I Find No Peace

I find no peace, and all my war is done.  
I fear and hope. I burn and freeze like ice.   
I fly above the wind, yet can I not arise;  
And nought I have, and all the world I season.  
That loseth nor locketh holdeth me in prison   
And holdeth me not--yet can I scape no wise--   
Nor letteth me live nor die at my device,   
And yet of death it giveth me occasion.  
Without eyen I see, and without tongue I plain.  
I desire to perish, and yet I ask health.  
I love another, and thus I hate myself.  
I feed me in sorrow and laugh in all my pain;  
Likewise displeaseth me both life and death,  
And my delight is causer of this strife.

Considering the title the reader understand the poet’s mood, he can’t find peace, here peace is considerated as Inner peace (or peace of mind) that is referred to a state of being mentally and spiritually at peace, with enough [knowledge](https://en.wikipedia.org/wiki/Knowledge) and understanding to keep oneself strong in the face of discord or stress. Being "at peace" is considered by many to be healthy [homeostasis](https://en.wikipedia.org/wiki/Homeostasis) and the opposite of being stressed or anxious. Peace of mind is generally associated with bliss and happiness. In this case the narrator cannot find this state of mind because of something or someone that you will understand after reading and analyzing the poem.

The text can be divided into four sequences following the classic structure of the Italian sonnet (two quatrains and two triplets), the same structure followed by Petrarch. Wyatt’ s sonnet is very close to the English translation of the text of Petrarch you can say that the writer casts a look back and that the themes of the composition is typically medieval. The main themes of medieval poetry were the division between body and soul, the salvific function of the woman and the ultimate goal of salvation.

Continuing to analyze the general structure of the two texts in their entirety, you may notice a first point of disagreement in rhymes. The metric scheme of the "medieval version" binds verses in pairs, consecutive or alternate: AB AB AB AB CDE CDE. In the case of translation, the Renaissance, however, the metrical pattern, ABBA ABBA CDD EEC, divides the text into two parts: the first consists of the quatrains and the second from the tercets, which presupposes an element of separation between the two textual blocks or within of them.

The first quatrain is designed to introduce the topic to be discussed in the poem, is made ​​consistent and cohesive by the continuous repetition of the subject personal pronoun "I". In this way, the narrator emphasizes not only the presence of a first-person narrator already introduced by the title, but also highlights the purely subjective character of the text. The second terms of the first three verses introduce, on the other hand, a relationship of cause and effect concerning the various reactions and the various feelings described by the narrator: "Find" refers to peace not found mentioned as its title of the original; "Fear" describes the first reaction of the lyric to the comprehension of his lack of balance; "Fly" conveys a feeling of detachment of the reality experienced by the narrator. In addition to these alliterations and shoot, the first quatrain is full of oxymorons ("Peace - War", "Fear - Hope", "Burn - Freeze", "Fly - Not arise") that underline once again the situation of lack of interior equilibrium in which there is the lyrical, inner conflict main theme of the poem of Petrarch.

Just as the first quatrain was made ​​consistent by the repetition of the subject pronoun, the second is unified by the repetition of the sound "-eth" at the end of words scattered along its entire length, mainly in the first verse. Ever since first reading you may notice a difference from the first quatrain: while previously the continuous repetition involved the personal pronoun subject in the first person singular, now to be repeated is possessive adjective at the first singular person . The oppositions present here as in the previous stanza ("Looseth - Locketh", "Holdeth - Scape", "Live - Die") are incurred in this case and do not act by the narrator. Here the repetition in this case involves the negatives "or" and "not" and not the same figure of the lyric, in this way the poet / narrator gives to the acting force more importance removing the centrality from himself;

In the first tercet also the personal pronoun "I" is repeated along the length of the stanza, this gives cohesion to the tercet and returns to the narrator his favored position of protagonist.

The last stanza, the second tercet, is located in relation to the second quatrain: the repetition of the possessive "me" again puts the narrator in a position of passivity respect to what happens to him giving an alternating and swinging pace to the whole composition. As in the rest of the text in this last stanza are oxymorons ("Laugh-Pain", "Death - Life") that refer to the inner state of imbalance experienced by the narrator.

Concluding the analysis of the text "I find no peace" Wyatt and comparison with its model to search in the sonnet "Pace Non Trovo" by Francesco Petrarca. It can be said that the two questions that emerged from the analysis of the titles have been answered: the narrator is in a state of disequilibrium due to the condition of his individual. The two versions of the sonnet have in common the general theme but divided from the point of view from which it is addressed: in the case of Petrarch, the theme of inner conflict is analyzed with a medieval mentality, while in the case of Wyatt situation of imbalance is purely Renaissance. The centrality of the lyric in the English version is partially absent in the original Italian, which proposes an alternation of two distinct phases: the first in which the narrator is master of his own destiny, the second in which the protagonist undergoes a willingness to external forces.