid-century, the poem made no reference to the New Science or the new geographical findings. Certainly, the century saw nearly continual political and religious upheaval, offering ample fodder for contemporary subjects; a more apolitical time is difficult to conceive. However, it was the prose, rather than the poetry that strove to capture the upheavals caused by the fact that England's official religion changed four times between 1530 and 1560. It seems that the instability created by this uneasiness had the effect of turning the poets inward, rather than outward to political, social, and religious commentary (with the exceptions of the broadside ballads, pseudo journalistic poems intended for the uncultivated, and the verse chronicle history so popular at the close of the century), bearing out the hypothesis that good satire can flourish only in periods of relative stability. For example, despite the plethora of apparent targets, political satire did not flourish in the sixteenth century, and its infrequent representations, particularly anticlerical satire, a Middle Ages warhorse, are hardly notable. Gloriana, a figure portraying Queen Elizabeth, is a key figure in Spenser's The Faerie Queene (1590, 1596), although she is an idealized portrayal, one of many similar celebrations in poetry of Queen Elizabeth, not meant to give a genuine insight into her character.

1.3 Literary Theory

An overview of 1500s poetry would be inadequate without an introduction to the period's critical philosophy and how it chronicled the successes and failures of the new vernacular experimentations. Unsurprisingly, critical theory of the period was plentiful. Sidney's *Defence of Poesie* is an apparent example. This argument for the supremacy of poetry over all other aesthetic pursuits is the most remarkable example of Renaissance critical philosophy. The work's effortless elegance, however, obscures the reality that the new experiments in prosody sparked a vigorous, often acrimonious dispute in critical theory between the protectors of the old and the spokespersons for the new. There were many other works of critical theory that were closer to the pulse rate of the arguments than the *Defense of Poesie*. Gascoigne reflects the turbulent nature of the period's critical theory (and, by extension, the turbulence of the poetry itself) in his "Certayne Notes of Instruction Concerning the Making of Verse" (1575), advocating a more widespread use of monosyllables in poetry and a rejection of words derived from foreign vocabularies so that "the truer Englishman you shall seem and the less you shall smell."

Puttenham chastises poets who "wrench" their words to fit the rhyme in his Art of English Poesy (1589), saying, "it is an indication that such a writer is not plentiful in his own tongue." However, not every critic was enamored by the new experiments. In his Art of Rhetorique (1553), Thomas Wilson advocated for the ongoing use of old classical forms, reminding writers that terms of Latin and Greek origin are valuable in composition. The Schoolmaster by Roger Ascham is filled with contempt for modern versification techniques (1570). He criticizes rhyming developments, which he dismisses as deriving from "Goths and Huns," and urges for fresh imitation of ancient traditions. William Webbe is harsher in his Discourse of English Poetry (1586). He dismisses contemporary attempts in prosody as "tinkerly poetry," and he pushes to preserve the old, classical quantitative verse, in which the meter is determined by the time necessary to pronounce a syllable rather than by accentuation. Clearly, the seriousness of the critical argument must be kept in mind when one begins to evaluate the poetry of the time; failing to do so is to disregard what the poets were attempting to accomplish.

1.4 Allegories and Dream Visions

The beginning of the sixteenth century, on the other hand, was far from a portent of fresh events to come. The sixteenth century, like most others, began on a conservative, even reactionary note, turning back to medieval literature rather than forward to the future. The first years of the sixteenth century were dominated by allegories and dream visions written in seven-line stanzas, a favored vehicle of medieval poets. The strongest poets under Henry VII were Scottish—William Dunbar, Gavin Douglas, and Sir David Lyndsay—and fervent disciples of Geoffrey Chaucer. Stephen Hawes was the first English poet to establish himself in the new century, publishing The Pastime of Pleasure in 1509, which exhibited uninspired medievalism at its worst. The piece is designed as a dream-vision metaphor. The Pastime of Pleasure, an almost exact replica of John Lydgate's masterpiece, describes the hero Grand Amour's teaching in the Tower of Doctrine, utilising a slew of stock, allegorical figures typical of morality plays.

The earlier medieval styles, particularly those that combined allegory with religious satire, were difficult to extinguish. Robert Shyngleton published The Pilgrim's Tale in 1536, a vulgar, anticlerical satire directly evocative of Chaucer, while John Heywood penned The Spider and the Fly in 1556, a long allegory picturing Roman Catholics as flies, Protestants as spiders, and Queen Mary as clutching a cleaning brush.

1.5 Elizabethan Poetry

Thus, the poetry of the latter part of the century, the great age of the eloquent style known as the golden age, must not be viewed as a semi-miraculous phoenix, rising from the ashes between Wyatt's experiments with Petrarch and the advent of Sidney. Nevertheless, it must be noted that the Elizabethan era ranks as one of the outstanding poetic periods of any century, its development of the eloquent style ranking as an outstanding achievement. A valuable representative of what the eloquent style was trying to accomplish is Sir John Davies' *Orchestra: Or A Poem of Dauncing* (1596, 1622). In his *Elizabethan World Picture.* (E. M. W. Tillyard,1943) analyzes the poem at length as a fitting symbol of the Elizabethans' ob-session with cosmic order. Though accurate enough, Tillyard's discussion places too much emphasis on the poem's content and does not pay enough attention to the style in which the message is delivered. In the poem, the suitor Antinous launches an elaborate discourse designed to persuade Penelope, waiting for Odysseus to return, to dance. Through Antinous's lengthy and involved encomium to cosmic order and rhythm, Davies was not attempting a literal plea to Penelope to get up and dance. Rather, he was using Antinous as a vehicle for an ingenious argument, ostentatious in its erudition and profusion of images; in effect, Antinous's argument is the repository of Davies' experiments in the eloquent style. It is the dazzling display of the process of argumentation itself, not the literal effort to persuade Penelope, that is the essence of the poem. The way in which the poem is written is more important than its content, and in that sense (but in that sense only) the goal of the eloquent style is not different from that of the plain style.

1.6 Petrarchan and "eloquent" Style

When one thinks of sixteenth century poetry and the eloquent style, however, one almost immediately thinks

of the Petrarchan sonnet sequence, and one explanation for the almost fanatic renewal of interest in Petrarch was the inevitable shift of interests in poetic style. The plain style, so dominant for almost half a century, was beginning to play itself out, a primary indication being the decline in use of the epigram, whose pithy withheld little appeal for Elizabethan poets. The more skillful among them were anxious to perfect a new style, specifically the "eloquent" style, almost the total antithesis of the plain style. Not particularly concerned with expressing universal truths, the eloquent style, as practiced by Davies, sought embellishment, rather than pithy restraint, and a profusion of images, rather than minimal, tight expression. The eloquent style effected some interesting changes in the handling of the old Petrarchan themes, as well. It should be noted that in his experiments with Petrarch, Wyatt chafed at the indignities suffered by the courtly lover. By contrast, the sonneteers emphasized with relish the travails of the lover, who almost luxuriated in his state of rejection. In fact, there is no small trace off in de siècle decadence in the cult of the spurned lover that characterized so many of the sonnets of the period, most notably Sidney's *Astrophel and Stella* (1591), and it decidedly signaled the end of the plain style

1.7 Sonnets and Sonnet Sequences

The sonnet sequence, a group of sonnets documenting the lover's achievements and failures in pursuing his usually unyielding mistress, was performed by both the great and the mediocre. Of course, the two most outstanding poets of the century pioneered the form— Sidney in his Astrophel and Stella, who wrote sonnets about writing sonnets and some sonnets entirely in Alexandrines in the true spirit of the century's poetic self-consciousness, and Spenser in his Amoretti (1595), who, in addition to introducing refinements in the sonnet structure, intellectualized the cult of the rejected lover by analyzing the causes of rejection. In the next twenty years the contributions to the genre were dizzying: Greville's *Caelica* (wr. 1577, pb. 1633); Thomas Watson's *Passionate Century of Love* (1582); Samuel Daniel's *Delia* (1592); Henry Constable's *Diana* (1592); Thomas Lodge's Phillis (1593); Giles Fletcher's *Licia* (1593); Barnabe Barnes's *Parthenophil and Parthenophe* (1593); Bartholomew Griffin's *Fidessa* (1593); Michael Drayton's *Ideas Mirrour* (1594), noteworthy for its experiments with rhyme; *The Phoenix Nest* (1593), a collection of Petrarchan sonnets in a wide variety of meters by George Peele, Nicholas Breton, Thomas Lodge, and others—the list of accomplished poets and tinkering poetasters was almost endless.

By the end of the century, there were so many poor writers writing sonnet sequences, and the agony of the spurned lover had reached such obscene dimensions, that the form eventually collapsed. The worship of the masochistic lover had become tediously ordinary, and

one of the eloquent style's main accomplishments, the Petrarchan paradox (for example, Wyatt's "I burn, yet chill like ice") had lost its attraction of surprise and suspense as it became overdone, predictable, and banal. The genre had lost all vestiges of originality, and it is worth noting that the present definition of a sonneteer is a poor poet.

Greville recognized as early as 1577, in his Caelica, how easily numbing repetition could replace fresh invention in the sonnet sequence, and to maintain some vitality in his sequence, his subject matter evolves from the complaints of the rejected lover to a renunciation of worldly vanity and expressions of disappointment in the disparity between "ideal" love and the imperfect love that exists in reality.(For this reason, of all the sonneteers Greville is the only precursor of the themes so prevalent in seventeenth century devotional poetry.)

The sonnet sequence's success and eventual collapse left it susceptible to parody. Many of William Shakespeare's sonnets, which changed the sonnet structure in England, are disguised satiric observations on the banal excesses of Petrarchan imagery ("My mistress's eyes are nothing like the sun"), revealing his irritation with tired feelings. Davies' collection of Gulling Sonnets (c. 1594) was an obvious mockery of Petrarchan follies and tired lack of innovation, and its release precipitated an irrevocable fall in the form.

2. ENGLISH POETRY IN THE NINETEENTH CENTURY

This century starts from 1801 to 1900. This historical period in question is commonly referred to as romanticism (in literature was a movement that originated in Europe in the late 18th century and lasted until the mid-19th century). The standard approach to Romantic poetry has been to focus on it as representation: to examine the poets' treatments of such topics as subjectivity, nature, the imagination, or even language. Yet doing so tends to forget that poetry is not just about what it represents: any poem also makes a statement about the possibilities of the language in which it is written. For Romantic poets, the uncertainty of these possibilities became the occasion for an often-hidden drama that nonetheless lay at the heart of their poetic projects Poetry (Elfenbein 94). The romantic era rejects neoclassicism and the Enlightenment and is characterized by subjectivity, emotion, and the pastoral, as well as individualism. A lot of people are preoccupied with the poet as a genius and the inner conflicts and passions of the hero. also accompanied by a strong response and protest the shackles of law and tradition that in science, theology, and literature, generally serve to restrain the free spirit of humanity. To explain how a unique experience becomes a universal one, love poetry developed fresh ways of expression and a dynamic language, in general Romantic Age poetry emphasizes the pastoral over the

metropolis, ordinary language over obscure poetic form and intuition and imagination over reason. The poet filters powerful emotions and expressive reactions to translate them into a poetic form that is understandable since imagination is the doorway to transcendence. The most well-known Romantic poets were Percy Bysshe Shelley, Robert Burns, and William Wordsworth. American Romantic poets such as Henry Wadsworth Longfellow, Edgar Allan Poe, and Ralph Waldo Emerson serve as examples. However, have many characteristics as these points following:

A reaction against neoclassical poetry: Romantic poetry is the result of feelings, sentiments, and the poet's inner voice, whereas neoclassical poetry is the poetry of intellect and reason. It serves as a catharsis for the poet's emotions, ideas, and thoughts that are tangled up inside their hearts**.**

Imagination: is the hallmark of romantic poetry. Romantic poets laid extraordinary stress on imagination, but neoclassical poets avoided imagination and did not give any preference to it in their poetry.

Love for nature: Another essential component of romantic poetry is its love of nature, which grew to play a crucial role in the works of Romantic poets. Nature was a source of joy, contentment, and inspiration. It is important to note that all the romantic poets had different perspectives on nature**.**

Escapism: is another striking characteristic of romantic poetry. It is a term implying a writer's failure to face the agonies of real life. They instead take shelter elsewhere and decide against fighting the odds. Escapism is perhaps the main theme of romantic poetry.

Melancholy: is a major source of inspiration for the romantic poets. due to extreme melancholy, all the romantic poets tend to compose subjective poetry. They write poetry which is the voice of their heart.

Subjectivity: romantic poetry is poetry of the miseries, despairs, and personal stories of the poets.it is poetry of emotions and imagination of the poets.

Hellenism: Hellenism connotes a deep affection for, dedication to, and undeniable fascination with the ancient Greek culture, values, and people. In their poems, Romantic writers frequently expressed their admiration of Hellenism. They were fascinated by the ancient Greek culture, as evidenced by the poetry of Keats, which is rife with references to art, literature, and civilization. (Rafiq, np,11, Dec,2015).

2.1 Comparative Literature

The terms "Comparative Literature" and "World Literature" are often used to designate a similar course of study and scholarship (Enani, 2005, p.27). Comparative Literature is the more widely used term in the United States, with many universities having Comparative Literature departments or Comparative Literature programs. According to Tatsey de Zepetnek (1998),

comparative literature is an interdisciplinary field whose practitioners research literature from different countries, eras, languages, genres, and disciplines. For example, they might compare literature to psychology, philosophy, science, history, architecture, sociology, politics, and other fields. (2013) Cao (p. xix). (Sangia R, (2). comparative literature was divided to three schools (French, German, American) as the following:

French: The French School of thought is characterized by a focus on structuralism and post-structuralism. It emerged in the mid-20th century and emphasized the role of language and discourse in shaping our understanding of reality. Key figures associated with this school include Michel Foucault, Jacques Derrida, and Roland Barthes. A comparative study of the representation of the moon in two iconic English poems, "Astrophil and Stella" by Sir Philip Sidney and "To the Moon" by Percy Bysshe Shelley.

German: The German School of thought is known for its emphasis on critical theory, hermeneutics, and phenomenology. It emerged in the 19th century and has had a significant impact on fields such as philosophy, sociology, and psychology. Key figures associated with this school include Immanuel Kant, Friedrich Nietzsche, and Martin Heidegger.

American: The American School of thought is characterized by a focus on pragmatism and empiricism. It emerged in the late 19th century and emphasized the importance of practical experience and experimentation in developing knowledge. Key figures associated with this school include William James, John Dewey, and Charles Sanders Peirce. This school has had a significant impact on fields such as psychology, education, and political science.

2.2 Literature Review

Daalder, Joost (1991) stated, in his Journal "Sidney's Astrophil and Stella 31" indicate the speech of editor, comments about line fourteen and the inversion of the subject-object order makes it difficult to tell whether this means "do ladies in heaven name their lovers' virtue"ungratefulness," i.e., "un-pleasingness," or "do ladies in heaven call their own ungratefulness Virtue? "She claims that the second sense is "likelier". It's strange to read about a putative "subject and object" inversion here. As Duncan-jones' own paraphrases demonstrate, if there is an inversion, the subject "they" does not constitute part of it. Rather, she and others see two possible in-perpetrations, in the first in which "virtue" is the direct object and "ungratefulness" is the object complement, and the other in which "virtue" is the object complement and "ungratefulness" is the direct object.

On the other hand, Sidney in (Stella and Lady Penelope Rich: the creative inspiration behind Sidney's work?)This article, whose uniform title is (Astrophil and Stella), is about stating that Sidney's love with Lady

Penelope (1563-1607), of the Devereux family, seems to have inspired the poetry. Penelope's father, the Earl of Essex, tried to arrange a marriage between his daughter and Sidney when she was 14 years old. But nothing came of it at the time, and Penelope married Robert Rich in 1581.nevertheless it appears that Sidney and Penelope met at court around the time of her marriage, and his emotions for her matured - at least in lyrical form. There is no proof that they had an affair, but there are many puns suggesting that Stella is based on Lady Rich.

Sauer Michelle (2008) in his book *British Poetry* indicated that, Sonnet 31 is in form and theme a conventional Italian (PETRARCHAN) SONNET. The speaker personifies the moon in the OCTAVE, addressing it in an apostrophe "With how sad steps, O moon, thou climb'st the skies!" He observes the moon's depression and feels that it, too, is suffering from unrequited love. The speaker has fallen prey to the pathetic fallacy, which is a result of PERSONIFICATION, by supposing that the moon, an aspect of nature, shares the same feelings as he does. He also portrays himself as a seasoned lover who can spot love from afar based purely on appearances.

Fienberg Nona (1985)in his article that talks about the emergence of Stella in Astrophil and Stella: Feminist responses to the lyric tradition explore how the poetry objectifies the beloved, translates her into metaphors for the poet's selfhood, and usurps her integrity to create his poetic corpus.' Indeed, in most of Sidney's Astrophil and Stella, the speaker employs synecdoche to describe his beloved's eyes, face, and heart with an aggressive, appropriate intent. For much of the sequence, when he describes her voice, it is a meaningless sound. However, Sidney's sonnet sequence begs a feminist reading since it not only depicts a male poet objectifying the beloved in the way that Petrarchan sonneteers do, but it also depicts a poet departing from lyric traditions to grant a female figure some autonomy of voice and character.

Bates, Catherine (2019) in their article "Innervate Leading student work in English studies" argued about the moon appearing to be too far away to answer, much like the narrator's lover. Heather Dubrow emphasizes Astrophil and Stella's conversational and 'dialogic' nature, although Sonnet 31 is monologic. Although being personified with a "face," "eyes," and "looks" (Sonnet 31, I.2, 5, 7), the moon has no voice, leaving Astrophil to ask inquiries into the silent, unresponsive night. Sidney creates the 'anticipatory or pregnant space, waiting to be filled' that Bates proposes and concludes the poem with four unanswered interrogatives. Astrophil implores, 'O Moon, tell me' (Sonnet 31, 1. 9), however the limitations of the Petrarchan sonnet are reached before the moon is able to respond. Stella is the object desired to fill that gap in Sidney's sonnet. The moon's unrequited love reflects that of its narrator, just as the moon does not produce its own light instead reflects that of the sun. Astrophil looks into the moon's mirror and weeps how wan a face' (Sonnet

31, 1. 2). The adjective 'wan' is described by the OED as I Lack brightness, or Justre' 2. 'Sad, dismal,' 3. 'Of an unhealthy, unwholesome colour, and 4. 'Pallid, faded, sickly.

Karadas,Firat (2008) In this book, that name is Imagination, Metaphor, and Mythopoeia in Wordsworth; Shelley and Keats in Mythopoeia and Romantic Animism in Wordsworth; Shelley and Keats (65) talk about imagination in romantic poets and In Romantic poetry, poetic imagination imbues natural objects in the act of perception with ideational and mythological content, transforming them into unfamiliar and alien beings. These texts demonstrate how metaphorical and mythical language is an indivisible component of the imagination, in accordance with Kantian, Neo-Kantian, and Romantic ideas that symbolic language is an intrinsic character of the imagination. This function of poetic imagination and its functioning through metaphor and myth seem to be the most notable component of Wordsworth's, Shelley's, and Keats' great poems. For the imagination, perception becomes an act in which natural events are incarnated and endowed with spiritual, and sometimes heavenly, characteristics.

Spurgin Lisa (2011) in this article The Reader indicates how to symbolize the moon stated that As opposed to the sun's "masculinity," the moon is frequently used in poetry and prose as a symbol of femininity. Draw up your own theories as to wherefore the guardian of the night sky is matched to the fairer sex; the connection is most likely created due to its cyclical nature. In Shelley's evocative and appealing poem-fragment, the moon is portrayed as a woman who, while elegant, is also rather unfortunate. She is marked by weariness, being alone, and having hints of insanity, which are all characteristics typically associated with the moon (consider the relationship between lunar, lunacy, and lunatic).

On the other hand, Pether Abraham talks about analyzing Shelley's poetry. In Shelley's short lyric poem "To the Moon," the poet addresses the moon in the night sky and questions it several times. While "To the Moon" demonstrates many characteristics of Romantic poetry, including the observation of and identification with the world around us (or, in the case of the moon, the universe beyond our world), and pathetic fallacy, or the attribution of human emotions to inanimate objects, it is essential to analyze.

Sharma, K. N. (2013) in this article stated about the theme, The poet addresses the moon. The moon has taken on human form. The moon takes on a majestic charm, a personality, when viewed through the colored glass of the poet's imaginative sensibility. The moon is born elegant, noble, and gorgeous. It gains an individuality that is far beyond the graces of the stars that just shine around her. The poet lends the moon feelings from his own mind; the moon's charm is the poet's distinctness. He was alone

and alone in a sea of men who had been so oblivious to his emotions for a millennium on this earth. He sang, yelled, thundered, and even wept, yet the world overlooked him. The full moon becomes the symbol of revolution, which carries on the message of peace all alone and single-handed.

Zachary, in this article (Owl eyes reader) Shelley maintains iambic pentameter for most of the poem, but turns to trimeter and tetrameter for some lines, notably the first and third lines of this stanza. Shorter lines give rhythmic variety on one level. On another level, the large gap at the conclusion of the shorter line encourages the reader to pause and contemplate. That quiet, following a statement like "Wandering companionless," suggests the moon's solitude.

2.3 Portrayal of Moon in Sidney' "Astrophil and Stella"

For several decades – perhaps, millennia – the moon has been a potent symbol in religion, literature, and art. However, researching the history of moon-symbolism shows some interesting facts about how poets, philosophers, and religious writers have interpreted the moon. (Tearle). The moon is an inanimate object representing many different things to many people. Philip Sidney, one of the poets who wrote about the moon also through this poem indicates his messages, sorrow, and pains. Sonnet 31 from Sir Philip Sidney's Astrophil and Stella (often Astrophel and Stella) that was published in 1591, which begins, 'with very sorrowful steps, O moon, thou climb'st the skies,' is one of the most famous poems in the sonnet sequence. The names Astrophil (Star lover) and Stella (Star) refer to Philip Sidney and Penelope Devereux's romance. He wanted her as his wife, but she shunned his love. (Spacey). always the moon is also depicted as a cold and unfeeling object that contrasted with the sun, which represents warmth, light, and life, which adds to the sense of distance and separation between the two lovers, however This contrast emphasizes the feeling of unfulfilled yearning and the difficulty of experiencing true love. (Sidney, NP. 1999). Sidney believes that love is ambiguous and wonders if the moon feels the same way. In the first line, "With how sad steps," Sidney establishes the tone of the poem. His melancholy transforms into questions and complaints, yet he always keeps a sad tone. The poem is personified and directed at the moon in "O Moon, thou climb'st the skies!" In the following line, Sidney reveals the moon's face and says, "with how wan a face," describing the "person" in the moon and portraying the moon even more. Sidney addresses his feelings of the great uncertainty brought by love in the first stanza while gazing up at the moon in the night sky. He believes the moon has been rejected. He personifies the moon as a rejected lover, which connects them immediately and asks the moon a lot of questions, not to seek answers, but to encourage the readers to think and participate in. (Salam, Saya khan 3).

2.4 Depiction of Moon in Percy Shelley's "To the Moon"

Shelley wrote the sonnet To the Moon as a memorial to the moon. The poem is part of a long tradition of literary works that have sought to capture the mysterious and captivating allure of the moon. The rising moon is compared to a "dying lady" by the speaker. Humans have been wondering about the nature of the moon in the sky for centuries. Even though man's first landing on the moon yielded significant results, investigation into the moon's history and nature provided worthwhile results. The ancient Greeks personified the moon as a goddess who, according to legend, fell in love with a mortal, Endymion. The poet believes the moon is pale because she is bored of going around the sky and looking at the earth all the time. The moon must travel among stars that are different in nature and origin. As a result, she finds alone and without a friend or comrade. There is also a reason behind the moon's ever-changing shape, according to the poet. Because she finds nothing worthy of her loyalty, the moon grows and then falls. (Poem Solutions Limited). The depiction of the moon in Percy Shelley's "To the Moon" is a testament to the enduring fascination that the celestial body has held for writers and poets throughout the ages. Through his use of language and imagery, Shelley captures the moon's enchanting and ethereal nature, inviting us to contemplate the mysteries of the universe and the power of beauty to move us deeply (Gupta, M. (2018).

3. SIMILARITY AND DIFFERENCES BETWEEN "ASTROPHEL AND STELLA"AND "TO THE MOON"

Sir Philip's Astrophil and Stella is a poem, and which is Petrarchan sonnet. It has 14 lines, and it is written in iambic pentameter. 'Sonnet 31' can be alienated in an octet and a sestet, and it has an ABBA ABBA CDCDEE rhyme scheme. Furthermore, the poem has love and nature as the key themes. The tone is reflective, and it gets aggrieved as the lines go by.

Shelly's "To the Moon" in. This poem is made up of six lines put into only one stanza. It contains the rhyme scheme ABABCC. The final two lines do not rhyme perfectly. The smaller lines are made up of seven syllables though the longer lines change between eleven and ten.

Sidney in the poem when Sidney looks up at the sky, he looks at the pale moon in the night sky and says that the moon seems rising in the sky sorrowful and sad and it takes 'sad steps. Sidney picks out the 'wan', or pale, 'face' of the moon and interprets this paleness as a sign of sorrow. He then wonders whether the moon's sorrow is love sickness; it seeks to pierce the heavenly bodies with his arrows, to bring them under love's spell. The moon perceptibly stands alone in the night sky set apart from

the stars by its relative size – and so becomes a symbol of the solitary lover who is sorrowful from unrequited love Devices. The speaker of the poem identifies the Moon which climbs the skies with 'sad steps'. The Moon looks sadly to the poet's eyes who also feels the same way, so he fancies that the Moon herself has fallen in love like he has. This personification of the Moon leads to a serious comparison between human and divine worlds.

To The Moon is a poem that Shelley has addressed to the moon. The moon shining in the sky has always been a mystery to human beings who have been speculating upon her nature. Though with man's landing on the moon investigations into the history and nature of the moon have already yielded valuable results. The ancient Greeks personified the moon as a goddess who, according to the story, fell in love with a mortal, Endymion.

Maybe the moon is pale because of fatigue. She must climb up the sky every night and she must remain awake all night and gaze all the time at the earth.

Sir Philip theme and style: This sonnet in theme and style is imitative of Petrarch, the great Italian sonneteer. The poet undertakes to display all the contrary feelings of the lover - hope and despair, tenderness and bitterness using conceits. In Sidney's sonnet 31, the conceit turns on the comparison between the poet's feeling and the Moon. But what gives Sidney's sonnets the extraordinary vigor and freshness - is Sidney's ability to dramatize. Our present poem exemplifies this distinct quality.

Shelly's theme and style of to the moon: He was a radical in his poetry as well as in his political and social views. Mortal and Immortal Notions- He is often found questioning both the future of the Romantic voices.

Shelly presents it, the moon is a symbol of great illogicality, erraticism, and loneliness – a lot less strange and supernatural and more relatable to us than we usually consider. And feeble wanderings of her fading brain, the moon arose up in the murky east; a white and shapeless mass.

In Astrophil and Stella, the lady, she symbolizes the poet's star, his light and sun. Astrophel/Astrophil: "Astro" stands for star and "Phel" or "Phil" means lover and it is also the first part of the poet's real name (Theodore L. Steinber 2014).

4. CONCLUSIONS

To conclude, Philip Sidney and Percy Bysshe Shelly use an aspect of nature, the moon, which is an inanimate entity that represents many different things to various individuals. The dramatic similarities in their depictions of disease, despair, separation, a pale face, broken hearts, rejection of love, homelessness, and hopelessness indicate that these two poems have comparable themes. Both poets use the same manner of questioning in their poems, which are serious queries to the moon because of its experience. And respect their eras, societies, educational systems, social structures, and religious views differ. Their way of life, as well as their literary style. Each of them also represented the moon differently. The moon has a sorrowful and pale face, as shown in Philip's illustration. The moon is depressed, just like Philip, and is termed Astrophil (star lover and Stella as (star) imply moon even though the moon circles endlessly around the stars. The speaker of the poem identifies the moon as taking 'sad steps' up into the sky. The moon looks sadly into the poet's eyes, who is also feeling the same way, and he imagines that the moon has fallen in love with him. This moon's personification prompts a critical contrast between the human and divine worlds. On the other hand, Percy Bysshe Shelly wrote the poem about the moon and portrayed the moon in the sky has always been a mystery to humanity who have wondered about her nature. Nevertheless with man's landing on the moon, questions into the moon's history and nature have already yielded useful insights. Perhaps the moon is pale due to exhaustion. She must climb the sky every night, stay awake all night, and keep her gaze fixed on the earth. Each poet employs a different rhetorical approach to express their feelings on the moon. They utilize these devices to express their adoration of the moon's grace among the stars. They are taken startled when they notice the moon.

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