

ELIZABETHAN ROMANTICISM SYMBOLS IN PASTORAL POEMS

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ABSTRACT

“The Passionate Shepherd to His Love” karya Christopher Marlowe, “Spring” karya William Shakespeare dan “Spring” karya Thomas Nashe adalah puisi pastoral yang mengekspresikan romantisme era Elizabethan melalui simbol-simbolnya. Sebenarnya, romantisme dapat ditemui pada hampir semua era, tetapi romantisme era ini lebih spesifik dibandingkan dengan era lainnya.

Fase simbol yang dikemukakan oleh Northrop Frye digunakan oleh penulis untuk menganalisis simbol dalam puisi-puisi di atas, yang meliputi literal atau deskriptif, formal, mitikal, dan anagogik. Kajian dilakukan melalui langkah-langkah, antara lain membaca karya satu demi satu, mengidentifikasi simbol dalam puisi dan menginterpretasikannya untuk menemukan bagaimana penyair mengekspresikan romantisme melalui simbol. Analisis puisi menggunakan metode deskriptif interpretatif guna mendapatkan makna puisi yang sebenarnya. Kajian ini difokuskan pada bagaimana romantisme era Elizabethan diekspresikan melalui simbol yang digunakan dalam puisi. Hasilnya, ditemukan penggunaan simbol-simbol dalam ketiga puisi dari penyair yang berbeda, yang terkait dengan alam, binatang, lingkungan rumah, kehidupan sehari-hari, tubuh manusia, dan benda-benda seni.

Keyword: Elizabethan; Romantisme; Pastoral; Simbol

1. Introduction

Human needs to express what inside the mind is. The Elizabethan era is the peak of Renaissance, the time when people could express their mind in many things such as literature, in this case, poetry that consists of romanticism through its symbols. A symbol can be roughly defined as something that means more than what it is, varies in the degree of identification and definition that their authors give them. They are the richest and at the same time the most difficult of poetical figures (Perrine 33-35). What in popular usage are called symbols would be regarded by semiotists as signs of some kind but many of them would not technically be classified as purely symbolic (Chandler 38-39).

Marlowe, Shakespeare, and Nashe lived in the Elizabethan era (1558-1625). Elizabethan era or the acme of the Renaissance was about the ascension of Elizabeth that marked the beginning of a period of life and energy, undisturbed by civil wars that leads to the influence for the authors to make the style of romantic poetry, and rejoice in a number of well-known statesmen. The acme of the Renaissance characterized by the development of the technology and the conducive condition makes the chance for people express their romantic thought through the symbols that contain direct (connotative) meaning, that thing could be because they lived in the conducive condition, thus the readers could have time to guess the intention of the authors. The wave of romance that swept over England in those days made its influence is felt in the process of creating works of poetry. A lot of poets also looked back to classical Greek and Roman literature for their inspiration, and a close reading of many of the great Elizabethan texts revealing a reliance on these earlier works.

Christopher Marlowe (1564-1593), is the greatest poet before Shakespeare. In some respects Christopher Marlowe is Shakespeare's teacher. His genius was great, poetic rather than dramatic (Bakker 23-24). Marlowe was the first dramatist to use blank verse, a very specific meter as in iambic pentameter, unrhymed in a play (Perrine 202). "The Passionate Shepherd to His Love" is a traditional love poem characterized by the requests of a man who tried to gain the love of a woman who would find support in the restful atmosphere of country life. In the poem, the woman's response is never heard, and she is not present in any way except as the object of the shepherd's desire. The pastoral tradition is characterized by a state of pleasure and of innocent and romantic love. Rural country folks are presented in an idealized natural setting, while they consider their perfect and peaceful world that is absent the worries and issues of crowded city life.

The following is William Shakespeare who was born at Stratford-on-Avon (23 April 1564 – 23 April 1616) and graduated from King Edward's Grammar School. Concerning the extent of his work, Shakespearean works are known 37 plays, from which 16 comedies and 10 tragedies. Most of his plays are written in blank verse. He went to London and became connected with the stage. However, the significant fact is that of none of his plays were published during his life-time (Bakker 25). On the other hand, Shakespeare, became one of elements in Britain that is associated in a 1999 poll of young Europeans (Storry 10). He took subjects from everyday life with real, living people, as in "Spring". He took the freedom of an artist. As a literary artist, he wrote poetic drama. In this poem, the mood is humorous as it uses imagery in this lyrical poem to create and capture the essence of the spring season. Shakespeare represents the top of an Elizabethan Cultural Golden Age (Storry 31).

Thomas Nashe (1567-1601), who wrote "Spring", had a share in Marlowe's *Dido, Queene of Carthage*. He is chiefly known as the author of the first English picaresque novel, *The Life of Jack Wilton* (1594) (Bakker 23). The sameness terms used between his poem and Shakespeare's in the "Spring" can be known, and the key of this poem is *cuckoo*.

The comparison and the reason why they are chosen for this thesis is that all of them are Pastoral poems that have the same characteristics such as natural setting and the applied romanticism and even the same titles that could be found in the works of Shakespeare and Nashe entitled "Spring". The differences are the language used because different poets may have their own styles or thoughts, and this thing makes these works interesting to be analyzed.

Romanticism actually could be found in many eras (Bakker 51); however, what differentiates Elizabethan era's romanticism is the thought of the poets. The acme of Renaissance became the characteristic of the era at that time, such as the invention of printing machine which relates to the technological invention. Thus, people longed for the past situation such as the beauty of the era before the technological invention or looked back to classical Greek and Roman literature for their inspiration. This is reflected in the Pastoral poems. Pastoral poems focus on the lives and loves of shepherds and idealizes country life, often in contrast with city life. The pastoral is a historical form with a long tradition which began in poetry, developed into drama and more recently could be recognized in novels. Gifford said that the ecological concern judged between the literary representation, related to the romance (Tyson 232), and the material reality is intolerable (1-2). According to Frye, human beings project their narrative imaginations in the fundamental way, in representations of an ideal world. The ideal world, which is better than real world, is the world of innocence, plenitude, and fulfillment. Frye calls it the mythos of summer, associated with the genre of romance. This is the world of successful heroes and beautiful maidens, in this case it relates to the maidens mentioned in the poems (Tyson 210). Pastoral poems became one of the most popular poetic genres in Renaissance Europe (Keenan 139).

In order to analyze the Elizabethan romanticism that is presented in the poems, the writer of the study would like to state the following problems: What are the similarities and differences could be found through the comparison among the poems expressing the Elizabethan romanticism. And regarding the statement of the problem, the aims of the analysis of poems are to identify the symbols and their meanings in the poems and to find out the similarities and differences of the symbols expressing the Elizabethan romanticism by comparing the poems.

In order to gain a comprehensive analysis, a scope and limitation will be determined. The first thing to be noticed is the work that is analyzed. Here, the intended works are Christopher Marlowe's "The Passionate Shepherd to His Love"; William Shakespeare's "Spring"; and Thomas Nashe's "Spring". The study will be focusing on the romanticism of the Elizabethan era in the poems that is expressed through the symbols. Therefore, the writer of the study will only be concentrating on the language of the poems. The writer will neglect other elements of the poems in her analysis. Different persons may have the same idea in the poem but each of them will have different experiences of life and those things can be seen from their works.

A lot of literary works appear but different era and authors might be the factors involved in the style of making them. Those factors can distinguish a literary work from the others although the type seems the same. The work cannot be separated from the era when the poets live that can be characterized by certain characteristic. Through this study, the writer wishes to present how the

romanticism could be understood through the poems' symbols. Through this study, the reader could try to understand the romanticism of the Elizabethan era; therefore, reader could understand how the literary works express the romanticism through poems' symbols.

The writer of the study would also hope that this study would become a worthy addition amongst all the study about the representation of romanticism through the symbols used in the Pastoral poems by Marlowe's "The Passionate Shepherd to His Love"; Shakespeare's "Spring"; and Nashe's "Spring".

The focus of the study is the Elizabethan romanticism expressed through the symbols used in the poems, and the significant meaning of those symbols will be found through the comparison among the poems. The aims of the analysis are to identify the symbols and their meanings in each poem. The findings are the significance of the symbols representing the romanticism of the time by comparing these poems. Thus, the writer decides that Northrop Frye's theory of symbols would be the appropriate theory in providing the academic support for the analysis.

Northrop Frye is one of the greatest critics to have written in English. His work has been translated into many languages around the world. It is no exaggeration to say that he has made an enduring contribution to Western criticism, to an understanding of theory and literature, and to readings of individual authors and texts (Hart 1). There are terms that of them, it could be indicated with the adjectives. The term prosy that points to uninteresting and prosaic points to interesting. Symbol means any unit of any literary structure that can be isolated for critical attention. Poetry can only be made out of other poems. The origin of this notion is the view that poetry is a description of emotion, and that its literal meaning is an assertion about the emotions held by the individual poet (Frye 71, 97). Theory of symbols is the second essay out of four and it has four phases as follows.

2. Literal/descriptive (Signs and Motifs)

The standard meaning, as opposed to its meaning in the figurative use, is called the literal meaning (Abrams 97). This phase consists of:

2.1 Signs

The consideration of signs (conveyors of meaning) is not limited to explicit systems of communication such as language (Abrams 280). One direction is outward or centrifugal; it goes outside reading, from the individual words to the things they mean, or, in practice, to our memory of the predictable association between them. Therefore, it could be related to the personal historical background or experience of life. Symbols so understood may here be called signs, verbal units which, conventionally and arbitrarily, stand for and point to things outside the place where they occur (Frye 73-74).

2.2 Motifs

A motif is a noticeable element, such as a type of incident, device, reference, or formula, which occurs frequently in works of literature (Abrams 169). Literary meaning may best be described as hypothetical, and a hypothetical or assumed relation to the external world is part of what is usually meant by what is called imaginative (Frye 74). Thus the poet's motifs of creating the works of literature that related to the external world describe the poet's imagination, that is the individual idea to be expressed in the works.

2.2.1 Formal (Image)

Frye next introduces the formal phase, embodied by the image, in order to define the layer of meaning that results from the interplay of the harmony and rhythm of the signs and motifs. The most frequently repeated imagery sets the tone of the work as with the color red in Macbeth, with less repeated imagery working in contrast with this tonal background (85). Imagination, that is, is able to create rather than merely reassemble, by softening the fixities and definite the mental pictures, or images, received from the senses and unifying them into a new whole (Abrams 82, 87). Form implies what is called the literal meaning, or unity of structure; on the other, it implies such complementary terms as content and matter, expressive of what it shares with external nature (Frye 82-83). The message of the poet could be caught from the repeated imagery.

2.2.2 Mythical (Archetype)

In literary criticism the term archetype denotes recurrent narrative designs, patterns of action, character-types, themes, and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams, and even social rituals (Abrams 12). There are thus two aspects to its form. In the first place, it is unique, an artifact, with its own unusual structure of imagery, to be examined by itself without immediate reference to other things like it. The criticism here begins with poems, not with a prior conception or definition of poetry. In the second place, the poem is one of a class of similar forms. This mythical phase relates to the history (Frye 95-96). Hence, to understand this phase in the poem, the histories, both the history of the poet and of the era are needed.

2.2.3 Anagogic (Monad)

There are some things that could be noticed for the dreams. First, its limits are not the real, but the imaginable. Second, the limit of the imaginable is the world of fulfilled desire emancipated from all anxieties and frustrations. Third, the universe of the dream is entirely within the mind of the dreamer. In the anagogic phase, literature imitates the total dream of man, and so imitates the thought of a human mind which is at the boundary and not at the center of its reality. In its anagogic phase, then, poetry imitates human action as total ritual, and so imitates the action of an omnipotent human society that contains all the powers of nature within itself. Its universe is infinite and boundless hypothesis: it cannot be contained within any actual civilization or set of moral values, for the same reason that no structure of imagery can be restricted to one allegorical interpretation (Frye 119-120).

The writer finds no comparative studies among Christopher Marlowe's "The Passionate Shepherd to His Love", William Shakespeare's "Spring", and Thomas Nashe's "Spring" in any scientific writings such as, journal, thesis, and dissertation. Some of the critics are Louis H. Leiter with his article entitled "Deification through Love: Marlowe's "The Passionate Shepherd to His Love", in *College English*, Vol. 27, No. 6, March 1966, pp. 444-49 (www.novelguide.com), and Michael J. Kelly in his essay, *Christopher Marlowe and the Golden Age of England* (28). All of these critics agree in one conclusion that the poem is related so much to the Elizabethan era.

The feature that distinguishes this study from those related ones above is the use of Frye's Theory of Symbols. In this study, the writer uses the Theory of Symbols to relate the Elizabethan romanticism with the symbols used in the poems. During forty years, Frye was busy with bringing about the classification of diverse archetypes, its modalities and symbols, which could enable him to establish the links between different kinds of literary texts. In his work of unification, Frye, alike recently, Julia Kristeva who shows that literature is tightly linked with religion (Wardega 1-2).

The other thing is the romanticism. Hughes's willingness to open —negotiations with whatever happened to be out there places him in a dynamic relationship with important undercurrents in what we like to think of as Romanticism. Harold Bloom points out that Romanticism, in fact, is characterized by an internalization of romance mission. Interestingly, the pattern of the mission is based on recognition that truth is found in the dynamic process itself rather than in any resulting combination. In this sense, the meaningful mission is inseparable from the idea of totality as represented in Schelling's theories of the symbol (Drangsholt 108-109). Harold Bloom points to the misunderstanding that the central desire of Romanticism is to merge oneself with what is greater than oneself (Drangsholt 111). A symbol is a fineness of the eternal through and in the temporal. The symbol does not imitate, but it is a totality in itself (Drangsholt 117). The various aspects of Romanticism had their historical origin in currents dating from before the Enlightenment. In

this sense, Romanticism is revitalization, but as a process rather than as an imitation. While Hughes's poetry incorporates the epistemology, symbolism and myth of the Romantic movement, it does so in a highly dynamic manner. In this sense, it should not be studied as an echo of Romanticism, but rather as coextensive with it (Drangsholt 119).

3. ANALYSIS

The corpus of the study is the poem entitled "The Passionate Shepherd to His Love" by Marlowe, "Spring" by Shakespeare, and "Spring" by Nashe. They are the famous Elizabethan poets. It is said to be Pastoral poems. The analysis of the study will be done by focusing on the

similarities that could be found through the comparison among the poems. Since these three poets were the Elizabethan poets, then the similarities in the poems could be found.

3.1 The Style of Pastoral poems

3.1.1 Christopher Marlowe's "The Passionate Shepherd to His Love"

The history of Elizabethan country plays a great role in many aspects such as politics, economics, and literary works and, in this case, romanticism. According to Cheney, "The Passionate Shepherd to His Love", like *Ovid's Elegies*, must be read in relation to the Elizabethan political context because it interrogates pastoral and love lyric (114).

Marlowe was intelligent and according to Spurgeon, it could be seen that his knowledge was drawn from the books, especially the classics (13). He could make his Pastoral poem beautifully. Besides, he could illustrate well the life in the country and describe how a shepherd could call his lover. According to Hopkins, "The Passionate Shepherd to his Love" is a delicate pastoral lyric (46-47).

3.1.2 William Shakespeare's "Spring"

From the title, it could be recognized that Shakespeare took the idea of this poem from the nature and daily life and he could make a deep meaning through his poem "Spring". He showed that the experience in life could be the lesson from human through nature such as plants, colors, or even from animals. According to Spurgeon, different from Marlowe, Shakespeare affected his literary work from the indoor, daily life, and nature (13). Through this "Spring", the life such as time and how bird plays the role and sends the message to human can be revealed.

3.1.3 Nashe's "Spring"

This poem is about a shepherd who asks the woman to be with him in the rural area. The theme is welcoming the spring season and it can be seen also from the way he addressed person by using 'we'. Cuckoo is the key of this poem and Nashe sounded the voice of bird that is, jug-jug, pu-we, to-witta-woo! While in the two previous poets, this voice was not written down. According to Fromkin, this is the special characteristic of Nashe. The cuckoo sings a fully developed song (55).

The Spring is the year's pleasant king found in the beginning of the poem and repeated the description in the end of his poem that spring is sweet. It means that Nashe stresses on the idea; he tries to remind the reader about the spring.

3.2 Women's Condition According to Marlowe, Shakespeare, and Nashe

3.2.1 Marlowe's "The Passionate Shepherd to His Love"

Elizabethan romanticism was characterized by the eroticism. Cheney explained that this poem is related to a request for intellectual companionship that is open to erotic reconstruction (114). The term "woman" is not mentioned in the poem but the speaker in the poem says the way he treats the woman such as clothes her. The woman is invited by the speaker to come and live with him; therefore it means that the woman is passive. It is assumed that women at that time did not have the equal status as men's.

Marlowe really concerned on how woman dressed because at that time how Elizabethan women dressed related to the social status they had (www.novelguide.com). According to Elgin, the first was women wear in 1550–1580. The clothing of upper-class women did not change radically in the first decades of the Elizabethan period, but there were two important developments, those were the separation of bodice and skirt into two distinct garments, and the gradual discarding of the gown. The skirt still fell in a smooth cone shape from the waist to the floor, while the bodice, sometimes strangely referred to as "a pair of bodies", and was becoming increasingly tight and constricting. Stiffened with stays made of whalebone, or sometimes cane, wood, or metal, it fitted closely and ended in a deep point at the waist, which had to be as slim as possible. The second was women wear in 1580–1600. It was perhaps the queen's own attempts to defy or conceal her increasing age that led to even greater contrivance in dress and makeup after 1580. Extreme, distorted body shapes were clothed in fabrics whose every surface was virtually obscured by complex embroidery and jewels (10-14).

3.2.2 Shakespeare's "Spring"

There were two terms to address women; those are “lady” and “maidens”. The lady wore the smocks colored by silver-white, while maidens bleached their summer smocks. Here, it can be seen the social status that was illustrated by Shakespeare. It can be assumed that the upper class is called by “lady” and the lower class is called “maidens”. “Lady” is described that she is in the glorious appearance of how the lady dressed that is, by wearing the silver-white smocks but maidens must be on their efforts that is to bleach their summer smocks. From the action of bleaching, it can be interpreted that even though the maidens’ positions were in the lower class, but they still had the desire to be like the upper class because bleaching means that the color of the smock will be turned lighter like the silver-white smock that is owned by the lady.

3.2.3 Nashe’s “Spring”

Nashe differentiated the order of women’s age that was differentiated by the terms young and old. He mentioned maids first as found in line two and old wives in line 10. The order of age was described by what this each woman did. Maids, in their young age, could do the dynamic activity such as dance, while old-wives just could do the sunning-sit. It described how peaceful the Elizabethan era was, therefore, women could be in the rest time, no matter they were young or in the productive age to do works or old.

3.3 Addressing Time

3.3.1 Marlowe’s “The Passionate Shepherd to His Love”

Cheney stated that this poem is an idealization of rural life, a decrease of the harsher historical realities of country life, in which rusticity is appropriate for urbanity. This poem has a general relation to the tradition of *carpe diem* (114). Marlowe really appreciated the resting time, as indicated by May, the time when the woman delighted, no civil war, and this woman could be the queen who was in the glorious time.

In www.novelguide.com, the shepherd invites his mistress to experience all the pleasures the couple might enjoy in the countryside in May. They will lie in “beds of roses” suggests the couple will make love outside and without shelter. Additionally, the “beds of roses” would probably include a significant number of thorns, which are guaranteed to reduce the shepherd’s passion. In the twenty-first century, the average temperature in England in May was 59 degrees Fahrenheit, with rain at least half the days of the month, and it is likely the weather was similar during Marlowe’s time, so lying outdoors without shelter might have been rather wet and cool. The nights would be cooler still than the days, especially in the “hills,” the shade of the “woods,” or the higher elevations of a “steepy mountain” (www.novelguide.com).

3.3.2 Shakespeare’s “Spring”

Both Shakespeare and Nashe mentioned time twice, but what the uniqueness that can be found from the poem of Shakespeare was that he did not mention “Spring” in his poem at all. Summer is the most pleasant season (Ferber 209). It meant that the time of Elizabethan was the golden age or the most pleasant time. Ploughmen’s clocks were the larks themselves. Larks are known by their merry and this was strengthened by the word “merry” before. It reminded the ploughmen when the morning came.

3.3.3 Nashe’s “Spring”

Nashe said that spring was sweet and it related to the king. Nashe suggested that this beautiful season that was the Petrarchism style, characterized by the pleasant thing. It was strengthened by the term sunning-sit. It meant that how successful Elizabethan era was because at the time, when habitually, people worked in the sunny time, but by the success of England, people could just sit down at that time. Spring indicates the beginning of the year and it is the year’s pleasant king as found in “Spring” therefore, the beginning of the year is something precious because it is worthy so much to the king, although at that time a queen who ruled England but Nashe wanted to show that the time was very important to the man who had the roles to be the leader of the family and worker to make ends meet.

3.4 Addressing Musical Things

3.4.1 Marlowe’s “The Passionate Shepherd to His Love”

The madrigal was an Italian import to late sixteenth-century English music. In Elizabethan England, Italian aristocratic style of song was replaced with a lighter, more romantic tone and content that is the madrigal (www.novelguide.com). This poem showed that both human (shepherds who dance and sing) and animals (birds) were rejoicing. It can be inferred that Marlowe did not just choose any music to address the musical things but he selectively chose the classy one. What makes Marlowe different from the other two poets is the fact that he did not take the song from the sound that animal or bird made, such as cuckoo in Shakespeare's "Spring" or "Cuckoo, jug-jug, pu-we, to-witta-woo!" in Nashe's "Spring". But he still mentioned that the madrigal was sung by birds, which meant that Marlowe regarded the nature very much.

3.4.2 Shakespeare's "Spring"

Shakespeare knew well about the birds' life, he knew the bird's voice and what the birds did, therefore he even told that cuckoo ("he" in line six) was the one who sang and it sounded the word of fear. But still, as the Pastoral poems were the style of art at that time, Shakespeare explained the activity of shepherd, that was, shepherds pipe on oaten straws.

3.4.3 Nashe's "Spring"

Different from those two previous poets, Nashe really strengthened his musical knowledge through the five statements about arts and that meant that he had more knowledge than the two. He explained that the musical things were enjoyed by every living creature. These facts can be known from the amount of statements of musical things that are more than the other two used in the poem. He strengthened again by gathering, through "we" and "our ears". In the Elizabethan period, because the era was so peaceful, not only human but also animals can be joyful.

3.5 Shepherd's Activities

3.5.1 Marlowe's "The Passionate Shepherd to His Love"

What differentiated Marlowe from the two, Shakespeare and Nashe, was that he mentioned what shepherds did two times. The title and the content were appropriate; moreover Marlowe entitled the poem with "passionate". He really followed the fashion of the time, that was, the use of Pastoral poem but he did not mention the word "pipe" like what was used by Shakespeare and Nashe.

3.5.2 Shakespeare's "Spring"

Shakespeare was like Nashe using the word "pipe", but he focused on the material things "oaten straws". In the time of Elizabethan, material things were important because this was the golden age, the glory and success in many things.

3.5.3 Nashe's "Spring"

Nashe was different from Shakespeare. Nashe focused on the time. "All day" meant how peaceful and successful the time at that time was therefore, shepherds could stop from working and enjoy piping all day.

3.6 Repeated Statements

3.6.1 Marlowe's "The Passionate Shepherd to His Love"

The repeated statement that can be found in this poem is ... (Come or Then) live with me and be my love (line 1, 20, and 24). Marlowe really stressed on the "passionate" of the shepherd that was, the three times invitation to the woman as the theme. Presumably, Marlowe meant that it was a hard work to make the woman (it could be the queen or England) obey the man. This presented that England was the strong country.

3.6.2 Shakespeare's "Spring"

The repeated statement that can be found in this poem is "Cuckoo! Cuckoo! Cuckoo!" O Word of fear, unpleasing to a married ear! (Line 7-9, 16-18). Shakespeare's message through his poem can be inferred from his repetition. According to Ferber, the cuckoo is an indication of spring, a season of love. "When the cuckoo first calls in the leaves of the oak," Hesiod tells us, we know it is March. In Greek *kokku!* meant "Go!" or "Quick!" perhaps because the sound of the bird in spring meant "back to work" to farmers (47). The cuckoo then can be a kind of warning.

3.6.3 Nashe's "Spring"

Different from Shakespeare, Nashe mentioned the title in his poem, that was "Spring" in the first and the last part. His tactic was like this, he began his poem with "Spring, the sweet spring" to make the reader able to imagine what he would explain next. Then, after some of his explanations, he ended by repeating "Spring, the sweet spring". This thing was also similar to "Cuckoo, jug-jug, pu-we, to-witta-woo!" on every last line in every stanza. It could be seen that Nashe liked to send his message continually and frequently.

Cuckoo emits sound considered as the song. Bird songs are used to stake out territory and to attract mates. There is no evidence of any internal structure to these songs, nor can they be segmented into independently meaningful parts as words of human language can be (Fromkin 25). 'jug-jug, pu-we, to-witta-woo!' represents the songs of the nightingale, the peewit and the owl (Alexander 101). It means that beside the voice of the cuckoo, there are other birds' voices. Nashe did not mention directly what animals that he wanted to involve but he described them by the voice they had. This "Spring" poem is a song that is taken from a play thus, it can be concluded that Elizabethan poets used songs for the plays.

The poets' life experiences affected their own personal writing's style. The next is the different way that was done by each poet signifies that each poet has the different point of view of positioning women. In brief, they were still appreciating the women being related to the way the speaker in poem treated the women. Another aspect that played the important role in England at the Elizabethan era was time. Time is related to the season or weather and England's weather can change several times in short time. Thus, the weather became the discussed topic among the people. Other characteristic of Elizabethan romanticism is the interference of musical things in literary work. The poets related the musical things to the shepherd's activity since theirs are pastoral poems and bird that could produce the musical things. It signified that somewhat natural can be related to the musical thing because somewhat natural has the ability to create musical thing. The poets pictured the activities of the shepherd too. It signifies that shepherd is an active person. The last is the repeated statements. The poets used the repeated statements to signify that they strengthened their own messages to the reader.

All of these similarities signify that the poets have the similar ways in expressing Elizabethan romanticism but still, different poet has his own different way that could be found through their writing. The freedom to express the idea in Elizabethan era was supported.

4. Conclusion

As the result of the analysis, the writer comes to the conclusion elaborated in a finding. Generally, romanticism happens in a lot of eras and related to romantic literature but this study focuses on the Elizabethan era. Henceforth, the romanticism here is the romanticism that happened in England in the reign of Queen Elizabeth I and her life marked the literature at that time, too. It was the peak of Renaissance symbolizing the glory and success of England at that time and the golden age of literature. The peak of Renaissance was a conducive time therefore people can express their own ideas by using the connotative meaning through the media called symbols. Pastoral poems became the style of making poetry at that time, therefore, the natural things became the major issues to be used in the poems.

The finding concerns about the similarities found through the comparison among Marlowe's "The Passionate Shepherd to His Love", Shakespeare's "Spring", and Nashe's "Spring". From the similarities, it could be found that Elizabethan romanticism was characterized by the Pastoral poem's style, women's condition and how each poet addressed them, addressing time, addressing musical things, shepherd's activities, and repeated statements. According to the chosen symbols used by the poets, the most finding symbols are categorized to nature because generally, these three poets like the beautiful nature, thus related elements are used. This explains that even though that era adored the intellectual things or thought therefore inventions were made, but the longing of the natural things and other symbols related to daily life are important, too.

As a final conclusion, the writer concludes that the symbols used in Marlowe's "The Passionate Shepherd to His Love", Shakespeare's "Spring", and Nashe's "Spring" as the Pastoral poems are expressing the Elizabethan romanticism.

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