Lecture 1
William Shakespeare as a Poet

Shakespeare’s earliest publication, and by far the best-selling work in his lifetime, was the nearly 1200-line poem Venus and Adonis (1593), published in 10 editions between 1594 and 1602. In Shakespeare’s re-telling of the classical tale, Venus, the goddess of love, tries to seduce Adonis, a young hunter, but is rebuffed. Adonis is then killed on a hunting expedition by a wild boar. Readers were titillated by the erotic nature of the poem, and lines from it were frequently excerpted in print and manuscript.

Because of its popularity, other printed poems soon followed. Rape of Lucrece was published in 1594 to great acclaim. His name appeared on the title page of The Passionate Pilgrim (1599) despite the fact that only a handful of the poems were by him. “The Phoenix and the Turtle” appeared in Love’s Martyr in 1601, and Shakespeare’s Sonnets in 1609.

Shakespeare’s sonnets are considered a continuation of the sonnet tradition that swept through the Renaissance from Petrarch in 14th-century Italy and was finally introduced in 16th-century England by Thomas Wyatt and was given its rhyming meter and division into quatrains by Henry Howard. With few exceptions, Shakespeare’s sonnets observe the stylistic form of the English sonnet—the rhyme scheme, the 14 lines, and the meter. But Shakespeare’s sonnets introduce such significant departures of content that they seem to be rebelling against well-worn 200-year-old traditions.

Instead of expressing worshipful love for an almost goddess-like yet unobtainable female love-object, as Petrarch, Dante, and Philip Sidney had done, Shakespeare introduces a young man. He also introduces the Dark Lady, who is no goddess. Shakespeare explores themes such as lust, homoeroticism, misogyny, infidelity, and acrimony in ways that may challenge, but which also open new terrain for the sonnet form.

Form and structure of the sonnets
Sonnet 30 as a wall poem in Leiden

The sonnets are almost all constructed of three quatrains (four-line stanzas) followed by a final couplet. The sonnets are composed in iambic pentameter, the meter used in Shakespeare's plays.

The rhyme scheme is ABAB CDCD EFEF GG. Sonnets using this scheme are known as Shakespearean sonnets, or English sonnets, or Elizabethan sonnets. Often, at the beginning of the third quatrain occurs the volta ("turn"), where the mood of the poem shifts, and the poet expresses a turn of thought.[27]

There are a few exceptions: Sonnets 99, 126, and 145. Number 99 has fifteen lines. Number 126 consists of six couplets, and two blank lines marked with italic brackets; 145 is in iambic tetrameters, not pentameters. In one other variation on the standard structure, found for example in sonnet 29, the rhyme scheme is changed by repeating the second (B) rhyme of quatrain one as the second (F) rhyme of quatrain three.

Apart from rhyme, and considering only the arrangement of ideas, and the placement of the volta, a number of sonnets maintain the two-part organization of the Italian sonnet. In that case the term "octave" and "sestet" are commonly used to refer to the sonnet’s first eight lines followed by the remaining six lines. There are other line-groupings as well, as Shakespeare finds inventive ways with the content of the fourteen line poems.[28]

Characters of the sonnets

When analysed as characters, the subjects of the sonnets are usually referred to as the Fair Youth, the Rival Poet, and the Dark Lady. The speaker expresses admiration for the Fair Youth's beauty, and—if reading the sonnets in
chronological order as published—later has an affair with the Dark Lady, then so does the Fair Youth. Current linguistic analysis and historical evidence suggests, however, that the sonnets to the Dark Lady were composed first (around 1591–95), the procreation sonnets next, and the later sonnets to the Fair Youth last (1597–1603). It is not known whether the poems and their characters are fiction or autobiographical; scholars who find the sonnets to be autobiographical have attempted to identify the characters with historical individuals.[29]

Fair Youth

The "Fair Youth" is the unnamed young man addressed by the devoted poet in the greatest sequence of the sonnets (1–126). The young man is handsome, self-centered, universally admired and much sought after. The sequence begins with the poet urging the young man to marry and father children (sonnets 1–17). It continues with the friendship developing with the poet’s loving admiration, which at times is homoerotic in nature. Then comes a set of betrayals by the young man, as he is seduced by the Dark Lady, and they maintain a liaison (sonnets 133, 134 & 144), all of which the poet struggles to abide. It concludes with the poet’s own act of betrayal, resulting in his independence from the fair youth (sonnet 152).[30][2]:93[31]

The identity of the Fair Youth has been the subject of speculation among scholars. One popular theory is that he was Henry Wriothesley, the 3rd Earl of Southampton, this is based in part on the idea that his physical features, age, and personality might fairly match the young man in the sonnets.[32] He was both an admirer and patron of Shakespeare and was considered one of the most prominent nobles of the period.[33] It is also noted that Shakespeare’s 1593 poem Venus and Adonis is dedicated to Southampton, and in that poem a young man, Adonis, is encouraged by the goddess of love, Venus, to beget a child, which is a theme in the sonnets. Here are the verses from Venus and Adonis:[34]

Torches are made to light, jewels to wear,
Dainties to taste, fresh beauty for the use,
Herbs for their smell, and sappy plants to bear;
Things growing to themselves are growth’s abuse,
   Seeds spring from seeds, and beauty breedeth beauty;
   Thou wast begot; to get it is thy duty.

Upon the earth’s increase why shouldst thou feed,
Unless the earth with thy increase be fed?
By law of nature thou art bound to breed,
That thine may live when thou thyself art dead;
   And so in spite of death thou dost survive,
   In that thy likeness still is left alive.[35]

A problem with identifying the fair youth with Southampton is that the most certainly datable events referred to in the Sonnets are the fall of Essex and then the gunpowder plotters’ executions in 1606, which puts Southampton at the age of 33, and then 39 when the sonnets were published, when he would be past the age when he would be referred to as a "lovely boy" or "fair youth".[2]:52

Authors such as Thomas Tyrwhitt[36] and Oscar Wilde proposed that the Fair Youth was William Hughes, a seductive young actor who played female roles in Shakespeare's plays. Particularly, Wilde claimed that he was the Mr. W.H.[37] referred to in the dedication attached to the manuscript of the Sonnets.[32]
The Dark Lady

Dark Lady (Shakespeare)

The Dark Lady sequence (sonnets 127–154) Shakespeare is the most defiant of the sonnet tradition. The sequence distinguishes itself from the Fair Youth sequence with its overt sexuality (Sonnet 151).[38] The Dark Lady is so called because she has black hair and dun coloured skin. The Dark Lady suddenly appears (Sonnet 127), and she and the speaker of the sonnets, the poet, are in a sexual relationship. She is not aristocratic, young, beautiful, intelligent or chaste. Her complexion is muddy, her breath “reeks”, and she is ungainly when she walks. The relationship has a strong parallel with Touchstone’s pursuit of Audrey in As You Like It.[39] The Dark Lady presents an adequate receptor for male desire. She is celebrated in cocky terms that would be offensive to her, not that she would be able to read or understand what's said. Soon the speaker rebukes her for enslaving his fair friend (sonnet 130). He can't abide the triangular relationship, and it ends with him rejecting her.[2][40] As with the Fair Youth, there have been many attempts to identify her with a real historical individual. Lucy Negro,[41] Mary Fitton, Emilia Lanier, Elizabeth Wriothesley, and others have been suggested.
George Herbert (3 April 1593 – 1 March 1633) was a Welsh-born poet, orator, and priest of the Church of England. His poetry is associated with the writings of the metaphysical poets, and he is recognised as "one of the foremost British devotional lyricists."[2] He was born into an artistic and wealthy family and largely raised in England. He received a good education that led to his admission to Trinity College, Cambridge in 1609. He went there with the intention of becoming a priest, but he became the University's Public Orator and attracted the attention of King James I. He served in the Parliament of England in 1624 and briefly in 1625.

After the death of King James, Herbert renewed his interest in ordination. He gave up his secular ambitions in his mid-thirties and took holy orders in the Church of England, spending the rest of his life as the rector of the little parish of St Andrew's Church, Lower Bemerton, Salisbury. He was noted for unfailing care for his parishioners, bringing the sacraments to them when they were ill and providing food and clothing for those in need. Henry Vaughan called him "a most glorious saint and seer."[4] He was never a healthy man and died of consumption at age 39.

Herbert wrote poetry in English, Latin and Greek. Shortly before his death, he sent a literary manuscript to Nicholas Ferrar, the founder of a semi-monastic Anglican religious community at Little Gidding, reportedly telling him to publish the poems if he thought they might "turn to the advantage of any dejected poor soul", otherwise to burn them. In 1633 all of his English poems were published in The Temple: Sacred Poems and Private Ejaculations, with a preface by Ferrar.[20] The book went through eight editions by 1690.[21] According to Isaac Walton, when Herbert sent the manuscript to Ferrar, he said that "he shall find in it a picture of the many spiritual conflicts that have passed between God and my soul, before I could subject mine to the will of Jesus, my Master".[17] In this Herbert used the format of the poems to reinforce the theme he was trying to portray. Beginning with "The Church Porch", they proceed via "The Altar" to "The Sacrifice", and so onwards through the collection.

All of Herbert's surviving English poems are on religious themes and are characterised by directness of expression enlivened by original but apt conceits in which, in the Metaphysical manner, the likeness is of function rather than visual. In
"The Windows", for example, he compares a righteous preacher to glass through which God's light shines more effectively than in his words. Commenting on his religious poetry later in the 17th century, Richard Baxter said, "Herbert speaks to God like one that really believeth in God, and whose business in the world is most with God. Heart-work and heaven-work make up his books". Helen Gardner later added "head-work" to this characterisation in acknowledgement of his "intellectual vivacity". It has also been pointed out how Herbert uses puns and wordplay to "convey the relationships between the world of daily reality and the world of transcendent reality that gives it meaning. The kind of word that functions on two or more planes is his device for making his poem an expression of that relationship."

Herbert's "Easter Wings" printed sideways on facing pages

Visually too the poems are varied in such a way as to enhance their meaning, with intricate rhyme schemes, stanzas combining different line lengths and other ingenious formal devices. The most obvious examples are pattern poems like "The Altar," in which the shorter and longer lines are arranged on the page in the shape of an altar. The visual appeal is reinforced by the conceit of its construction from a broken, stony heart, representing the personal offering of himself as a sacrifice upon it. Built into this is an allusion to Psalm 51:17: "The sacrifices of God are a broken spirit; a broken and a contrite heart." In the case of "Easter Wings" (illustrated here), the words were printed sideways on two facing pages so that the lines there suggest outspread wings. The words of the poem are paralleled between stanzas and mimic the opening and closing of the wings. In Herbert's poems formal ingenuity is not an end in itself but is employed only as an auxiliary to its meaning.

The formal devices employed to convey that meaning are wide in range. In his meditation on the passage "Our life is hid with Christ in God", the capitalised words 'My life is hid in him that is my treasure' move across successive lines and demonstrate what is spoken of in the text. Opposites are brought together in "Bitter-Sweet" for the same purpose. Echo and variation are also common. The
exclamations at the head and foot of each stanza in "Sighs and Grones" are one example. The diminishing truncated rhymes in "Paradise" are another. There is also an echo-dialogue after each line in "Heaven", other examples of which are found in the poetry of his brother Lord Herbert of Cherbury. Alternative rhymes are offered at the end of the stanzas in "The Water-Course", while the "Mary/Army Anagram" is represented in its title. In "The Collar", Joseph Summers argues, Herbert goes so far as to use apparent formlessness as a formal and thematic device: "the poem contains all the elements of order in violent disorder" until the end, when the final four lines' regularity restores the reader's sense of "the necessity of order".

Once the taste for this display of Baroque wit had passed, the satirist John Dryden was to dismiss it as so many means to "torture one poor word ten thousand ways." Though Herbert remained esteemed for his piety, the poetic skill with which he expressed his thought had to wait centuries to be admired again
William Shakespeare's sonnet 116 was first published in 1609. Its structure and form are a typical example of the Shakespearean sonnet.

The poet begins by stating he should not stand in the way of "the marriage of true minds", and that love cannot be true if it changes for any reason; true love should be constant, through any difficulties. In the seventh line, the poet makes a nautical reference, alluding to love being much like the north star is to sailors. Love also should not fade with time; instead, true love is, as is the polar star, "ever-fixed" and lasts forever.

The movement of 116, like its tone, is careful, controlled, laborious...it defines and redefines its subject in each quatrain, and this subject becomes increasingly vulnerable.

It starts out as motionless and distant, remote, independent; then it moves to be "less remote, more tangible and earthbound"; the final couplet brings a sense of "coming back down to earth". Ideal love is deteriorating throughout the sonnet and continues to do so through the couplet.

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth’s unknown, although his height be taken.

Love’s not Time’s fool, though rosy lips and cheeks
Within his bending sickle’s compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

Sonnet 116 is an English or Shakespearean sonnet. The English sonnet has three quatrains, followed by a final rhyming couplet. It follows the typical rhyme scheme of the form abab cdcd efef gg and is composed in iambic pentameter, a type of poetic metre based on five pairs of metrically weak/strong syllabic positions. The 10th line exemplifies a regular iambic pentameter.
Overview

Sonnet 116 is one of Shakespeare's most famous love sonnets, but some scholars have argued the theme has been misunderstood. Hilton Landry believes the appreciation of 116 as a celebration of true love is mistaken, in part because its context in the sequence of adjacent sonnets is not properly considered. Landry acknowledges the sonnet "has the grandeur of generality or a 'universal significance'," but cautions that "however timeless and universal its implications may be, we must never forget that Sonnet 116 has a restricted or particular range of meaning simply because it does not stand alone." Carol Thomas Neely writes that, "Sonnet 116 is part of a sequence which is separate from all the other sonnets of Shakespeare because of their sense of detachment. They aren't about the action of love and the object of that love is removed in this sequence which consists of Sonnets 94, 116, and 129". This group of three sonnets does not fit the mold of the rest of Shakespeare's sonnets, therefore, and they defy the typical concept and give a different perspective of what love is and how it is portrayed or experienced. "Though 116 resolves no issues, the poet in this part of the sequence acknowledges and accepts the fallibility of his love more fully than he could acknowledge that of the young man's earlier". Other critics of Sonnet 116 have argued that one cannot rely on the context of the sonnet to understand its tone. They argue that since "there is no indisputably authoritative sequence to them, we cannot make use of context as positive evidence for one kind of tone or another." Shakespeare does not attempt to come to any significant conclusion within this particular sonnet because no resolution is needed.

Quatrain 1

The sonnet begins without the poet's apparent acknowledgment of the compelling quality of the emotional union of "true minds". As Helen Vendler has observed, "This famous almost 'impersonal' sonnet on the marriage of true minds has usually been read as a definition of true love." This is not a unique theme of Shakespeare's sonnets. Carol Neely observes that "Like [sonnet] 94, it defines and redefines its subject in each quatrains and this subject becomes increasingly concrete, attractive and vulnerable." Shakespeare tends to use negation to define love according to Lukas Erne, "The first and the third [quatrain], it is true, define love negatively: 'love is not...'; Love's not...'. The two quatrains are further tied together by the reappearance of the verbs 'to bend' and 'to alter'." Love is defined in vague terms in the first quatrains.

Garry Murphy observes that the meaning shifts with the distribution of emphasis. He suggests that in the first line the stress should properly be on "me": "Let ME not to the marriage of true minds..."; the sonnet then becomes "not just a gentle
metaphoric definition but an agitated protest born out of fear of loss and merely conveyed by means of definition."[9] C.R. B. Combellack disputes the emphasis placed on the "ME" due to the "absence from the sonnet of another person to stand in contrast. No one else is addressed, described, named, or mentioned."[12] Murphy also claims that "The unstopped first and second lines suggest urgency in speech, not leisurely meditation."[9] He writes that the short words when delivered would have the effect of "rapid delivery" rather than "slow rumination". Combellack questions this analysis by asking whether "urgency is not more likely to be expressed in short bursts of speech?" He argues that the words in the sonnet are not intended to be read quickly and that this is simply Murphy's subjective opinion of the quatrain. Murphy believes the best support of the "sonnet itself being an exclamation" comes from the "O no" which he writes a person would not say without some agitation. Combellack responds that "O no" could be used rather calmly in a statement such as "O no, thank you, but my coffee limit is two cups."[12] If anything, Combellack suggests, the use of the "O" softens the statement and it would require the use of different grammar to suggest that the sonnet should be understood as rapid speech.

The poetic language leaves the sort of love described somewhat indeterminate; "The 'marriage of true minds' like the 'power to hurt' is troublesomely vague open to a variety of interpretations."[11] Interpretations include the potential for religious imagery and the love being for God, "Lines one and two echo the Anglican marriage service from the Book of Common Prayer." The concept of the marriage of true minds is thought to be a highly Christian; according to Erne, "The mental picture thus called up in our minds of the bride and bridegroom standing up front in a church is even reinforced by the insistence on the word alter/altar in the following line."[11]

Quatrain 2
The second quatrain explains how love is unchanging according to Neely, "Love is a star, remote, immovable, self-contained, and perhaps, like the 'lords and owners of their faces,' improbably and even somewhat unpleasantly cold and distant."[2] The second quatrain continues Shakespeare's attempt to define love, but in a more direct way. Shakespeare mentions "it" in the second quatrain according to Douglas Trevor, "The constancy of love in sonnet 116, the "it" of line five of the poem, is also – for the poet – the poetry, the object of love itself."[13] Not only is there a direct address to love itself, the style Shakespeare's contemplation becomes more direct. Erne states, "Lines five to eight stand in contrast to their adjacent quatrains, and they have their special importance by saying what love is rather than what it is not." This represents a change in Shakespeare's view that love is completely undefinable. This concept of unchanging love is focused in the statement, "'[love] is an ever-fixed mark'. This has generally been understood as a sea mark or a beacon."[11] This concept may also convey in a theological sense. During the Reformation there was dispute about Catholic doctrines, "One of the points of disagreement was precisely that the Reformers rejected the existence of an ever-fixed, or in theological idiom, 'idelible' mark which three of the sacraments, according to Catholic teaching, imprint on the soul."[11] This interpretation makes God the focus of the sonnet as opposed to the typical concept of love.

The compass is also considered an important symbol in the first part of the poem. John Doebler identifies a compass as a symbol that drives the poem, "The first quatrain of this sonnet makes implied use of the compass emblem, a commonplace symbol for constancy during the period in which Shakespeare's sonnets were composed."[14] Doebler identifies certain images in the poem with a compass, "In the Renaissance the compass is usually associated with the making of a circle, the ancient symbol of eternity, but in sonnet 116 the emphasis is more upon the contrasting symbolism of the legs of the compass."[14] The two feet of the compass represent the differences between permanent aspects of love and temporary ones. These differences are explained as, "The physical lovers are caught in a changing world of time, but they are stabilized by spiritual love, which exists in a constant world of eternal ideals."[14] The sonnet uses imagery like this to create a clearer concept of love in the speaker's mind.

**Quatrain 3**

In the third quatrain, "The remover who bends turns out to be the grim reaper, Time, with his bending sickle. What alters are Time's brief hours and weeks..." and "Only the Day of Judgment (invoked from the sacramental liturgy of marriage) is the proper measure of love's time".[15] The young man holds the value of beauty over that of love. When he comes to face the fact that the love he felt has changed
and become less intense and, in fact, less felt, he changes his mind about this person he'd loved before because what he had felt in his heart wasn't true. That the object of his affection's beauty fell to "Time's Sickle" would not make his feelings change. This fact is supported by Helen Vendler as she wrote, "The second refutational passage, in the third quatrain, proposes indirectly a valuable alternative law, one approved by the poet-speaker, which we may label "the law of inverse constancy": the more inconstant are time's alterations (one an hour, one a week), the more constant is love's endurance, even to the edge of doom".¹⁶ Vendler believes that if the love the young man felt was real it would still be there after the beauty of that love's object had long faded away, but he "has announced the waning of his own attachment to the speaker, dissolving the "marriage of true minds"."¹⁷ Shakespeare is arguing that if love is true it will stand against all tests of time and adversity, no manner of insignificant details such as the person's beauty fading could alter or dissolve "the marriage of true minds".

**Couplet**

The couplet of Sonnet 116 Shakespeare went about explaining in the inverse. He says the opposite of what it would be natural to say about love. For instance, instead of writing something to the effect of 'I have written and men have loved', according to Nelson, Shakespeare chose to write, "I never writ, nor no man ever loved." Nelson argues that "The existence of the poem itself gives good evidence that the poet has written. It is harder to see, however, how the mere existence of the poem could show that men have loved. In part, whether men have loved depends upon just what love is...Since the poem is concerned with the nature of love, there is a sense in which what the poem says about love, if true, in part determines whether or not men have loved."¹⁸ Nelson quotes Ingram and Redpath who are in agreement with his statement when they paraphrase the couplet in an extended form: "If this is a judgment (or a heresy), and this can be proved against me, and by citing my own case in evidence, then I've never written anything, and no man's love has ever been real love."¹⁸ Vendler states "Therefore, if he himself is in error on the subject of what true love is, then no man has ever loved; certainly the young man (it is implied) has not loved, if he has not loved after the steady fashion urged by the speaker, without alteration, removals, or impediments".¹⁹ Each of these authorities agree in the essence of the Sonnet and its portrayal of what love really is and what it can withstand, for example, the test of time and the fading of physical attraction of the object of our love. The couplet is, therefore, that men have indeed loved both in true and honest affection (this being the most important part of the argument) as well as falsely in the illusions of beauty before just as Shakespeare has written before this sonnet.
L’interrogation:

Note importante :

→ Si la question est avec « tu/vous », la réponse sera avec « je ».

→ Si la question est avec « vous "pluriel" », la réponse sera avec « nous ».

→ Si la question est avec « il/elle », la réponse sera avec « il/elle ».

→ Si la question est avec « ils/elles », la réponse sera avec « ils/elles ».

1- Est-ce que ?

= V. + sujet ?

→ Pour s’intéresser par le positif ou l’négatif.

→ En ce deuxième cas, si le verbe se termine par une voyelle et le sujet commence par une voyelle, on met la lettre « t » entre eux.

→ Quant à la réponse de cette question est oui ou non.

→ Quand est la question négative, la réponse sera avec « si ».

Ex.

- Est-ce que tu es égyptien ? = Es-tu égyptien ?

→ Oui, je suis égyptien.

→ Non, je ne suis pas égyptien. = Non, je suis turc.

- Est-ce qu’il lit le journal ? = Lit-il le journal ?

→ Oui, il lit le journal.

→ Non, il ne lit pas le journal.

- Est-ce que vous avez une voiture ? = Avez-vous une voiture ?

→ Oui, j’ai une voiture.

→ Non, je n’ai pas de voiture.

- Est-ce que vous avez des fils ? = Avez-vous des fils ?
→ Oui, nous avons des fils.

→ Non, nous n’avons pas de fils.

- Est-ce que tu écris la lettre à Mohamed ? = Écris-tu la lettre à Mohamed ?

→ Oui, j’écris la lettre à Mohamed.

→ Non, je n’écris pas la lettre à Mohamed.

2- Qui + v. « se conjugue avec « il » ?

→ Pour s’intéresser par l’animé.

**Ex.**

- Qui apprend le français ?

→ Sara apprend le français. = Sara l’apprend.

- Qui écrit la lettre à Ali ?

→ Mohamed écrit la lettre à Ali. = Mohamed la lui écrit.

- Qui est allé au théâtre ?

→ Mohamed est allé au théâtre. = Mohamed y est allé.

- Qui a fait les devoirs ?

→ Ali a fait les devoirs. = Ali les a faits.

- Qui ira à la fête ?

→ Mohamed ira à la fête. = Mohamed e ira.

- Qui est ce ?

→ C’est mon père/ ma mère.

**Note importante :**

→ Qui est ce que + sujet + v. ?

= Sujet + v. + qui ?

**Ex.**

- Qui est ce que tu vois ? = Tu vois qui ?
→ Je vois ma sœur.

- Qui est ce que Mohamed rencontre ? = Mohamed rencontre-t-il qui ?

→ Mohamed rencontre son ami Ali.

*** Les dérivations de « qui » :

- Avec qui ?
- De qui ?
- Chez qui ?
- À qui ?
- Pour qui ?
- Par qui ?

Ex.

- Avec qui vas-tu au club ?
  → J’y vais avec ma famille.
- De qui est cette gomme ?
  → Cette gomme est de Mohamed.
- C’est ma gomme. = Cette gomme est la mienne.
- De qui parles-tu ?
  → Je parle de mon père,
- Chez qui allez-vous ?
  → Nous allons chez notre ami.
- À qui le directeur parle-t-il ?
  → Il parle à la secrétaire/ aux employés.
- Pour qui prépare-t-elle le déjeuner ?
  → Elle le prépare pour sa famille.
- Par qui as-tu fait le devoir ?
→ Je l’ai fait par ma mère.
3- Qu’est ce que + sujet + v. ?

= Que + v. + sujet ?

→ Pour s’intéresser par l’action.

→ « Que » se transforme en « quoi » à la fin de la phrase interrogative.

Ex.

- Qu’est ce que tu fais ? = Que fais-tu ? = Tu fais quoi ?
  → Je regarde la télé.

- Qu’est que ton père est ? = Qu’est ton père ?
  → Il est traducteur.

- Qu’est ce que tu mets ? = Que mets-tu ?
  → Je mets une chemise.

- Qu’est ce qui est noir ?
  → Le tableau est noir.

- Qu’est ce qui en coton ?
  → La robe est en coton.

- Qu’est ce qui a renversé Ali ?
  → Une voiture a renversé Ali.

- Qu’est ce que c’est ?
  → C’est une armoire.

- Qu’est ce que c’est ?
  → C’est un stylo.

- Qu’est ce qu’il ya ?
  → Il ya un accident.

→ J’ai mal à la tête/ au ventre/ aux dents.
4- Une préposition + quoi est ce que + sujet + v. ?
= Une préposition + quoi + v. + sujet ?
= Sujet + v. + une préposition + quoi ? :
- À quoi ?
- De quoi ?
- En quoi ?
- Avec quoi ?
→ Pour s’intéresser par un complément indirect prépositionnel; mais n’indique au lieu.

Ex.
- À quoi est ce que tu penses ? = À quoi penses-tu ? = Tu penses à quoi ?
→ Je pense à l’examen.
- De quoi est ce qu’il parle ? = De quoi parle-t-il ? = Il parle de quoi ?
→ Il parle de son lycée.
- En quoi est ce que cette robe est ? = En quoi est cette robe ? = Cette robe est en quoi ?
→ Cette robe est en soie.
- Avec quoi est ce que tu écris ? = Avec quoi écris-tu ? = Tu écris avec quoi ?
→ J’écris avec le stylo.

5- Où est ce que + sujet + v. ?
= Où + v. + sujet ?
= Sujet + v. + où ?
→ Pour s’intéresser par le lieu.

Ex.
- Où est ce que vous allez ? = Où allez-vous ? = Vous allez où ?
→ Je vais aux pyramides.
- Où est ce que tu es ? = Où es-tu ? = Tu es où ?
→ Je suis dans la rue.
- Où est ce qu’il va ? = Où va-t-il ? = Il va où ?
→ Il va au stade.
- Où se trouve le restaurant ?
→ Le restaurant se trouve à droite de la rue.
- Où se trouve l’Égypte ?
→ L’Égypte se trouve au nord d’Afrique.

*** Les dérivations de « où » :
- D’où ?
- Par où ?

Ex.
- D’où est ce que vous venez ? = D’où venez-vous ? = Vous venez d’où ?
→ Je viens de l’Égypte.

- Par où est ce que tu passes pour aller au lycée ? = Par où passes-tu pour aller au lycée ? = Tu passes pour aller au lycée par où ?
→ Je passe par la rue de 26 de juillet.