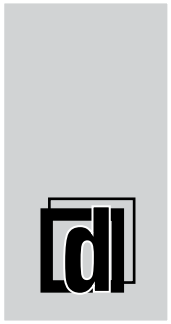
CRITICAL SHAKESPEARE FOR COLLEGE STUDENTS

NILONJAN DEY
NEHA ANAND



Critical Shakespeare for College Students

Nilonjan Dey
Neha Anand

Critical Shakespeare for College Students

Nilonjan Dey
Neha Anand

Dominant
Publishers & Distributors Pvt Ltd
New Delhi, INDIA

Knowledge is Our Business

CRITICAL SHAKESPEARE FOR COLLEGE STUDENTS
By Nilonjan Dey, Neha Anand

This edition published by Dominant Publishers And Distributors (P) Ltd
4378/4-B, Murarilal Street, Ansari Road, Daryaganj,
New Delhi-110002.

ISBN: 978-81-78885-97-1

Edition: 2022 (Revised)

Dominant
Publishers & Distributors Pvt Ltd

Registered Office: 4378/4-B, Murari Lal Street, Ansari Road,
Daryaganj, New Delhi - 110002.
Ph. +91-11-23281685, 41043100, Fax: +91-11-23270680

Production Office: "Dominant House", G - 316, Sector - 63, Noida,
National Capital Region - 201301.
Ph. 0120-4270027, 4273334

e-mail: dominantbooks@gmail.com
info@dominantbooks.com

w w w . d o m i n a n t b o o k s . c o m

CONTENTS

CHAPTER 1

WRITING ON THE SONNETSBY SHAKESPEARE: AN OVERVIEW

Neha Anand, Assistant Professor
College of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- nehaanand002@gmail.com

ABSTRACT:

This essay explores the timeless allure and enduring significance of sonnets as a poetic form. It delves into the history of sonnets, tracing their evolution from their Italian origins to their prominence in English literature, with a particular focus on Shakespearean sonnets. The analysis delves into the structure, themes, and literary techniques commonly found in sonnets, shedding light on their versatility and capacity to convey profound emotions and ideas within the constraints of a strict form. Additionally, it examines the enduring appeal of sonnets, their cultural impact, and their relevance in contemporary poetry. Through an exploration of sonnets by Shakespeare and other poets, this essay demonstrates the enduring power of this poetic form to capture the essence of human experience and emotion. In essence, the enduring legacy of sonnets lies in their ability to encapsulate the essence of love, beauty, mortality, and the myriad other facets of the human experience in a compact and exquisite form. As long as humanity continues to grapple with these timeless themes, sonnets will remain an essential and cherished component of the poetic landscape.

KEYWORDS:

Authorship, Emotions, Love, Poetry, Relationships, Shakespeare, Sonnets.

INTRODUCTION

I need to state a few things first before I can explain how I want to remark on Shakespeare's sonnets. This work is intended for readers who are familiar with the Sonnets or who have the kind of lexical annotation found in the most recent editions nearby. These versions have a more thorough bibliography than I can provide here, as well as a short history of the Sonnets' reception. Hyder Rollins' Variorum Sonnets have an earlier reception history that is nonetheless the most thorough and the most alarming to anybody speculating a new addition to that history. I believe it's impossible for me to avoid the obsessive qualities that define Shakespearean sonnet criticism, and maybe total absorption in the Sonnetsthat is, in Shakespeare's mindis a little degrading experience for anybody[1], [2].

How are the Sonnets now being discussed in literature? And why should I publish a new book when there are already so many? I want to do this because I like the Sonnets and want to defend the high worth, I have on them because of how critically they are now being viewed in literature. The majority of the current critiques come from the social and psychological fields. Lyric remains the genre that focuses its mimesis toward the presentation of the intellect in solitary speech, despite the fact that it may relate to the social in today's emphasis on the involvement of literature in a social matrix. The majority of social specification is purposefully removed from the normative form of the song since it is meant to be voice able by anybody reading it. A book or drama are better choices for a social reading since the normative lyric's goal for abstraction frustrates minds that are looking for social fictions or biographical revelations[3], [4].

Shakespeare's Sonnets, according to Eve Sedgwick, the best sociopsychological critic to write on the poems, "seem to offer a single, discursive, deeply felt narrative of the dangers and vicissitudes of one male homosexual adventure"; "it is here that one most wishes the Sonnets were a novel, that readers have most treated it as a novel, and that we, instead, are going to bring the Sonnets' preoccupation to bear on real novels" The repeated desire to make the series into a book speaks to the objectives of the sociopsychological critic, whose focus is on investigating the portrayal of gender relations rather than on the feasibility of a literary enterprise. Shakespeare's "reality-effect" may be the reason why "one most wishes the Sonnets were a novel," yet pretending that these songs are either a book or a documentary of a genuine life serves no purpose.

By making comparisons between the poetic language and the language used in requests for sponsorship, some commentators have elevated the Sonnets into the domain of the social. This is a fair semantic investigation and serves as a reminder that lyric language in any given era relies on all of the sociolects that are accessible at the time. The Sonnets, on the other hand, depart significantly from the original conversation; no patron has ever been addressed as such in terms like that of sonnet 20. From an aesthetic perspective, what matters is how a song casts its borrowed social languages into new permutational and combinatorial forms. Shakespeare is especially prolific in the vocabulary and formulae he borrows from patronage, religion, law, courting, diplomacy, astrophysicists, and other fields, yet he often transgresses the bounds of these ideologies. The point of literary significance is not the fact that he stole languages; rather, it is how he subverted them. He was a master at doing this. Shakespeare often subverts social discourse by the complete redefinition of a term that was originally derived from a certain social sphere inside a single sonnet. He questions and ironizes every aspect of social discourse. The sonnets have also been studied by critics with a psychoanalytical bent, the most formidable of whom being the late Joel Fineman. The Young Man sonnets left Fineman feeling very deflated, therefore he greatly preferred the Dark Lady series, where "difference" takes the place of "sameness. “Anyone who values drama above other genres enjoy conflict, which is the structural element of drama. For Shakespeareans, the Dark Lady sequence is, with or without a few minor details, a proto-sketch for a play that would be similar to Othello, with its jealousy, sexuality, ambiguous "darkness," betrayals, and other themes.

The Young Man scene is far more difficult to see as a play. But if one evaluates not by dramatic standards but rather by lyrical ones"How well does the structure of this poem mimic the structure of thinking?" and "How well does the linguistic play of the poem embody that structural mimesis?"then one will come to a different conclusion. At least as excellent as Shakespeare's second section is the first one. A psychological interpretation of the Sonnets places an emphasis on motivation, will, and other characterological traits, but most importantly, it requires a motivating narrative. Readers are still fascinated by the "story" of the Sonnets, but lyric is both more and less than tale. In any event, the tale told in the Sonnets will always have the "gaps" and "indeterminacy" that are inherent to the sonnet sequence as a form. The purpose of the Sonnets is to challenge a coherent psychological interpretation of the poems. Both political and psychological criticism are not completely rewarded by them. Too much of their work slips through the thick sieves of psychology and politics, two fields that are not very interested in looking at the fundamental components of lyric form, structure, syntax, and language play.

The real "actors" in a lyric are words, not "dramatic persons," and each lyric's drama is created by the successive entry of new word combinations or artistic arrangements that are obviously at odds with earlier combinations used to allude to the "same" circumstance. As a

result, the addition of a new linguistic technique in a sonnet may be as exciting and disruptive as the introduction of a new character in a play. Additionally, any internal shift in subject or any change in grammatical structure are two techniques that, since they simulate mental shifts, create intense drama in the context of lyric poetry. If the first subsequence is read in the context of these lyric standards, it is just as dramatic as the second. Even among interpreters whose standards seem to be literary rather than political or psychological, the skill of recognizing drama in language activity proper has vanished[5], [6].

So, what do I want to accomplish with the Commentary? primarily a complement to the narratives of the Sonnets in the publications published in the previous thirty years and current versions. The sonnets as poemsthat is, as a writer's undertakings created to entertain and push his own ability for creating artworksdo not seem to get enough attention in these editorial and critical analyses, in my opinion. Although formal mimeses of the mind and heart in action are undoubtedly representative of human reality, it is not sufficient to demonstrate that these mimeses "chart the ways we may be affected, morally and emotionally, by our own rhetoric." A poem has to be visually appealing as well, displaying the dual beauty Stevens referred to as "the poetry of the idea" and "the poetry of the words." In other words, the words must surprise and please from the standpoint of proportion, melody, and lexical vivacity. The topic must also be newly thought.

You will continue to exist where breath is most abundant, even in human mouths—such virtue has my pen. This pastiche, however, is not "a Shakespearean sonnet," even though it is made up of three quatrains and a couplet in iambic pentameter and even though it rehearses familiar themes of the poet's inadequacy, the young man's excellence, and the rivalries of poets in the familiar tones of adoration, humility, and boast. Because it lacks logical progression, structural coherence, and playfulness, it is not a Shakespearean sonnet. It isn't even a "poem," in the sense that I use the word, since it doesn't perform the essential task of a Shakespearean poetry, which is to reveal itself in a growing dynamic of thought and emotion characterized by a unified play of mind and language. There is no such drama of progression or unification in these fourteen lines.

Consider this real sonnet by Shakespeare that serves as the epilogue to Henry V as a point of reference. Our bending author has thus far continued the narrative with a shaky and unable pen, confining powerful men in a small space while mangling the beginnings of their splendor. This English celebrity lived for a little period of time yet had a significant impact. Fortune gave him a sword; with it, he created the greatest garden in the world; and from it, his son inherited the title of imperial lord. Henry the Sixth, who was a baby when he was anointed king of France and England, was successful. Because so many people were in charge of his kingdom, they lost France and caused his England to suffer, which has often been shown on stage. For their benefit, please accept this in your right minds. Although the Shakespearean rhyme structure is familiar, this poem differs greatly from the ones found in the 1609 Sonnets. These are outward, expository, and narrative, while they are interior, contemplative, and lyrical. Nothing in this Commentary would provide any light on the Henry V sonnet.

The topics of the drama and the stage action even influence the sonnets spoken by dramatic characters in plays; they do not exhibit the progressive intellectual position-taking that is such a conspicuous aspect of the Sonnets. Here, for instance, is a beautiful sonnet by Berowne that rejects "fig-urespedantical" in favor of linguistic clarity. The fact that each of its four parts repeats the same antirhetorical attitude makes it clear that it is a reiterative sonnet. Due to its emphasis on repetition, Berowne's outburst lacks the dynamic reversals of thought and emotion that are essential to a real Shakespearean sonnet. Such a sonnet's primary purpose is

to develop the story and represent Berowne's remorse. On the other hand, the original dialogue-sonnet of Romeo and Juliet exhibits a genuine progression, but it is an evolution of theatrical interaction rather than an internal mental reevaluation.

DISCUSSION

Shakespeare was able to transform the outward dramatic enactment we find in the 1609 Quarto into the inward meditation drama of lyric precisely because he was a playwright by nature and by training. Any interpretation of the Sonnets that focuses primarily on their subjects loses virtually all of their aesthetic depth since the drama of the 1609 poems has less to do with their themes than with the way those themes are aesthetically dramatized via language, syntax, and word choice. Think about what remains of a real Shakespearean sonnet, for instance, when the topics are retained but the language is changed. Following is George Santayana's "translation" of Shake-spearer's sonnet 29 into contemporary English[7], [8].

When I am in disgrace in the eyes of Fortune and men, I cry out in silence to the bootless heaven, and I look in the mirror and curse my fate, wishing I were more blessed with hope, more like him in appearance, more like him in possession of friends, more like him in scope, with what I most enjoy contented least; yet in these thoughts I am almost ashamed of myself. Happily, I think of you, and then my state sings hymns at heaven's gate. Because such riches remind me of your wonderful love, I despise changing my status with monarchs.

When things get tough, old friends leave, and I'm left alone, I lose my courage and hope. I start to doubt that God will hear me when I pray, and I think negatively about myself and curse my bad luck. I start to envy strangers for their attractive faces, their intelligence, their wealth, their opportunities, or their friends.

This is not a Shakespearean sonnet, despite how similar its concept, thoughts, and rhyme are to those of the original. "The experiment is meant only to make evident how much old finery there is in our literary baggage," writes Santayana in The Genteel Tradition. Shakespeare's sonnets are what they are because of their "old finery" and inherent psychological dynamics. It is not a topic per se. I wrote this Commentary to bring back the underlying logic and "old finery" of Elizabethan poetry since understanding them as they exist in Shakespeare's Sonnets has now all but disappeared. Naturally, I expect that the sophistication and logic will be admired as soon as they are noticed.

Shakespeare's kind of finery has often been scorned by the modernist lyric style. When English poet Basil Bunting went to study with Ezra Pound at the "Ezuversity" in Rapallo, he was given the strangest assignment in the history of how the Sonnets were received.6 Pound instructed the young Bunting to go through Shakespeare's Sonnets, correcting the inversions and removing all the "superfluous words." For example, sonnet 87 is briskly reduced to a mere two lines; "superfluous" words, how Nothing could more accurately describe the impatience of the twentieth century with copia, seeming reduplication, and complexity. Naturally, Bunting's rendition completely loses the underlying aesthetic of the Renaissance poem and its deft representation of its grief as the lines unfold. Like any poet, Auden is aware that the first question must be addressed before the second can be appropriately addressed.

The word construction's operations serve as proof of the poet's moral perspective. Here, Auden distinguishes between the technical and the moral, maybe believing that the solution to the "verbal contraption" must be separate from the solution to the problems of personality, morality, and what we would today refer to as "uncon- scious" and "deconstructive" passages in the poem. I firmly believe that understanding the poem as a device made of "words," by which I mean not only the semantic units we call "words" but also all language games in

which words can participate, leads to the deepest insights into the moral world of the poem as well as into its constructive and deconstructive energies. I have highlighted in this Commentary the whole "contraption-ness" of every individual sonnet as the first required level of comprehension since many writings on the sonnets try moral and ethical debate without any detailed grasp of how the poems are put together. I hope that my thoughts on Shakespeare's well-known "moral" sonnets won't let readers down who are searching for his "notion of the good life." ..the Bad One," and so on. In terms of what Shakespeare may keep hidden from the reader or even from himself, it appears to me that he keeps very little hidden. Except in rare circumstances, I lament the lack of metrical comments. I have little doubt that a close investigation of Shakespeare's sonnets' prosody would find recurring patterns of significant importance. But it would result in a different novel, one that I am unable to write. I have made an effort to identify extraordinary instances of prosodic originality that take place outside of the norms of prosodic variation.

I had to memorize the Sonnets in order to reach the conclusions I suggested in my Commentary. I often believed that I "knew" a sonnet, but upon reviewing it in my memory, I would discover gaps. Due to my ability to forget about such gaps, I came to the conclusion that certain parts of the total must not yet have been integrated into my understanding of the work's intention. Finding the missing bits always gave me a better knowledge of how that sonnet was put together and made me aware of aspects of its meaning that I had not previously recognized. No violinist or pianist would skip memorizing a sonata before performing it in public, yet the same practice of learning poetry by memory before interpreting it has been abandoned. Many of the Sonnets were first memorized by me in the sincere manner of my childhood, and I hope I haven't lost the "heartfelt" feeling of the poetry. But with time, I've come to appreciate Shakespeare's ecstatic range of invention, sardonic prowess, astounding technical mastery, and, most importantly, the breadth of his sceptical creative aim. In this Commentary, I wish to highlight these characteristics as well as the pathos, reflectiveness, and moral urgency that have already been well-described by previous readers on occasion[9], [10].

Evidence and Relevance

This Commentary mostly consists of what may be described as "evidential" critique; that is, I tried to record statements for which I attempted to provide immediate and sufficient language support. Like all Platonic goals, this must be imperfectly accomplished, but I have made an effort to keep it in mind at all times. Knowing the poetic rules that a certain set of words is following requires hypothesis and speculation, but I have provided the most logical justifications for my conjectures as I could. Only on relatively short texts is it possible to create persuasive evidentiary critique. The Sonnets are the best option for this purpose because they represent a virtual anthology of lyric possibilityin the poet's selection of subgenres, in word choices, in tone, in dramatic modeling of the inner life, and in speaking actions. They also merit comprehensive and specific commentary. If there is an intriguing change of address, it will be remarked, but a predict shift of address may not be mentioned at all. In every situation, I sought to define whatever the provided sonnet supplied that felt artistically most provoking. Unexpected words will be highlighted, while other words can go undetected. I've made an effort to identify issues that I haven't been able to fully resolve.

As a critic of lyric poetry, I approach Shakespeare's Sonnets with an interest in the ideation, structure, and language of great poems, or, to put it another way, what ideational, structural, and linguistic activities by a poet result in a successful poem. Such efforts are extremely fruitful, as seen by the remarkable beginnings made in this area by William Empson, Winifred Nowottny, Stephen Booth, Brian Vickers, and Heather Dubrow. Since critics often

focus on the top 10 or fifteen sonnets out of the whole 154, it is inevitable that very few of them have been thoroughly studied; in fact, the Sonnets comprise the greatest body of unexplored Shakespearean text still available for analysis. It has been said by A. Nejgebauer in his summary of his study on the Sonnets that "Sonnet criticism will not bear comparison with that of the plays. It hasmostly been careless and incompetent. Nejgebauer's complaint could not be made with quite the same vehemence today, in large part due to Stephen Booth's significant intervention with his Essay on Shakespeare's Sonnets and his provocative edition of the Sonnets. These demand the full tilth and husbandry of criticism. However, Booth's critical stancethat the critic must accept irresolution with regard to the fundamental gestalt of a Shakespearean sonnet because they are powerless in the face of the plurisignification of language and overlap of multiple structuresseems to me to be an overly eager concession to hermeneutic suspicion.

However, I find it erroneous when poets' interpreters attempt to get at what they refer to as "meaning" in their interpretations. It is impossible for "meaning" to have the same significance in poetry as it does in a theological hermeneutic approach anxious to rightly communicate the Word of God. Lyric poetry, particularly highly conventionalized lyric like that found in the Sonnets, virtually never has any "meaning" in the way we typically use the term. One sonnet's main idea is "I have insomnia because I am far from you," while another's "meaning" is "Even though Nature wishes to keep you alive, Time will eventually demand that she render you to death." These concepts are not difficult nor novel, any more than other lyric "meanings" are. Rarely do lyrics provide the kind of conceptual complexity that piques readers' interest in lengthy, intricate, and contradictory works like Shakespearean plays or Dostoevskyan books. Even linguistically astute reviewers attempt to fill every gap in lyrics with meaning by creating and increasing ambiguities, multiple meanings, and puns as though in a frantic attempt to inject sophistication into what they would otherwise consider to be childish feeling. This was Booth's approach, and it was also Joseph Pequigney's, who would interpret the Sonnets' language as a complex code alluding to homosexual behavior. Scholarly critics find Shakespeare's language and imagery uninteresting as "meaning" for some reason, thus a case for further "ambiguous" significance is put up, if only to protect Shakespeare's reputation. The allure of a song rests elsewhere than in its paraphrase-able declaration. The poet Frank O'Hara had a greater understanding of the basic se- mantic emptiness of love poems when he characterized them as "saying" "I need you, you need me, yum yum." So where does the appeal of lyric lie? Shakespeare virtually never uses the same tactic again, therefore the solutions provided in this Commentary are as diverse as the sonnets under examination. Form is content-as-arranged; content is form-as-deployed; they may, however, be summed up in the term "the arrangement of statement."

Characters in Dramatis

The early editorial contextualizing of the Sonnets by Benson, Malone, and others has been removed by Margreta de Grazia's Shakespeare Version; the construction of a story "behind" the sequence has been criticized by critics who point out how few of the sonnets include gendered pronouns; and the new purity of anti-intentional criticism is beneficial as a defense against the pursuit of the Sonnets' biographical origins. However, every reader of a book must agree on a factual minimum description of Shakespeare's compositional activities in each specific poem. I provide this basic explanation, on which every interpretation must be based, in my commentary on each sonnet. Even a story of this size is not straightforward. Shakespeare often uses authorial irony; thus any interpreter must distinguish between Shakespeare the author and his fictional self, who we refer to as the speaker of the sonnets. However, as the fictional self is also an author, the two are often purposefully muddled.

Additionally, choosing a name for the subject of the speaker's affections might be challenging. Each term gives the case a bias. A "beloved"? the "object" which "friend"? the "lover" who is "mistress"? which "young man"? the "dark lady" I attempt for a diversity of references to prevent monotony and utilize whatever feels most appropriate for the sonnet at hand. In the interests of common reason, I have also chosen to adhere to the tradition that presumes Shakespearean authorship of the sonnets' current arrangement. According to this standard, the first 126 sonnets are assumed to be about a young man, while the remaining sonnets are assumed to be about a lady with dark hair and eyes. I thus refer to the love object in ungendered sonnets as "him" or "her" depending on the sub-sequence in which they appear. Shakespeare is referred to as "the writer of these poems," "the speaker" is referred to as the fictional person reciting the poem, and sometimes "the poet" is referred to as the fictional speaker identifying himself as a poet in the sonnet. Although some contemporary listeners find the adjectives "dark lady" and "mistress" objectionable, the straightforward term "woman," used to describe the torturous betrayer of the second cycle, often contradicts the historical linguistic rules of the Sonnets themselves.

The Sonnets not only depict a sexual triangle but also make the speaker's romantic connections seem out of the ordinary, which intensifies strong sexual anxiety. Although Pequigney's insistence on a hidden linguistic code of homosexual acts was dismissed by the majority of reviewers, over time there has developed a growing willingness to acknowledge that the first consequence's driving force is sexual infatuation in the works of Blackmur, Sedgwick, Pequigney, Stallybrass, and others. The primary mode of communication in this obsession is gazing since the speaker is completely taken with the young man's eyes, which create a fetish of his visage rather than his whole body. Shakespeare insisted throughout both the Sonnets and the plays that the eye is the primary sexual organ.

It is created in the eyes via feeding on gaze, and fantasy perishes in the nursery in which it is contained. I don't want to downplay the young man's privileged surroundings as an amplification of his beauty, but the sonnets' overall tone shows that the young man's attractiveness was what sparked the helpless connection described in the poems. Shakespeare was a guy obedient to aesthetics after all. The puzzling second subsequence example seems to go against what I just mentioned. How can the speaker get up involved with a lady who is very sick if he is so easily seduced by conventional beauty? In an article titled "A Special Type of Choice of Object Made by Men," Freud discusses the situation of men who can only be stimulated sexually by a woman who is known to be promiscuous.

Although the Sonnets cannot provide clear evidence of such a leaning on the speaker's part, it is intriguing that the speaker frequently and compulsively focuses on his mistress's promiscuity and that he is perplexed by her ability to excite him nearly until the conclusion of this period. The meeting of the author's and the young man's "wills" in the woman's "will" supports the psychoanalytic argument that the speaker is in effect engaging in the homosexual intercourse he desires in sonnet 20 by having sexual relations with a woman who has betrayed him with the young man. While it is certain that the speaker never introduces a self-analysis of the latter motive, he does understand, eventually, that it is precisely his mistress's promiscuity that is the prerequisite for his own troubling sexual arousal in her presence. However, one gets the impression that evidence from literature is not the same as evidence from life. The second subsequent painful self-division is brought on by this later understanding.

It initially seems extraordinary that two distinct causes of sexual passionhomosexual infatuation consummated in the eye's intercourse with an image, and hetero-sexual infatuation consummated in the penis' intercourse within the bay where all men rideshould

have been euphemized by so many commentators into conventional friendship and conventional heterosexual practice. However, these two different causes of sexual passion are so idiosyncratically present together in Shakespeare's speaker. However, the emotions associated with fetishistic or aberrant sexual attraction are the same as the sensations associated with more mainstream sexual behavior, and it is essential sentiments, not love-objects, which are recorded in poetry, which explains why these passions were vulnerable to such euphemizing.

CONCLUSION

In conclusion, the ability of poetry to capture the range and depth of human emotion and cognition is shown by sonnets. Sonnets have shown time and time again, from their Italian roots to their widespread use in English literature, their capacity to elegantly and precisely express complex thoughts and feelings. This essay's examination of Shakespearean sonnets serves as an example of how the organized limitations of this poetry form may be used to create significant works of art. Additionally, sonnets continue to have a timeless allure, with modern writers gaining inspiration from its rich past. The universal ideas and human experiences encapsulated within the 14-line structure of a sonnet remain as relevant as ever, despite the fact that the world has changed greatly since Shakespeare's time. Inspiring poets and readers alike, sonnets continue to provide a window into the complicated human experience.

REFERENCES:

[1] M. Kostihova, “The Really Real, Authentic, Original Shakespeare,” *Multicultural Shakespeare*. 2016. doi: 10.1515/mstap-2016-0002.

[2] A. W. B. Tso, “Teaching Shakespeare to Young ESL Learners in Hong Kong,” *J. Pedagog. Dev.*, 2016.

[3] S. Duncan, “Shakespeare and vampires at the fin de siècle,” *Fem. Theory*, 2016, doi: 10.1177/1464700115620861.

[4] D. Barbieri, “Shakespeare and Costume,” *Costume*, 2016, doi: 10.1080/05908876.2016.1134879.

[5] M. Tan, “Spectres of Shakespeare: Ong Keng Sen’s Search: Hamlet and the intercultural myth,” *Cah. Elisabethains*, 2016, doi: 10.1177/0184767816642986.

[6] L. Brady, “Public and personal: The Cambridge School Shakespeare series and innovations in Shakespeare pedagogy,” *Cogent Arts Humanit.*, 2016, doi: 10.1080/23311983.2016.1237142.

[7] J. C. Hovland, “Rural Telemental Health and Adolescents: Try a Little Shakespeare,” *J. Creat. Ment. Heal.*, 2016, doi: 10.1080/15401383.2016.1164644.

[8] K. Takiguchi, “Translating erased history: Inter-Asian translation of the national Changgeuk company of Korea’s Romeo and Juliet,” *J. World Lang.*, 2016, doi: 10.1080/21698252.2016.1224140.

[9] J. Roberts-smith, S. Desouza-Coelho, and T. Malone, “Staging Shakespeare in Social Games□: Towards a Theory of Theatrical Game Design,” *Borrowers Lenders J. Shakespear. Appropr.*, 2016.

[10] L. Munro, “Young Shakespeare/Late Shakespeare: The Case of Pericles,” *Actes des congrès la Société française Shakespear.*, 2016, doi: 10.4000/shakespeare.3668.

CHAPTER 2

STRUCTURAL AND AESTHETIC COMPLEXITY IN SHAKESPEARE'S SONNETS: EXPLORING THE POET'S INNER AGENDA AND ARTISTIC EVOLUTION

Jyoti Puri, Associate Professor,
College of Education, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- puri20.j@gmail.com

ABSTRACT:

This study delves into the intricate web of Shakespeare's sonnets, shedding light on the poet's inner agenda and his mastery of structural and aesthetic complexity. It examines the evolving emotional dynamics within the speaker, highlighting the multifaceted strategies used by Shakespeare to make the speaker "real" and relatable to readers. The essay also explores the role of imagery, rhetorical devices, and linguistic patterns in conveying meaning and emotion within the sonnets. By dissecting the various layers of structural and aesthetic complexity, this analysis offers fresh insights into the enduring appeal of Shakespeare's sonnets and their lasting significance in the world of poetry. Shakespeare's sonnets, now nearly four centuries old, continue to captivate readers with their depth and complexity. This commentary has sought to unravel the intricate layers of structural and aesthetic complexity that underpin these timeless poems.

KEYWORDS:

Aesthetic, Agenda, Artistic, Complexity, Evolution, Poet's.

INTRODUCTION

The speech of Shakespeare's speaker regarding his mistress and dishonest women in general has been accused as being misogynistic. Anachronistic criticisms of speakers from former eras who had different religious, ethical, and socially regulating notions than our own are improper philosophically speaking. However, these allegations force us to consider how we see a lyric writer's responsibility. I believe that the poet's responsibility is to express ideas and emotions in an artistically pleasing manner. Readers have undoubtedly found Shakespeare's speaker's feelings and emotions about his mistress to be effectively portrayed. Whether or whether we think that the speaker should have felt and thought that way is completely immaterial to the poem's artistic excellence, just as it is unimportant for the speaker to have been sexually aroused by learning that his mistress was promiscuous. It doesn't matter whether he should have felt self-loathing after learning the cause of his desire. Shakespeare found a newly complex system of expression, unheard of in Renaissance lyric, through which he could accurately and convincingly represent and enact that arousal and that self-loathing, just as he had found cunning ways in the first subsequent to represent and enact his speaker's abject infatuation with a beautiful face. This discovery is significant for the advancement of the representational powers of lyric as it historically evolved. The integrity of lyric writing rests only on how accurately it captures inner experience.

Shakespeare's responsibility as a poet of the inner life was to accurately portray his speaker's emotions rather than to be fair to women. We can hardly expect the fictional speaker, who is a guy tortured by his self-enslavement to a blatantly unfaithful mistress, to be discerning about women at this time. The sequence's "poetic justice" is found in Shakespeare's accurate portrayal of its speaker, with all of his irrationality and racy language [1], [2].

The Sonnets' Art and the Speaker They Produce

What can a commentary add to the Sonnets, a nearly four-hundred-year-old book, that isn't already known? It is possible, in my opinion, to approach the sonnets from the perspective of the poet who composed them, inquiring about them as a poet could inquire about any poetry. What was Shakespeare's artistic struggle when he wrote these poems and limited himself to a particular architectural form? A writer with Shakespeare's seriousness works out of an innate need to fulfill his obligations and advance his craft. What are the Sonnets' hidden goals? What are the reasons for their compositions? What are the benefits of consistently writing in the same subgenre? My succinct response is that Shakespeare discovered ways to express emotion in form and emotion in form, amplifying both to an exceptional degree over 154 poems. Shakespeare's Sonnets include more literary devices than any other work of literature ever created to mimic human emotions.

Shakespeare is a latecomer to the sonnet tradition, which calls for a demonstration of dexterity from him since he is up against outstanding forebears. The sequence is novel in Western lyric because of his dramatis personae's thematic distinctiveness. Shakespeare treats the "plot" of the Sonnets in an elegiac, sardonic, ironic, and tragic manner, making them a repository of relationships and moods that is entirely without peer in the sonnet tradition. The speaker is shared by the young man and the lady, and the young man is shared by the lady and the rival poet. However, a memorable piece of art has never yet been created just by thematic originality. The latter did not, despite the fact that it is at least a need for lyric profundity [3], [4].

The critical literature lacks an adequate explanation of how Shakespeare makes his speaker seem "real." Offering a screenplay for the reader to recite is the act of the lyric. A poem's words are not "overheard"; if they were, the reader would be an eavesdropping voyeur of the poet's feelings. A reader is mentioned in the poet's "speaking to himself" as well. The private literary genres—such as the Psalms, or prayers written in prayer books, or secular lyrics—are scripted for repeated personal recitation, unlike the social genres, which "build in" the reader either as listener or audience. They must be spoken as one's own words, not as someone else's. Shakespeare's sonnets are utterances that we should pronounce as our own because of their unmatched idiomatic linguistic contours. Therefore, the voice provided for our usage must be "believable" to us and sound like it is emanating from a "real voice" with a "real mind" similar to our own if we are to be motivated to input the lyric script.

It is difficult to produce such "realness." Many lyrics have highly generic and fleeting voices that lack defined lifespans and levels of recollection. Even minor characters' created personalities might gradually grow in a drama due to the passage of time and the interconnected web of events in which they are involved. Shakespeare, meanwhile, has only fourteen lines to make his sonnet-speaker plausible. This is made easier for him by the fact that as the series develops, a "thick description" of his speaker accumulates; but, as few people read the sequence straight through, the need for obvious "realness" in each poem persists, even if it were to stand alone in an anthology. Because there is only one permitted voice in every lyric of a normative type, The Sonnets cannot be considered "dramatic" in the traditional sense. At least two voices are necessary for real drama. Some feminist critics have taken issue at the fact that the women who serve as the dramatis personae in sonnet sequences are "silenced," which refers to the fact that they are not permitted to respond or expound, since they mistake lyric for a social form. Since no addressee in a normative lyric is granted a counter and equal voice answering to that of the speaker, one would have to see all addressees in lyric as being "silenced" in this sense.8 The supposed addressee of a lyric can never be present since the speaker is always shown as being alone himself with his thoughts.

The lyric allows us to experience the mind by itself. No "other" may be shown in lyric as being in the same space as the lone speaker, listening or reacting. The sequence's most creative accomplishment is Shakespeare's speaker, who is alone himself and thinking. In each sonnet, Shakespeare uses a variety of compositional techniques to give him "depth" of character. These are briefly listed here, but will be more completely explained and illustrated in the separate commentaries:

1. The speaker is given a continuous, nontransitive existence as well as a continuity of memory via the introduction of numerous receding "panels" of time that reflect incidents or epochs in his history.

2. The reflection of starkly at odds sentiments towards the same subject matter inside the same poetry. A subject may become difficult as a result of conflicting or at least nonhomogeneous discourses. The speaker's mood swings imply a responsiveness that is adaptable, maybe even unstable, almost "guaranteeing" the existence of passion.

3. There are many different discourse-related compartments in the speaker's consciousness. The osmosis between these compartments, which is semipermeable to one another, is controlled by an unseen discourse-master, a metaphor for the intellectual imagination.

4. Even within the same poem, the speaker uses a variety of contradictory models of existence. For instance, sonnet 60 describes life as first being a homogeneous steady-state succession of identical waves/minutes, then as being a sharply delineated rise-and-eclipse of a sun, and finally as being a series of relentless violent extinctions. Unreconciled versions of these models exhibit a distressing cognitive dissonance that is, from a philosophical perspective, unbearable.

The attentive and perceptive mind that creates these models affirms the "truth" of each for a specific situation or area of life, but it cannot identify any "supermodel" under which they may be intelligently combined or by which they can be intelligently confined. In this fashion, the speaker's mind is portrayed as being consumed by philosophical conflict.

5. The speaker rejects conventional wisdom. He is fully aware of the accepted ideas in his society, but he challenges them by contrasting Platonic courtly love with Pauline marital love, the Christian Trinity with the Platonic Triad, and literary tradition with holy hermeneutics. No topics are more closely examined than those we currently classify as "gender relations." The speaker questions androgyny of appearance by invoking a humorous myth of Nature's own dissatisfaction with her creation; he criticizes hyperbolic praise of female beauty in 130; and he condones adultery in numerous places, including the "will" sonnets. Not even mentioning the questions of "love" and "lust" in verses 116 and 129. The thoroughly unconventional sexual attachments depicted in both parts of the sequence serve as profound critiques of the ideals of heterosexual desire, chastity, continence, marital fidelity, and respect for one's sexual partner.

No received idea of sexuality is left unexplored. In the "marriage sonnets" that introduce the series, what "ought to be" in terms of gender relations is offered as an ideal but never receives existential or "realist" experienced confirmation. Shakespeare's understanding of conventions is on par with the speaker's personal experience of convention transgression [5], [6].

6. The things the speaker perceives, such as a canopy of state, a scent of marjoram, and damask flowers, offer the speaker dimension as well. As their symbolic rose is distilled into "real" scent or as an iconic April is scorched by scorching June, the sonnets are pulled back into the perceptual even if they are always openly veering toward emblematic or allegorical

language. The speaker enjoys the tang of the "sensual feast" inside his moral and philosophical frameworks as he balances between a medieval symbolic propensity and a more contemporary empirical stance.

7. The speaker paraphrases his opponent. Shakespeare makes advantage of the fact that, although if only the speaker "speaks" in a lyric, one or more of the dramatis personae will indirectly quote the speaker in private. Due to the misconception that many sonnets are free-standing remarks from the speaker rather than responses to the antagonist's implicitly referenced words, many of the sonnets have been misconstrued. I will again provide detailed proof for this claim, but it is clear how the poet-speaker's intention in sonnet 76"Why is my verse so barren of new pride?"can affect interpretationor whether he is reiterating the young man's earlier critique by reciting it. "Why is my verse so 'barren of new pride'?" Shakespeare the playwright is most reminiscent of Shakespeare the sonnet writer in the back-and-forth of past criticism being addressed by the speaker.

More might be said about the techniques that result in a speaker who is believable and has a creative and sophisticated mind, but I want to focus on the numerous armatures of the sonnets as "contraptions," which are their greatest strength. I, on the other hand, consider these "overlapping structures" as mutually reinforcing, and as a result, as principles of authorial teaching, while Booth sees them as a principle of irresoluble indeterminacy.

DISCUSSION

Lyric poems usually have a single organizational framework that remains constant throughout the poem's reading, which makes them uninteresting. If the poet has chosen to use only one structure, the poem will require another interesting idea to keep readers interested enough to read it again. Shakespeare has a profusion of such discourse diversity, which helps to support rereadings of the sonnets in part; nevertheless, I have discovered that Shakespeare's great fertility in structural complexity helps to maintain rereading even more. Shakespeare did not create the Shakespearean sonnet form, but he did use it in ways that his forebears had not. It is far more adaptable than a two-part Italian sonnet since it comprises four parts—three isomorphic and one aberrant. Shakespeare's sonnet has four parts, which may be arranged logically in a variety of ways: consecutively and equally; hierarchically; contrastively; analogously; logically incongruously; and progressively "louder" or "softer. This is not a complete list; it is only indicative. Changes in agency, rhetorical address, grammatical form, discursive texture, or speech act may also serve as markers for the four "pieces" of a specific sonnet. Each of them has a unique lyrical meaning and impact. Again, different phonemic clusters or metrical effects may be used to separate the four "pieces" of the sonnet. Booth correctly notes the existence of these patterns, but he refuses to construct a hierarchy among them or to put small patterns under the control of big ones, as I believe one should ideally do. As the fictive speaker is portrayed to "see more," "change his mind," "pass from description to analysis," "move from negative refutation to positive refutation," etc., I assume that a Shakespearean sonnet is essentially organized by a developing inner emotional dynamic. Such "moves" may occur in a sonnet in a shockingly high number of instances. There is a significant "law of form" that each sonnet's lines must abide by in order to give the impression that there is a developing dynamic within the speaker's mind and heart. This greatest structural pattern is secondary to other visible ones. Shakespeare's sonnet is a system in motion with several subsystems operating independently of one another, never remaining still for very long. The main flaw in critics' interpretations of the Sonnets is that they often see the first line of a sonnet as a "topic sentence" that the remainder of the poem just elaborates on. Shakespeare only writes nondramatic sonnets in this informative style in the plays. He imagines structure as motion in his words, much as a composer of music could.

Less important structure concepts "fall into place" after the dynamic curve of a particular sonnet is understood. The patterns and under patterns of the son- net let us to understand how those sentiments vary. For a classic illustration of a speaker's trajectory of shifting feelings regarding a particular issue, see my discussion. The patterns would stay constant if the emotion didn't change. Every significant change in linguistic structure must be interpreted in light of the fundamental truism that every change in emotion in the speaker is driven. Or, to put it another way, if we see a shift in the speaker's emotional state, we must determine if and how it is stylistically "guaranteed." The poem maintains its original groove via inertia unless it is diverted by some fresh intensity [7], [8].

Shakespeare's imagery is a subject on which sound critique has long existed, therefore I purposely don't delve into it in my commentary. Although there are a lot of huge allegories in the Sonnets, imagery only makes sense in its context and can only be given symbolic significance in relation to the poem in which it appears. For instance, the fire in sonnet 73 serves as a stratified example, with the shining of the fire resting atop the ashes of youth. The sonnet's earlier linear imagery has always referred to an extension of time rather than a superposition of space. By itself, the image "fire" does not suggest stratification, and neither do the other sonnets in which it appears. However, in this poem, the poet uses the image of fire to fill this spatial role in order to depart from a previously established linear structure, making youth appear as worn-out, sub positioned ashes rather than as an idyllic era lost at an earlier point in a timeline. Such contextual de-termination of imagistic meaning has often been overlooked by previous thematic critics.

I move away from the solitary registration of figuresa paradox here, an antimetabole therethat the practice of word-by-word or phrase-by-phrase analysis necessarily results in in order to discern the main aesthetic "game" being performed in each sonnet. Instead, I want to draw attention to the more significant creative or structural patterns where such rhetorical figures acquire functional significance. No art is more obviously decorative than the Renaissance lyric; I do not aim to diminish the sonnets' ornamental "excess" in this way. Shakespeare, however, is most content when a decorative flourish can be understood to serve a required poetic purpose. When put within a broad and dynamic theory of the poem, his shifts in discursive texture and frequent awareness of etymological origins as he plays on Anglo-Saxon and Latin versions of the "same" meaning all stand out more [9], [10].

Shakespeare uses the alliteration when the speaker states that in the dark complicated night. When glittering stars twire not, thou gildst the even, but I myself see no actual practical significance in it. Such phonetic consequences seem to be solely ornamental. However, an alliterative "meaning-string"like sonnet 25's favor, fortune, victory, favorites', fair, frown, painful, famousèd, fght, thwarted, and forgotencapsulates the argument of the poem in little, and aids in the development and support of that argument. Grammar and syntax may also be functionally important to an argument; for example, look at how 66 employs agency phrases or how 129 uses its several verbs. Booth left it to the reader to assemble the Sonnets in his version; I sought to actively assist the reader in doing so by providing evidence that no interpretation could afford to ignore. The same body of data might serve as the basis for a wide variety of interpretations, each directed by a different set of interests, but a view that ignores that evidence is never one that can be defended. Anyone who gives these sonnets' internal organization and relationships substantial consideration is likely to come to the conclusion that many of them were written in the sequence in which they are presented.

Though it appears likely that certain sonnets—possibly penned in childhood or produced before the occurrence of the triangle plotwere added ad libitum for publication given the poems' varied levels of artistic achievement. The more trivial sonnetsthose that prioritize

adornment over inventive gesture or frivolity over depthdo seem to be the work of less skilled trial-pieces. The greater sonnets effortlessly combine imaginative reach with high technical invention, or a quintessence of grace, or a power of dramatic condensation that we have come to refer to as "Shakespearean," even though, as Kent Hieatt has convincingly shown, they were composed in groups over time.

Shakespeare's sonnets' speakers detest Christianity's solacessuch as an existence in heaven for him and a Christian resurrection of his body after deathjust as vehemently as they reject the educated ornament of classical allusions, a mainstay of the continental sonnet. The sonnets serve as a record of a mind formulating ideas without the aid of any structured ideology or pantheon. Although Shakespeare's speaker often discusses a variety of intellectual or ideological perspectives in quick succession, he does not switch between them at random. Contrarily, he has a broad range of epistemic options in the first quatrain of each particular sonnet, but in the second quatrain, he often challenges, contradicts, or subverts his first assertion. He must get at his most deft, thorough, or true viewpoint by the third quatrain. The couplet may then be read in a variety of ways in relation to the earlier argument since it is positioned as a coda rather than a resolve. Shakespeare's sonnet has the funnel-like structure of increasingly straitened options as the speaker moves through his considerations, narrowing in Q3 to a vortex of concentrated perceptual and intellectual energy, and either constricting or widening that vortex through the couplet.

Shakespeare's couplet has often caused reader’s trouble. Shakespeare's speaker's perspective is clearly shown by Rosalie Colie's useful difference between the mel of love poetry and the sal of epigram, a form often utilized for satire. The speaker is someone who wants to analyze, synthesize, and both explain and act out their experience. The couplet most effectively represents the distance from one's own experience required by an analytical posture, whilst the quatrains best represent the empathic perception required to convey one's state of mind. Shakespeare the author must be distinguished from the fictional speaker when discussing the relationship between a quatrain and a couplet. The fictional speaker increasingly grows more analytical about his predicament throughout the poem until he finally reaches the couplet, when he frequently takes a self-ironic turn.

I'll keep watch over you when you wake up somewhere else. I'm far away, yet others are too close. We may legitimately refer to the fictional speaker's irony as being intrapsychic. However, the author, who is organizing the whole poem, has an ironic relationship with his fictitious identity from the time it is conceived. The author planned the whole development of the poem before writing the first line and "knew" intellectually the gyrations he meant to show taking place over time in his fictive speaker. The persona lives in the "real time" of the poem, in which he feels, thinks, and changes his mind. Thus, the author's coordinating spatial perspective continuously ironizes the speaker's live temporality. Shakespeare is principally responsible for the clever arrangements of the speaker's statement, even if it seems to be "spontaneous" in nature. The couplet is the point at which the speaker's and author's perspectives are most closely aligned.

CONCLUSION

The sonnets are an in-depth examination of human emotion, inner conflict, and the subtleties of love and desire. Shakespeare's creative brilliance may be seen in his ability to create a "real" speaker who changes throughout the play. He deftly makes use of imagery, language, and grammatical patterns to communicate not just the speaker's emotions but also the more general philosophical and cultural issues that run throughout the sonnets. Although there are many different ways to read these sonnets, one thing is certain: the Bard's skill at creating a

nuanced and "real" speaker amid an intricate network of poetic patterns is a defining characteristic of his work. Shakespeare's sonnets encourage readers to go deeper, revealing new meanings with each reading, whether they are examining themes of love, time, beauty, or philosophical inquiry. We are reminded of the lasting ability of poetry to portray the intricacies of the human experience as we continue to interact with these sonnets. Shakespeare's sonnets continue to be relevant because of his examination of the inner life, rejection of conventional wisdom, and willingness to challenge social mores. We discover a poet who transcends time and speaks to the eternal truths of the human predicament in this investigation of structural and artistic complexity. Shakespeare's sonnets are still evidence of the value of art in uncovering the complexities of our inner selves.

REFERENCES:

[1] I. M. S. Aleixo and I. Mesquita, “Impacto de diferentes estratégias de ensino no desenvolvimento do conhecimento declarativo de iniciantes na ginástica artística,” *Rev. Bras. Ciencias do Esporte*, 2016, doi: 10.1016/j.rbce.2016.01.009.

[2] F. L. Coolidge and T. Wynn, “An Introduction to Cognitive Archaeology,” *Curr. Dir. Psychol. Sci.*, 2016, doi: 10.1177/0963721416657085.

[3] M. Boudon-Machuel and P. Charron, “Figurative art of the loire valley through the prism of the digital humanities: ARVIVA and Sculpture 3D Projects,” *Actual Problems of Theory and History of Art*. 2016. doi: 10.18688/aa166-5-44.

[4] M. Khajeh, P. Payvandy, and S. J. Derakhshan, “Fashion set design with an emphasis on fabric composition using the interactive genetic algorithm,” *Fash. Text.*, 2016, doi: 10.1186/s40691-016-0061-1.

[5] I. Trzcinska, “Esoteric themes in the artistic works of Janina Kraupe,” *Nov. Relig.*, 2016, doi: 10.1525/nr.2016.19.4.80.

[6] C. Dobrescu, “Gheorghe Crăciun, realismul neuro-somatic şi aventura vizuală a Renaşterii,” *Revista Transilvania*. 2016.

[7] A. Augello, I. Infantino, A. Manfré, G. Pilato, and F. Vella, “Analyzing and discussing primary creative traits of a robotic artist,” *Biol. Inspired Cogn. Archit.*, 2016, doi: 10.1016/j.bica.2016.07.006.

[8] L. Hébert-Dufresne, A. Allard, J. G. Young, and L. J. Dubé, “Constrained growth of complex scale-independent systems,” *Phys. Rev. E*, 2016, doi: 10.1103/PhysRevE.93.032304.

[9] L. Scripp and J. Gilbert, “Music Plus Music Integration: A model for music education policy reform that reflects the evolution and success of arts integration practices in 21st century American public schools,” *Arts Educ. Policy Rev.*, 2016, doi: 10.1080/10632913.2016.1211923.

[10] A. A. Tleubergenov, R. K. Jumaniyazova, G. Z. Begembetova, A. S. Nussupova, A. G. Kairbekova, and D. Y. Keshubayeva, “Typological Features of the Kazakh Ethnic Picture of the World,” *Int. J. Environ. Sci. Educ.*, 2016.

CHAPTER 3

POETIC STRATEGIES IN SHAKESPEARE'S SONNETS: UNRAVELING COMPLEXITY AND FANCIFULNESS

Sonia Jayant, Assistant Professor
Department of Computing Sciences & I.T., Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- soniaj.jayant@gmail.com

ABSTRACT:

This study delves into the multifaceted world of Shakespeare's sonnets, dissecting the intricate poetic strategies employed by the Bard to craft timeless and emotionally resonant poems. The analysis explores the use of proverbs, the displacement of closure, antithesis, chiasmus, and other literary devices that contribute to the structural and aesthetic complexity of the sonnets. It also uncovers Shakespeare's fanciful side, where wordplay, metaphors, and whimsical expressions add layers of depth and beauty to the poems. Through an examination of these strategies, this study offers readers a deeper understanding of Shakespeare's poetic genius and his ability to evoke complex emotions through his art. In unraveling the poetic strategies embedded in Shakespeare's sonnets, we have embarked on a journey through the intricate mind of one of the world's greatest poets. These strategies, ranging from the use of proverbs to the playful deployment of language, reveal Shakespeare's mastery of the poetic craft and his profound understanding of the human experience. The employment of proverbs in the closing couplets provides a glimpse into the speaker's emotional turmoil and adds layers of meaning to the sonnets. The displacement of closure within the poem highlights Shakespeare's ability to create nuanced structures that engage readers on multiple levels. Antithesis and chiasmus, far from being mere rhetorical devices, reflect the speaker's analytical moments and challenge conventional sentence structures, elevating the poems to greater depths of complexity.

KEYWORDS:

Complexity, Fancifulness, Poetic, Shakespeare's, Sonnets, Strategies.

INTRODUCTION

Shakespeare uses a couplet strategy that has disappointed some readers: the speaker turns to the consensus gentium either via a well-known proverb or through speech that approaches the characteristic vocabulary of proverbs. Because of their actions, even the nicest things may become sour; festering lilies smell far worse than weeds. Such a shift toward the proverbial invariably denotes the speaker's hopelessness about resolving the sonnet's riddle on his own, in individually constructed words. What is the conventional wisdom on this circumstance, I don't know? One is at a loss as to how to pronounce the couplet unless they can discern the motivation behind the speaker's turn to the proverbial and, of course, "hear" the proverbial tone hiding "under" the speaker's "personal" language. Each of its proverbial sayings should be said with implied quotation marks around it. Considering that "Sweetest things turn sourest by their deeds" and "Lilies that fester smell far worse than weeds. Such a resort to the consensus gentium conveys the "meaning" that the speaker has utterly run out of things to say from his own heart. In order to cope with his rejection and to tell the young guy that his affairs would not benefit him, he must resort to ancient saws. One can speculate that the couplet is the most likely setting for demonstrative expressiveness. Although we are happy to see the proverbial closure being displaced upward into the poem's body, we are aware that the

proverbial means that the speaker "gives up" on the problem as intractable. I add the mental quote marks and emphasis that the following "closures" moved upwards imply [1], [2].

Couplets of either kind are not uninteresting to a reader who is aware of how boilerplate idiom, when it appears in the couplet, carries the speaker's desperation for a solution, and who is aware of how, in other sonnets, the speaker finds a "way out" by shifting desperation from the couplet to a few lines above. It has often been deemed unnecessary by readers who are only interested in the propositional statement issued by the committee. One notices more when they consider what a certain coalition allows in terms of functional agency. In his introduction to Jerzy Sito's version of the Sonnets, Jan Kott offered an insightful comment about the couplet. Each sonnet's last couplet is a direct address to the lead character. It's about to be spoken. It is a line used by actors. Even while this is not true of all couplets in sonnets, Kott's observation demonstrates how a critic might recognize a significant tonal difference between the couplet and the sonnet's body, even when both "say" the same things. Shakespeare's couplets tend to be uninteresting to an interpretation theory that is solely concerned with the "meaning" that can be paraphrased of a poem, but this approach just exposes its own limitations.

It is more fruitful to consider what Shakespeare could have intended for his couplets in order to make them "work" rather than assuming that just because they "restate" somewhat the body of the sonnet, they are unnecessary. Shakespeare was not a poet who favored pointless extraneity. In the commentary that follows, I have identified the significant words from the poem's body that appear twice in each sonnet, collectively known as the Couplet Tie. Shakespeare's meticulous repetition of these phrases, which are often central to a play's theme, will guide your understanding of the text. There are hardly many sonnets that display this Couplet Tie. Shakespeare obviously relied on this technique to demonstrate the sonnet's thematic intensity as well as how the same words take on distinct emotional significance as the poem develops [3], [4].

Reading Shakespeare's sonnets helps the reader stay attentive. The "shocking" elements of the sonnets in both subsequences; the parodies of Petrarchan praise in sonnets 21 and 130; the satire on learned language; on sycophantic poets and newfangled poets; the revisionism with respect to Christian views of lust and continence and with respect to Petrarchan views of love; the questioning of eternizing boast are just a few of the subversive moves he makes Consequently, readers of the sonnets find themselves confronting—and voicing—both the most familiar pictures and the most frightening claims. Many quatrains seem stale when paraphrased by critics because they are traditional when read as a whole. The relationships between the quatrains and the couplet, the words and imagery, and the specific syntactic and grammatical components inside the sonnet are all out of the ordinary. A disruptive or contradictory force will enter the poem to pull one quatrain in two directions at once—toward its antecedent quatrain by one set of words, toward its consequent by another; toward the couplet by its temporality; toward a preceding quatrain by its spatiality. This happens even though the appearance of logic is frequently smoothly maintained by a string of logical connectives. Because quatrains of ten engage in several patterns at once, their real "meaning" can only be determined by mapping out their pattern-sets.

Shakespeare used antithesis as a significant theme while creating the universe in his sonnets, however it is reasonable to conclude that the ever-antithetical Shakespeare allowed his antitheses to reproduce and give birth to a third entity. His second favorite figure, chiasmus, challenges the "natural" construction of a phrase in the sonnets. Chiasmus causes the grammar to turn on itself rather than allowing a phrase or sentence to "naturally" expand. Instead of saying "Least contented with what I most enjoy," say "Contented least with what I

most enjoy." A moment of analysis in the speaker is always implied by the chiastic phrase. Things are "naturally" spoken at "spontaneous" times, but when the speaker has had time to consider and assess them, he talks chiastic ally. A phrase like devoured with that which it was fed bywhere consumed and nourished bracket that and whichcould not possibly occur in either Q1 or Q2 of the year 1973. That sonnet's first two quatrains are the model of line-arity, as one-word flows into the next in a "natural" depiction of how life gradually leaks out.

You can see the end of that day in me. Death's second self, which wraps up everything in repose, is taken away by the dark night as the sun sets in the west. The excellent analytical moment of Q3 supervenes on this story of pathos. The stratified fire doesn't go out; instead, it glows, and the analytical rule of consumption and nourishing defies a simple statement like "As the fire was nourished by heat, so it is consumed by heat." But there is one line of linear "leakage" acting as the death-bed between the burning fire and the physical law. If it were the last line of the poem, the speaker would have given in to a "natural" dying fall and lost his stoic determination. The great chiastic law, which states that we die from the very same vital heat that has sustained us throughout life, is how he rises beyond that moment of fading linearity. Shakespearean statements may either be stated "linearly," in a first-order experiential and "spontaneous" manner, or they can be made chiastic ally, in a second-order analytical manner. These show the speaker in a variety of quite diverse positions [5], [6].

Methods of Development

One tactic used to make many sonnets strange is the idea that the speaker's words are being produced by unseen strings "behind" the poemthe concurrently discernible deeds or statements of an assumed other. These poems are similar to the rebuttal sonnets discussed above, with the exception that the unseen stimulus in these poems is a sequence of actions or speech-acts that are, imaginatively speaking, in progress while the sonnet is being said, rather than a prior speech-act by another. The "shadow-poems," on the other hand, allow one to infer from the speaker's actual remarks what he would truly want to say to the young man or the mistress if he could speak plainly.

Shakespeare also often uses the technique of "mixing up" the narrative order to deviate from how such an event would typically proceed. It would be "natural" to ask "How did it feel to be abandoned by him? It like seeing the sun go behind a cloud. In "normal" narration, the actual event is described first, and then an attempt is made to use a metaphor to describe how the narrator felt. However, in sonnet 33, the metaphor comes before the main action but is not recognized as such since "Just as" is not used to introduce it. Even though my sun one early morning did shine, the bright landscape was obscured. At this point, we believe we have reached the literal level of the poetry. We must consider the poet's motivation for changing the traditional sequence of storytelling in order to comprehend such a poem. For instance, in 1997, it was "normal" to start with a literal sense and then introduce an emotional contradiction, as in "It was summertime, but it felt like winter to me with you away." The poet, however, prioritizes the speaker's emotional awareness above his sensory perception. How much like a winter has my absence been from you! Yet this time has been relocated to be summertime.

DISCUSSION

I want to talk a little bit about Shakespeare's fantastical nature here. We shouldn't be shocked that the poet who wrote A Midsummer Night's Dream may also be imaginative. The sonnets that play with the norm of the competition between the sight and the heart, the sonnet about flowers stealing the young man's scent and color, the sonnets with intricate wordplay, or the more whimsical complimenting sonnets, have not garnered much attention from modern

readers. Although these sonnets may be fantastical, I hope to have shown in the Commentary that they are not frivolous. They can be really beautiful, or at least enjoyable, when read from the appropriate perspective. As he does everywhere, Shakespeare is in- venting some kind of game and skillfully and unexpectedly bringing it to a close [7], [8].

Author Shakespeare

The goal of my commentary is to draw attention to the kinds of strategies I've been listingstrategies that establish the speaker's credibility, create an evolutionary dynamic, imply interaction between the linguistic components of the lines, "use" the couplet, entice with fancifulness, etc. Shakespeare seldom amuses himself in the same manner again, therefore there are hundreds of such techniques in the sonnets. He is a poet who is keenly aware of the importance of grammatical and syntactic flexibility as one of the components of "invention," and he often, but not carelessly, alters tense, mood, subject-position, and clause-patterns in order to emphasize certain ideas or use certain rhetorical devices.

These little differences add to the impression that his thinking was both voluminous and discerning. His inventory might be thorough or strictly repetitious depending on the situation. An implicit sense of structure is created in each instance of enumeration in the Sonnets, usually using the "places" of logic. Then, as a correction, more items may be added, deleted, contrasted, and so forth, either from this organizational grid or from another organizational grid placed on top. The Sonnets' unseen author, who has a formidably strong intellectual grasp of phenomena, methods, categories, and discourses, is the driving force behind them. The Sonnets' placid and constant air of poetic resource, even during the speaker's greatest psychological disturbance, might be attributed to this cerebral mastery. Shakespeare used a variety of literary devices, and while I cannot claim to have fully grasped them all or given them the appropriate weight in relation to one another, I do hope to have demonstrated how Shakespeare was a poet who constantly created new internal forms to correspond with the variations of emotional response he was recording.

I am pleased to urge people to test their wits after me even if there have been moments when I wasn't sure of the "game" of a certain sonnet. Shakespeare's sonnets often have something cryptic, sometimes literally as in the anagrams of or the play on vile and wicked, but more frequently just as an oddity that stands out and asks an explanation. The obviousness of the "content" of the Sonnetslove, jealousy, and time's ravagesjust makes readers obliquely aware that their emotions to these poems go beyond the rather banal subject matter they have understood. Poetry is philosophical inasmuch as its dynamic representations in abstract or "geometric" form one or more of the infinite curves of human reaction. Poetry is not philosophical in the subject of its discourse generally. Shakespeare's Sonnets are philosophical in the sense that they show linkages between their components that, as they develop, reflect a conflict in human emotive and cognitive processes. John Ashbery refers to the surface of a poem as its "visible core," and I have attempted to make the core apparent by looking at the surfaces of these poems from a writer's perspective. While demonstrating the uniting elements in each sonnet has been my primary goal, the whole series exhibits dispersive gaps and uncertainty when seen as a whole. The lesser certainties of individual sonnets are exactly such big uncertainties that they float and clash on.

Poet Shakespeare

Shakespeare is first introduced to us when he is writing sonnets. What kind of poet is he? Each sonnet, or even each section of a sonnet, produces a certain response. Think about a sonnet for a second.

Once in the main light, Nativity

Shakespeare permits words to flow freely from one section to the next in this paragraph, which acts as if the discussions on astrology, seamanship, astronomy, child development, political philosophy, deformity, religion, and battle are all intertwined. Such lexical variety strongly supports an ur-language in which these discourses were once together, prior to what Blake would refer to as their fall into separation. When Shakespeare's expressive abilities are at their peak, we can most clearly see that this dizzying amalgam of discourses is Shakespeare's "native language" as he conducts their resurrection into oneness [9], [10].

There is no "ambiguity" in this sentence, however. The inertial tendency of language to remain within the discourse-category into which it has first launched itself seems grandly abrogated by Shakespeare. A lesser poet would have clung to one or two chief discourses "Man, once born onto the earth, crawls to maturity, but at that very moment falls, finding his strength failing him" or "Our sun, once in its dawn of light, ascends to its zenith, whereupon crooked eclipses obscure it." However, we are certain that he was aware of this inertial tendency since he masterfully used it. Every time a discourse changes, it is because the mind has adjusted its point of view. The three lines from sonnet 60 above, when broken down, reveal that the speaker first considers a child's birth horoscope; then he thinks of dawn as a symbol for the beginning of human life because life only seems to last a day; then he returns to the biological reality of the crawling infant; finally, he compares humans to kings; and finally, he abandons the image of a king and returns to the natural world.

We expect the speaker to use the sun setting at noon as his symbol of necessity, but instead, feeling the "wrongness" of death striking down a human being just at maturity, the poet depicts nature in its "wicked" guise by showing an eclipse that "wrongfully" hides the sun in the "glory" of his noon. The speaker depicts the guy as being "fought against" the dark rather than just being completely obscured by it, to remind us that death is not without effort. We will not engage in the action of the poem as its surface urges us to do if we do not recognize each of these changes in speech as evidence of a change in mental direction by the speaker and seek the rationale for each change in direction.

However, although being essential for the architectonics of poems, conceptual models do not ensure poetic appeal. Although the conceptual models direct how compositional order is worked out, they do not stifle other poetic impulses instead acting to energize them. The passage that prompted Keats' comment that "I neer found so many beauties in the sonnetsthey seem to be full of fine things said unintentionallyin the intensity of working out conceits" struck him so powerfullywe might speculate that it did so because its themeone that never failed to move himwas the consuming of beautiful and benevolent nature by deathwas what Keats himself once said: "I neer found so many beauties in When tall trees, which used to shade the herd from the heat, are devoid of leaves, summer green is all girded up in sheaves.

White and bristly beard was born on the bair. Keats makes a remark on the "fine things" uttered as the notion is worked out, despite the fact that he was mesmerized by Shakespeare's subject of autumnal death. Here, Shakespeare uses metaphorical "leakages" in the phrases barren, canopy, green, girded up, bier, and beard that "replace" more literal or abstractly all-encompassing terms like shed, shade, corn, collected into, wagon, and awn with anthropomorphic emphasis. Here is the quatrain in its "literal" form. When the tall trees I see have lost their leaves, which formerly protected the deer from the oppressive heat, and the summer corn has been collected into sheaves and is born on the mud with a white and bristly awn. In such a phrasing, the pathos may be seen to be lessened.

However, it wasn't only the anthropomorphic allusion in the metaphorical leakages that had such an impact on Keats. I think the use of the word "herd"which seemed gratuitousalso affected him. The trees at the beginning of the quatrain are virtues in addition to being beautiful in their foliage because of the benefit their canopy provides to the herd. Shakespeare's summation in line 11, "sweets and beauties do themselves forsake," which only has the Chari trees as its mental precedent, demonstrates that he was thinking of both the virtue and the beauty of the trees. While beauty is employed to describe appearance in the sonnets, sweet refers to content and goodness. Shakespeare's desire for kind as well as beautiful trees satisfied Keats's greatest desire that his "Presider" be outstanding in breadth of vision as well as ability of execution.

The multifaceted impact of just one quatrain, which recalled Keats' critique of Shakespeare's writing techniques, implies that many, if not all, of the sonnets need in-depth analysis from writers, which I am unable to do in my severely condensed remarks. I regret that I was unable to write in greater detail about the various emotional tenors of the Sonnets, which range from dejection to solitary triumph, perplexity to self-loathing, comedy to pathos. However, praise for the variety of their tonal tenors has long been a staple of criticism, and is not likely to be overlooked by any reader.Obviously, it is not designed to be read from beginning to finish. I consider it a work that anyone curious in the Sonnets, lyric students, or resource-hungry poets could like to browse through. I hope the excitement of learning what Shakespeare is up to spreads to others. In order to preserve the meaning of many of the sonnets by failing to recognize internal antitheses and parallels, I have included a recording of some of the sonnets being read aloud. This is because the three readings that are currently available on tape are performed by actors who, as far as I can tell, did not spend much time studying the texts. Although I am well aware that a male voice would be the ideal choice to read the sonnets aloud for textual and acoustic reasons, in another sense, a helpful reading-aloud can be done by someone who understands the allure of the phrase in each poem and has considered how the poem develops intellectually and tonally. I did the best I could to record a selection of the sonnets in order to be helpful to a reader who wishes to hear the sonnets in addition to reading and reflecting on them. Shakespeare's complete voice, which is still audible across the globe after almost four centuries, was something I did not want to take away.

When the hen god saw his creations in the tomb and realized they had to eat the world's due, he gave them the order to multiply and grow. Shakespeare claims that humans have internalized the paradisal directive in an aestheticized form, from finest creatures we crave growth, in this first sonnet of the series. The dream for an Eden where beauty's bloom would never die, so to speak, is where the sonnet starts; nonetheless, the fall swiftly comes with death. Even a progressively self-renewing Eden is not possible unless the young man feels sorry for the world and accepts his own growth. Here, the Shakespearean speaker is introduced to us and his variety of tones is first encountered. He has the ability to talk in a philosophical manner, rise to an impassioned vocative, or use "common sense" in his diction. The somber indifference of his philosophical voice, the growing intensity of his direct approach, and the tragedy of his repeated invocation of common sense in the hope of converting a reluctant addressee are all in play throughout the sequence. This sonnet's several rhetorical moments are interchangeable with one another's metaphors, resulting in the glutton who, in the epigram, consumes the world's due emerging from the famine of address and the rose of philosophical reflection emerging from direct address, respectively. The use of a prior metaphor in a new context leads us to believe that the speaker has a bank of basic pictures stored in his memory that he may pull from in order to support all of his instances of specific rhetorical use. Thus, we are led to assume that the speaker is a consistent, genuine entity throughout the series.

We learn about the speaker's culture as well, including clichés like the medieval Rose of Beauty, gluttony as one of the Seven Deadly Sins, a reference to Isaiah, the Genesis order to multiply and expand, the duty to produce successors under dynasty rule, etc. Up until the speaker's imagination conjures our own, the sequence continues to educate us. With very few exceptions, the speaker makes use of his culture's standard currency. An artistic inquiry must focus on his juxtapositions rather than his picture itself when determining if one image is adequate in comparison to another.

This original sonnet stands out for two reasons that we might not expect in such a short poem: first, the sheer volume of important values, images, and concepts that are brought into play; second, the sheer volume of words that are brought to our attention. With such a broad scope, I wonder whether the sonnet was purposefully written later as a "preface" to the others. In conclusion, the sonnet might be seen as a diapason of the notes in the sequence or as an index to the other sonnets. The speaker considers the following values to be axiomatic and self-evidently good: beauty, growth, inheritance, memory, light, plenty, sweetness, freshness, decoration, springtime, tenderness, and the rights of the world. Fair creatures, the rose, sparkling eyes, flame and light, fuel, starvation, plenty, foe, adornment, herald, spring, blossom, burial, and delicate churl are among the prominent motifs. Due to Shakespeare's use of contrastive taxonomy, the ideas frequently appear in pairs. These pairs include: increase and decease, ripening and dying; beauty and immortality versus memory and inheritance; expansion and contraction; inner spirit and outward show; self-consumption and dispersal; famine and abundance; hoarding and waste; gluttony, debt. This sonnet is unique in that it incorporates a wide range of philosophical ideas; it seems to be the self-conscious foundation for a larger structure. There are many fair, beauty, ripe, time, tender, heir, bear, memory, bright, eyes, feed, light, flame, self, substance, make, abundance, foe, sweet, cruel, world, fresh, ornament, spring, bud, bury, content, waste, pity, eat, due, and grave words here that will have a special resonance in the sequence.

In a nutshell, we may say that this sonnet makes a profusion of aesthetic investments. Because of its ability to index the sequence, it may be compared as a packed bud from which many following petals will emerge. It is a sonnet that benefits from being read aloud in the context of the whole sequence since this allows one to fully appreciate the resonance of all of its ideas, ideals, sentiments, and phrases. The poem enacts its own rebuke to the niggardliness it portrays since its aesthetic presentation is meant to convey profusion; as the first blossom of the series, it exhibits the same capacity for self-replicating growth as natural beings. Shakespeare, however, would reject this straightforward analogy between aesthetic and natural growth in favor of a different aesthetic, namely the aesthetic of distillation. A philosophical wit and focus will soon replace the style of profusion.

CONCLUSION

Readers are invited to consider narrative norms and dive into the motives behind the speaker's words by use of unfolding strategies, unseen suggestions, and shadow poetry. Shakespeare sometimes switches up the sequence of the narrative, which creates a sense of surprise and encourages us to read the sonnets' deeper meanings. Shakespeare's fancifulness, which is often disregarded, further enhances the joy and beauty of his writing. Wordplay, metaphors, and playful language enhance the reading experience and serve as a constant reminder of the poet's capacity to arouse a variety of feelings.

The analysis of Shakespeare's sonnets' poetic devices shows a poet who was not only a master of language but also a keen observer of human nature. Shakespeare's sonnets continue to enthrall and move readers even now, serving as a constant reminder of the artist's lasting

power. Shakespeare urges us to explore the depths of human passion and the perennial themes of love, death, and the intricacies of the human heart via intricate structural elements and imaginative interpretations.

REFERENCES:

[1] R. Delmonte, "Exploring Shakespeare's Sonnets with SPARSAR," *Linguist. Lit. Stud.*, 2016, doi: 10.13189/lls.2016.040110.

[2] Y. Shen and F. Liu, "A Thematic Study of Shakespeare's Sonnets," *English Lang. Lit. Stud.*, 2016, doi: 10.5539/ells.v6n2p102.

[3] C. Ma, "The Physical Beauty in Shakespeare's Sonnets," *English Lang. Lit. Stud.*, 2016, doi: 10.5539/ells.v6n2p110.

[4] M. Zarnowiecki, "Responses to responses to Shakespeare's sonnets: More sonnets," *Critical Survey*. 2016. doi: 10.3167/cs.2016.280203.

[5] J. C. Hovland, "Rural Telemental Health and Adolescents: Try a Little Shakespeare," *J. Creat. Ment. Heal.*, 2016, doi: 10.1080/15401383.2016.1164644.

[6] E. Rassokhina, "Shakespeare's 'Will sonnets' in Russian," *Transl. Interpret. Stud.*, 2016, doi: 10.1075/tis.11.1.03ras.

[7] E. A. Smirnova, E. F. Nagumanova, and A. Z. Khabibullina, "The role of the reader in interliterary communication," *J. Organ. Cult. Commun. Confl.*, 2016.

[8] J. Yang, "On poetical license in Shakespeare's sonnets," *Foreign Lit. Stud.*, 2016.

[9] M. Bacardí and P. Godayol, "Fourfold subalterns: Catalan, women, translators, and theorists," *J. Iber. Lat. Am. Stud.*, 2016, doi: 10.1080/14701847.2016.1234253.

[10] J. Longenbach, "On shakespeare's twelfth sonnet," *Ben Jonson Journal*. 2016. doi: 10.3366/bjj.2016.0170.

CHAPTER 4

SHAKESPEARE'S SONNET PROFUSION: A STUDY OF POETIC STRATEGIES, ETHICAL TENSIONS AND THEMATIC PREFIGURATION'S

Sandeep Verma, Associate Professor
Department of Computing Sciences & I.T., Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- dr.sandeepverma2003@gmail.com

ABSTRACT:

This article, titled "Shakespeare's Sonnet Profusion: A Study of Poetic Strategies, Ethical Tensions, and Thematic Pre-figurations," undertakes a detailed exploration of a specific Shakespearean sonnet, offering profound insights into the poet's creative techniques, ethical complexities, and thematic foreshadowing. The sonnet in question illuminates Shakespeare's commitment to a profusion of ideas, metaphors, and speech acts, prompting thought and reflection in the reader. The analysis dissects the interplay of two alternate readings, one organic and one inorganic, to unravel the complex themes of refusal, inertia, and culpability. The article also investigates the profusion of speech acts within the poem, identifying appeals to consensus gentium, exemplum's, paradoxes, and exhortations as key components of the speaker's characteristic behavior, setting the stage for further exploration in the sonnet sequence. Furthermore, this study poses a fundamental question: Does Shakespeare's aesthetic intent of profusion within the sonnet fully achieve its potential? It suggests that the poem's human alternatives, while thought-provoking, may not fully harness the boundless imaginative capabilities displayed in Shakespeare's other works. As the article highlights the shift from dynastic concerns to themes of mortality and corruption in later sonnets, it becomes evident that Shakespeare's imagination flourishes more freely in these contexts.

KEYWORDS:

Ethical, Poetic, Prefiguration, Profusion, Shakespeare's, Sonnet, Strategies.

INTRODUCTION

Shakespeare's dedication to profusion in this sonnet is also evident in the way two alternative interpretations of the young man's inability to reproduce are provided: either he is a candle contracted to the flame of his sparkling eyes, or he is a rose refusing to open up his bud. The first represents the spirit's rejection, while the second represents the flesh's rejection. Famine is produced by the first, waste by the second. Shakespeare's most effective method for getting the reader to think is the juxtaposition of two irreconcilable categories, in this case the organic and the inorganic. We refer to a figure as having a mixed metaphor, or catachresis, when two irreconcilable categories are integrated in the same metaphor—"a candle which refuses to bud forth"—because it actively draws attention to itself. Shakespeare uses metaphors from disparate categories used to the same item, which might go practically undetected since it doesn't instantly draw attention to itself.

However, the candle-value is parabolic and has moral significance, and it may have been taken from a New Testament source. The organic metaphor, however, alludes to a biological weakness, such as we deduce from a bud that does not flower, maybe because it is unable to, despite being provided as a moral rebuke. Since none of these metaphorsorganic or inorganiccome from the world of humans, they both exist in opposition to metaphors like "foe" or "gorger," with the first indicating self-cannibalism and the latter "self-war." The

poem "makes sense" on an argumentative level as it moves from metaphor to metaphor, but it also reveals the author's struggle to find the right categories for the young man's culpable inertia, which is alternately seen as a sin of omission and a sin of commission as it moves through thickets of metaphor. The main reason why the sonnets are so intellectually stimulating is because of the cognitive dissonance of the analogies, which forces the reader to reflect [1], [2].

The multiple speech-acts in the poem demonstrate a willed profusion similar to that seen in the diction and metaphors of the sonnet. An example as to how, should the riper de- cease, his successor may carry his memory is followed by an appeal to the consensus gentium. The small tale is followed by dependent paradoxes of starvation in plenty and cruelty in sweetness, with the increase in speech rate occurring with the rise in temperature always inherent in the shift to direct address. In the oxymoron and paradox of the gentle churl who produces waste in niggarding, praise has become censure and the two have been blended. Pity the world is an admonition that is followed by a prophetic warning. These speech-acts will be among the speaker's most common throughout the sequence; in fact, we often define the speaker as someone who enjoys contradiction, exempla, appeals to the general consensus, abrupt shifts from praise to criticism, exhortation, and prophesy. Shakespeare continues the exhibition of profusion while also giving us a better understanding of the speaker's regular conduct and preparing us for the remainder of the sequence by displaying the speaker in several of his distinctive speech-acts whether we assume that the sonnet's aesthetic goal was profusion, we might legitimately wonder whether the goal was unsuccessful in any way. An honest response could be that when compared to other areas of Shakespeare's imagination, the human options provided by the logic of the sonnet appear insufficient. The sonnet's conclusion becomes solely intellectual and rhetorical rather than really creative as a result of the reduction of profusion to these few basic options. These dynastic options also have little bearing on Shakespeare. An excellent poetry must be a top priority for the poet. After sonnet 17, Shakespeare may use all of his creativity when he shifts the focus away from the dynastic dilemma and onto problems of death and corruption [3], [4].

The majority of the sonnets are amenable to several graphic representations. Although it is not an exception, we may state that the diagram's basic structure seems to be the case here. Shakespeare's ingenuity with regard to the continental sonnet form is shown by the unanticipated nature of this construction, in which the reproachful tale of reality crosses the octave and sestet. The Italian sonnet's two-part form, in which the first eight lines are logically or figuratively placed against the final six, is preserved in many of Shakespeare's sonnets. An octave-generalization is followed by a specific sestet-application, and a sestet-answer is followed by an octave-question. We can see how much Shakespeare absorbed the two-part form of so many of his predecessors, including Italian, French, and English poets, in such pieces. The first sonnet in his sequence, however, avoids the two structures a reader might expect: the binary structure of the Italian sonnet and the quatrains-in-parallel of the English sonnet. On the other hand, he takes a strenuous pleasure in inventing as many ways as possible to construct a fourteen-line poem.

A "shadow sonnet" is often inferred behind the sonnet we are reading since it may be stated that the ghost of the Italian sonnet underlies every sonnet in the succession. Imagine a sonnet that is more well balanced, in which the early criticisms of the young man are followed by a sestet of uplifting exhortations, to offer just one example of how such a ghost is felt here. The repetition of the tale of reflection heard in Q2 usurps the position of such expected lines of affirmative injunction, and the "fact" of such usurpation is made evident by the agonizing shortness of the one positive exhortation, "Pity the world." The distorting "overabundance" of

the tale of reproach so severely prevents the profusion so "normal" in this sonnet from revealing itself in favorable terms towards the conclusion. A confidence in the young man is in conflict with a confidence in the societal norm of reproduction both now and later, thus even in the two brief reprimand tales, the reprimand phrases are always followed by a rhetoric of praise. It seems as if the speaker had to pause in awe and adoration before getting to the point: "Thouthat art now the world's fresh ornament and only herald to the gaudy springburiest thy content." It is simple to conceive a more temperate compliment, yet in this case the compliment is unqualified, as though societal morality might criticize but not dull beauty. The young guy is the sovereign over descriptive language and he forces it to be beautiful, even when it is describing a sinner, if Shakespeare were the proprietors and operators of judgmental language in this context [5], [6].

This opens up the possibility of alternative mapping of the sonnet, as shown above; uppercase is used to denote suppositional or hypothetical happenings, and reading is done from left to right. The middle response, which is hypothetical and is subsequently framed by unhypothetical sections, would then be shown in both the opening eight-line "octave" and the concluding six-line "sestet." The sonnets often attempt to reveal totally speculative future scenarios, guaranteeing their continued existence under almost infinite possibilities. It hardly matters whether anybody ever asked the single young guy in his forties where all of his beauty and youth were hidden. After all, the exclusion of mutually incompatible future options serves as a guide for the present. The young man's statements are the first of many that will be directly and indirectly attributed to him during the course of the series. One strategy for gradually developing a convincing existential character for these dramatis personae is to attribute phrases to him or, subsequently, to the "dark lady."

The sonnet provides two reasons to take action. The first results from a social morality that is reliant on other people's reactions, in which one behaves in order to avoid embarrassment, obtain praise, or provide an explanation. The last couplet, however, replaces the social morality of the poem's body with an appeal to individual pleasure. This means that the source of self-worth and the incentive for reproduction are now narcissistic rather than social, and if not wholly intrinsic, at least entirely self-referential. The variety of its suppositional motions is where this sonnet gets its artistic grip on us. The variables allow for those sudden conceptual changes that poetry loves so much. Are we to live in the world of narcissistic delight or the world of shame and praise in society? of having children or of reproduction? of treasure or of waste? of becoming older or being born again? The speaker explains the many situations, but because to their parallel constructions, they become palimpsests of one another rather than side-by-side images. What we witness is a double exposure of a forty-year-old proud father seeing his blood warm in his kid and a forty-year-old sunken-eyed bachelor feeling his blood cold in his veins. The poem uses artistic force to persuade us to perceive both simultaneously [7], [8].

Finally, this sonnet incorporates themes of seasonal devastation, Time's exploration, and usury into the sequence that would be developed in later sonnets. The couplet's but seems to be the pivot around which the whole poem revolves, with the body of the poem seeming to be dedicated to life and the couplet to death. A second reading, however, reveals tiny "deaths" strewn throughout the poem. The sonnet may also be seen as a continuous offering of choices, both life-giving and death-dealing, as emphasized in the figure below, rather than as being mapped. However, it does not do the complex second quatrain justice to reduce it to the straightforward options of "husbandry" and "tomb." The second question's two rhetorical inquiries both represent both death and life, as would be seen with a more accurate mapping of the passage. The "knot" connecting the sonnet's body and its couplet, which represents the

greater contrast between life and death, is hence the second quatrain. The second quatrain emphasizes the dédoublement, or artistic self-reflection, that is so common in the sonnets by serving as a mini-thematizes of the whole poem.

DISCUSSION

The young man's face is likened to his mothers in this sonnet, yet it would be more appropriate to compare it to his father's. It has been claimed that the young guy must have a deceased father, which would account for his use of his mother as a role model. In order to apparently link octave and sestet, it appears more plausible that Shake- speare would change the potential future bride-mother of line into the real mother. The analogy with the mother's face is also pertinent to the young man's ownership of a woman's face. Not only does the term mother relate the octave and sestet, but also the words glass and the sense of seeing in a mirror. This sonnet combines the concepts of replication-by-breeding and replication-in-a-mirror to create a single picture of dynastic representation. The concept of an adult seeing his own kid, the embodied representation of his youth, via the windows of his aging eyes further complicates the picture. It seems as if two types of glass—the uncoated cornea, which allows for mental representation, and the coated mirror, which allows for visual replication—were about to collide. Shakespeare is already categorizing ways of representation, with his interest peaking in the eye/heart sonnets.

Sonnet 3 reads like a collection of drafts for upcoming sonnets. The tomb serves as a preview of the remembrance mori sonnets, and the gorgeous April of her prime sketches the seasonal poems. The string of alliterative or prefix-iterated signifiers and the pictorial or phonetic puns portend finer works to come. The rhetorical queries posed in public by contemptuous maidens and ignorant self-entombers foreshadow even more excruciating "real" concerns that will follow. Ah, why should he live with infection? or why does she claim that she is unjust? Shakespeare has no enduring interest in the predict dynastic repetition in breeding, and it will quickly be replaced by thoughts of exceptional beauty in the sequence. The couplet alludes to the focus on memory that will take the place of the emphasis on bodily reproduction following sonnet 17 and talks of being remembered rather than reproducing. And one of the sequence's most successful tactics is the young man's division into himself and his image, which results in a number of poems in which image and embodiment playfully cast shadows on one another. To be honest, nature lends to those who are free, and her legacy is to be freely bequeathed to others. The model of ethical value established in the sonnet is drawn from nature's behavior, which benevolently circulates her currency. She lends bounteous largess, or she gives it to the young man for him to give in return. The young guy behaves in an unacceptably usurious and fruitless manner; he unfairly hoards his attractiveness and spends it on himself. He cannot quit an accounting audit, just like an unprofessional steward, and he has no executors. The speaker's "innocent" use of legal and financial jargon, particularly when talking about Nature's loans, raises the possibility that he can only communicate to the young guy in a language that he can relate to—the language of social, not natural, interaction [9], [10].

This sonnet is a homily, and the religious genre of the cleric's rebuke to the sinner is concealed under its vocatives, hectoring questions, and final proposal of stringent choices for decision. However, it seems to reason that genuine homiletic vocatives would not dissolve into the never-ending dazzling oxymorons of wasteful sweetness and beautiful niggard. Only the third vocative, "profitless usurer," may be considered a real homiletic vocative-to-the-sinner, in which both essence and accident are called into question. The homily has been secularized in this poetry. Here, the motivation for reproduction is provided by organic nature rather than God, who gave the divine command "Increase and multiply" in sonnet 1. The

speaker's own ethical double standard in judging the "sinner" is evident in the first two vocatives of perplexed adoration and in the reference to "thy sweet self," a standard that is unthinkable in a priest. This secularized homily's suggested normative action is not even morally derivable; rather, it is partially inspired by the biologically normative cycle of life and partly by the self-interested prudential advice of worldliness. Similar to previous sonnets that occur early in the cycle, this one foretells issues. The speaker's progressively uncomfortable efforts to sort out his own ideals will mentally inspire many more sonnets in the future. Other "homilies," including more interesting ones, will be included in the series. The boy's autoerotic interaction with himself is an early parody of the several real reciprocities that are envisioned in the sequence. The reflexive verb-sequence having traffic with thy self alone, thou dost beguile thy beautiful self of thyself, is the formal marker of reciprocity in this sonnet. This "enacting" technique was improved in succeeding sonnets. Later, the theme of usury and the rhyming abuse will come up. The audit will also appear in the last sonnet to the young man, where it must be addressed by Nature's submission of the young man to Time. The rigorous isomorphism that is presented as the aesthetic value here.

Shakespeare alternates in his Sonnets between appreciating the idea of isomorphism and being driven by it to ingenious variations within it; in this case, after an almost perfect isomorphism in the first three questions, he impatiently switches to a different form in the fourth question, omitting the vocative and asking how and what instead of why while still maintaining the two-line frame. The distribution of isomorphic questions throughout the sonnet's three quatrains makes it distributively "Shakespearean" rather than contrastively "Italian" in terms of rhetorical structure; however, there is still some Italian influence present in the fact that the first three "perfectly" isomorphic questions, which appear in the octave, have to do with spending, while the final question, which appears in the sestet, has to do with nature's The "Shakespearean" distributed syntactic structure of the four questions then offers itself in opposition to the "Italian" two-part thematic structure of expense and audit. This offer of two sonnets in one to the attentive reader is one of the sonnets' constant sources of aesthetic play. The fourth question's peculiar wording and substance throw off the poem's apparent structural isomorphism, which we eventually see is really a secondary storyline in which profligacy is repeatedly questioned and ultimately held accountable. The macaronic pun on use/executor in line contrasted the other instances of bad use, abuse, unused, and usurer mimes a double plot. The poem omits the fifth of my units above, which expresses in voca- tive address the comparison that is implied in the flower's frightening example. The first line of the sonnet is "Then let not winter's ragged hand deface in thee thy summer ere thou be distilled Make sweet some vial," which refers to the missing fifth unit.

Sonnets that finish with a metaphor rather than exact biological instruction have an artistic advantage over those that end with an explicit direct address. Even the extrapolation in paragraph six stays at the metaphorical level and does not convert into the vulgar somatic expression "impregnate some woman. It must be swiftly noted that the preceding sap, leaves, and per- fume of lines are metaphors, but the flowers of the couplet of sonnet 5 are not. The couplet imitates the pointed brevity of a proverb; however, since proverbial nouns are already generalized into analogical fixities, it is important to distinguish the couplet's proverb-flowers from the poem's pictorial elements, such as sap, frost, lusty leaves, snow, and bareness, as well as from the stunning phrasing of the liquid prisoner pent in walls of glass, a self-reflexive figure In the Son- nets, levels of meta-phoricity go very gradually from the sensuously graphic to the proverbially iconic to the analogously symbolic. They range from the most egregiously unique to the sufficiently particularized but ordinary to the figuratively petrified. The latter are supposed to be metaphoric adages rather than visuals.

Shakespeare is drawn to metaphors on all levels, from the whimsical to the sublime, with the exception of the fossilized, the legendary, and the concept known as the sad fallacy. Even when he switches back to a discursive manner, there may still be a lingering whiff of metaphor, as in sonnet 54's finale, which one does not read.

And when you die, you beautiful and wonderful youngster, my poetry will reveal that you are not true, but rather vain and dishonest. Thus, in line 54, the couplet's initial literal interpretation of the comparison between the flower and youth is itself rendered metaphorical by vade and distils, demonstrating the reciprocal permeability of the literal and figurative and prohibiting any too simplistic separation of tone and vehicle. Flowers and beauty fade and go, whereas poetry and scents both distill. In the second story, what was suppressed in the first account emerges suddenly and with great force.

Those hours will unfairly look at the beautiful people and act as rulers. Because time never stops, it carries summer into the terrible winter and confuses him thereeverything is barren. Playing the tyrants and unfairing the fair are fairly colorless expressions for destroying time, but the more radically metaphorical second formulationwith its seasonal descent into catastrophe and its allusions to deceit and torture on the part of timereintroduces the agony that was hidden under the previous verbal play of unfairing the fair to the poem. According to our perception, the balanced early lines in which the hours pass have an equal rhythmic measure will treat the oppressors the same as that which is unfairly superior.

The second quatrain, however, expresses its discomfort via its enjambment, and the "wintry" rhythmic abnormalities that follow its early iambics of ceremonial certainty. Parallel "wintry" happenings in Q2, in which the first noun of the first three encounters tragedy sap halted with frost lusty leaves nearly gone beauty o'ersnowed bareness everywhere, further enact the distress. We draw attention to the "false parallel" in the fourth sentence, "bareness everywhere," which lacks either a "good" natural word like sap or leaves or a "good" abstract noun like beauty. Additionally, it lacks the participial adjectives present in its three predecessors; although the first three lines portray a presence that has been denied, the fourth demonstrates an utter absence. It is also true that the speaker uses a distinct tense structure to express her first neutral remark in Q2: "The hours once did frame the gaze which now doth excel, and they will unfair it in the future." However, in Q2, the speaker makes a second, much stronger enunciation by switching to the present tense of habitual action, which highlights how the damaging process is ever-present time and how summer leads to the dreadful winter.

No other prospect beyond a downward slope leading to a confusing disaster is envisioned in either quatrain. The poem shows no upward slope in seasonal change since nature is being utilized here as a metaphor for human existence. Nothing in a poem can be claimed to happen that isn't already implied, and this cannot be stressed enough. One may not add, irrelevantly, "But can spring be far behind?" if summer is confused by the awful winter. The poet would have indirectly suggested it if he had intended to elicit such an inference. He expressly opposes any use of the concept of a repeating biological spring here by insisting on mechanical distillation as the sole method of preserving beauty. Despite the reality that nature is in fact cyclical, not all metaphorical allusions to the natural world in poetry do so. Both in this instance as in, for instance, Sonnet 73, context controls the scope of reference.

The speaker's stereoptic grasp of past, present, and future time in one look gives sonnet 5 its beautifully realized aesthetic structure. The poem's structure is similar to the one shown in the figure. The speaker's stereoptical vision turns out to be an optative one as the seemingly unstoppable prognosis of future catastrophe in lines 1–8 yields to a hypothesis of an

alternative future, with a hopeful shadow-future shining beyond his dismal prediction in Q2.Shakespeare's account of the projected future without distillation in Q3 is fundamentally devoid of metaphor and devoid of anything other than the bareness that it enacts everywhere. The impression of beauty would be lost if distillation didn't take place, and neither it nor any memory of what it was would remain. The alliteration and word-repetition seen in almost all of the Sonnets serve to offset the almost complete semantic bleakness of that empty language. The mimetic play of distilled/still lives in the couplet and the sonnet's lingering liquid conclusion on the declaration that beauty's essence still lives sweet finally counter and redeem the emptiness. However, this assurance can only be obtained via the conscientious sacrifice of the sentimental—with regard to people—hope for the naturally occurring revival of a beloved form. The speaker asserts that deformation destroys form and that even "mimetic" art is not imitation. The idea that substance may be retained but show cannot is one that later sonnets will continue to explore.

Long Shakespeare. The formal structure, which is widely seen in homilies, surrounds positive exhortations with the negative words "let not" and "be not" a solid but unoriginal structure. There are other wordplays in this sonnet besides the keY Word, but it would be best to first sketch its double structure, in which a short story about the sunits rising, its noon glory, and its settingis paired with another short story that describes the changes in people's expressions as they follow the sun's course, starting with adoration and homage and ending with disinterest. There are two lines concerning appearance for every two lines about the sun. Finally, the clever couplet provides a last-ditch detour from the doom of the solar comparison with its short bolthole pun. The map of the poem is shown in the diagram. The poem has a few strange terms, such fore duteous and tract, that need an explanation. As one reads the sonnets, it becomes clear that Shakespeare follows a certain word structure, increasing the language restrictions as the sonnet nears its conclusion. The demands of meaning or tone by themselves would not have prohibited Shakespeare from writing.

His low-set, transformed eyes now glance in a different direction. Semantic, alliterative, or pho- netic requirements cannot explain either fore nor tract. To avoid coming across as overly clever, I can only speculate that the sonnet's golden sun creates French puns on words like orient, adore, mortal, and—our point of origin—fore; and that the sun's car, which occupies the sonnet's central image, creates anagrammatically jumbled cars elsewhere in gracious, sacred, and—our point of origin—tract. The poem's depiction of the sun's aging process appears to create tribute, age, golden pilgrimage, and age. The word sun is lengthy and suppressed, which naturally makes the word son completely invisible until it finally springs out the page as the last word. The poem's tight left-right optical symmetry, in which the glances on the "right" side of each quatrain mirror the sun on the "left" half, may have hinted at some of the mirror-like acts of language. Although I don't think anagrams are often used in Shakespeare's Sonnets, I don't think they were beneath his interest either. As the cycle continues and imagination gives way to mechanical fantasy, the degree of linguistic fancifulness in the sonnets to the young man declines.

The inventive quality of Sonnet 7 is not very strong; both the conceit of the sun's predicted daylong journey and the premise of the demise of popular favorites are overused themes. Shake- speare may have turned to word games to test his writing skills since the issues he covered in this poem were so utterly conventional. He must have appreciated the challenge of organizing his four pieces around a single keY Word since he repeatedly suggested it to himself afterwards.

Whose speechless song being many, seeming one, sings this to thee, "Thou single wilt prove none" It is not Shakespeare's use of the banal conceit single life married life single string

consort that here calls for comment, but rather the increasingly fantastic prolongation of this banal through the final ten lines of the sonnet. The notion is made stranger by being articulated in an intimate discourse between two people, rather than via prolonged public oratory or solitary reflection.

The young man's unease while listening to pleasant music serves as the excuse for the delusion. Shakespeare has the opportunity to provide his speaker well-balanced half-lines that embody the figure of resistance as a result of this unfortunate reaction. I indicate the number of syllables each half-line in parentheses.

It is obvious that Shakespeare is intentionally using caesural variety in this passage. The rocky disequilibrium of this quatrain may be visually represented by the beginning trochees of the first two lines and the spondees of "sweets war not," or it can be phonically represented by the cacophony of "lovst thou that which thou receiv'st," etc. The dis-ease of bachelorhood is intended to be enacted through the metrical and pho- netic disharmony. The familial harmony that would exist if the young man were to marry and have a kid, however, inspires a flurry of puns on harmonic unison, as shown by the visual anagram of "unions" tunèd, unions, one string, all in one, one delightful tone, looking one. Marriage and bachelorhood are juxtaposed, creating the contrastive monodic pun on single and song. A basic appeal seeks to transform the young man's absence into a message.

The choice to separate music into its three components—its sounds or auditory impact, its strings or medium, and its song or content—is the "invention" at work in the complicated notion of harmony. One of Shakespeare's most frequent literary devices, widely used by his contemporaries and obviously derived from everyday logical instruction, is the logical split of a single thing into many parts. The insistently developed idea of married strings is not a rational one in this instance, despite the fact that the classification of music into sounds, strings, and song is an essentially and physically ra- tional one. Shakespeare's method highlights how much a phenomenon's interpretation is influenced by the setting in which it is studied. If the speaker didn't want to encourage the young guy to get married, he probably wouldn't keep insisting while listening to music that "married" sounds are there. Currently, his underlying worry forms his study of the musical elements into his conceit. The components of music are simply combined, as it sounds. when strings, they first take on the roles of a loving husband and wife, then when more instruments are added, they take on the roles of a sire, a kid, and a happy mother. Finally, the speaker "lends" them a mocking message for their figuratively wordless song, mocking the young guy for his nullity. The young man's being annoyed by their "married" presence is an advance in invention; the projection of human motive onto the sounds is a step further; and the projection into the sounds of chiding words—words that, according to what we are told, they have been singing to the young man from the very beginning, causing his sadness and "annoy"—is a further advancement in invention.

CONCLUSION

The article goes into detail on the sonnet's structure, highlighting its originality and divergence from traditional sonnet forms while recognizing the Italian sonnet structure's underlying influence. It examines Shakespeare's use of metaphors that foretell issues discussed in later sonnets, such as seasonal devastation and usury. Shakespeare's sonnets are complicated works with many facets, and this page clarifies them while giving readers a deep comprehension of his poetic devices, moral issues, and thematic foreshadowing. It is an excellent starting place for further investigation of Shakespeare's creative brilliance and the thematic development within his sonnet cycle. Shakespeare's sonnets are intricately crafted, and "Shakespeare's Sonnet Profusion: A Study of Poetic Strategies, Ethical Tensions, and

Thematic Pre-figurations" examines them in depth while offering a thorough examination of the poet's methods, moral quandaries, and thematic allusions. It becomes clear from the study's findings that Shakespeare's sonnet writing is characterized by his devotion to profusion—both in terms of poetic methods and ethical complexity.

REFERENCES:

[1] A. O. Kellogg, "Pyrrhonist uncertainty in Shakespeare's sonnets," *Shakespeare*, 2015, doi: 10.1080/17450918.2013.879604.

[2] R. Al-Essa and S. M. Khrais, "The poet glorifies his poetry: AL-Mutanabbi and Shakespeare as a model," *Int. J. Appl. Linguist. English Lit.*, 2015, doi: 10.7575/aiac.ijalel.v.4n.5p.206.

[3] Darby C Orcutt, "Critical survey of Shakespeare's sonnets," *Choice Rev. Online*, 2015, doi: 10.5860/choice.187187.

[4] E. Vasiliauskas, "The outmodedness of Shakespeare's sonnets," *ELH - English Lit. Hist.*, 2015, doi: 10.1353/elh.2015.0026.

[5] N. Bade, M. Bauer, S. Beck, C. Dörge, and A. Zirker, "Ambiguity in Shakespeare's sonnet 138," in *Ambiguity: Language and Communication*, 2015. doi: 10.1515/9783110403589-005.

[6] C. Desmet, "Shakespeare and YouTube: New media forms of the Bard," *Shakespeare*, 2015, doi: 10.1080/17450918.2015.1005123.

[7] R. Conquer, "A poetics of parataxis: Stefan George's Umdichtung of Shakespeare's sonnets," *Oxf. Ger. Stud.*, 2015, doi: 10.1179/0078719115Z.00000000093.

[8] M. Krieger, *A window to critism: Shakespeare's Sonnets and modern poetics*. 2015. doi: 10.2307/40119693.

[9] J. M. Rodríguez Herrera, "Shakespeare's Legal Wit: Evolution of the Translation of Shakespeare's Legal Puns into Spanish from the 20th to the 21st Century," *Rev. Alicant. Estud. Ingleses*, 2015, doi: 10.14198/raei.2015.28.09.

[10] C. Caporicci, "'Your Painted Counterfeit'. The paragone between portraits and sonnets in Shakespeare's work," *Actes des congrès la Société française Shakespear.*, 2015, doi: 10.4000/shakespeare.3526.

CHAPTER 5

SWEETS, BEAUTIES AND THE ART OF REPRODUCTION: EXPLORING SHAKESPEARE'S SONNE

Indu Tripathi, Assistant Professor
Department of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- indu_tripathi@yahoo.com

ABSTRACT:

This article conducts a thorough exploration of Shakespeare's Sonnet 12, a masterpiece that delves into profound themes of time, beauty, mortality, and moral choice. Through a meticulous analysis of the sonnet's textual and thematic intricacies, this study reveals the poet's exceptional craftsmanship and deep philosophical insights. In particular, it examines the introduction of the category "sweets" alongside "beauties" and its moral implications, shedding light on the nuanced interplay of life and death in Shakespeare's sonnet sequence. By unraveling the layers of meaning within Sonnet 12, this article offers readers a deeper appreciation of Shakespeare's artistry and his enduring exploration of the human condition. Shakespeare's Sonnet 12 stands as a testament to the poet's unparalleled skill in weaving complex themes into the fabric of his verse. This article has provided a comprehensive exploration of the sonnet, emphasizing the significance of the "sweets" category within the broader context of "beauties." The sonnet's profound engagement with the inexorable passage of time, represented by the scythe-wielding figure of Time, is juxtaposed with the moral choice to embrace mortality willingly for the sake of future generations.

KEYWORDS:

Art, Beauties, Reproduction, Shakespeare's, Sonnets, Sweets.

INTRODUCTION

In contrast to the rather torturous following explanatory conceit, the initial dramatic position of paradox—in which sweets meet sweets sadly—seems to have been more well exploited. However, the Shakespearean sonnet, which has four distinct sections and so faces a higher danger of disunity than the Italian sonnet, clearly benefits from the resolution of several parts in one harmony as an artistic concept. The young man enjoys music and typically finds enjoyment in hearing it, demonstrating the presumptive harmony between music and a harmonically organized human spirit. Shakespeare offers a number of language expressions of reciprocity to the philosophical conflict that inspires the sonnet [1], [2].

1. The young guy hears music with sadness, despite the fact that music has the same impact on him.

2. The young guy fights with a different "sweet".

3. The young guy usually enjoyed listening to music.

4. The young guy experiences pleasure and annoyance while listening to music.

5. Concord is ear-offending.

Shakespeare uses a variety of rhetorical devices, including a single question, two proverbs, a double question, and a hypothesis. Giving numerous conceptually diverse formulations of an issue and placing them in various rhetorical contexts are both well-known persuasive oratory

techniques. They are brought to life in this instance by the psychological manifestation of the Many-One issue, which is expressed in the young man's pout at the idea of having to go from Oneness to Manyness. Shakespeare's use of music to solve a problem is nothing new, but his particular approach to finding a solution is that the strings sing just one note, even if the sound they produce seems to be numerous. In equal measure, oneness and manyness coexist existentially in the music. This gives the young guy comfort, just as it does Shakespeare. Shakespeare uses a wide variety of techniques to marry the many sonnet portions together into a single cohesive whole. A diagram might help to explain these techniques. Here, one method of unification is to maintain the musical vocabulary across all fourteen lines, while another is to maintain the first speech act of direct address all the way to the finish [3], [4].

Shakespeare displays a love of creation for its own sake by continuing to be fantastical. Shakespeare almost seems casual with the potential consequences of fantasy. Its frivolous excesses serve as a barometer for the fantastical, which is creativity in its most palatable visual form. Shakespeare's penchant for a quibble, as pointed out by Dr. Johnson in his Preface, may be expanded to include more than puns. Shakespeare is able to consider any imaginative aspect of creation as being of utmost importance. It may be a conceit, as it is in this sonnet, the talismanic letters in "car," as in sonnet 7, the allure of a symmetrical word like "widow," as in sonnet 9, or the deceptive "etymological" similarity between "sing" and "single," as in sonnet 9. Any language event, in other words, has the ability to "distract" the verbal imagination from its intended meaning.

Dr. Johnson's use of the metaphor of Atalanta demonstrates his view of this passing-by of the Shakespearean imagination as a distraction. Contrarily, I would suggest that the actual goal of linguistic imagination is always to create a series of intriguing signifiers with the "message" tucked in as skillfully as the poet can. My argument, that the verbal imagination lives in and through contact with its medium, is in some ways as extravagant as Dr. John- sons, but it reflects a genuine viewpoint. The poet must serve language, just as a painter must serve color and a sculpture must serve volume. A poem that does not serve language is not a poem, and when the chance arises to practice mastering the use of the language—or serving it—as a potential exercise, the verbal imagination finds it impossible to refuse, as we will see in the following sonnet.

Whatever the appeal of symmetrical words and mirror-image letters, the poetry must also convey something and have a basic structure. It has not, in my opinion, been recognized that the structure of this sonnet rests on the difference between a sin of omission and a sin of action. Categories common in the era of Shakespeare have now often gone into desuetude. The octave-words of negativity or absence juxtaposed with the sestet-words expressing activity highlight this theological antithesis. The transition from the octave to the sestet's metaphor, as well as the switch from the octave's second-person address to the sestet's third-person instances, strengthen the contrast between omission and commission. Shakespeare gets the closest to resembling the internal structure of the Italian sonnet in sonnet 9, with its numerous peculiarities separating octave from sestet [5], [6].

The sonnet absurdly suggests that the young man may have decided not to be married in order to avoid upsetting his future wife if he passes away at first, supposing that love for others is an inherent characteristic in him. This may be seen as a sonnet in response. Teenage Man Since I'm not getting married, how could I ever forgive myself if I passed away and left my wife a widow? I love other people too much to treat her that way. Speaker Do you actually avoid getting married out of concern for your widow's feelings? Is it really love for other people? The world will grieve your death whether or not you leave a widow, thus whether or not you are married, you will leave behind heartbroken individuals. Because self-

love must come before love of others and because you kill yourself, you have no love for others sitting in your bosom. The difference between loving oneself and loving others is the logical point of contention in this sonnet, and it is based on the commandment, "Thou shall love thy neighbor as thyself." The idea of distributive fairness, which forbids us from hoarding things to which others have a claim, gives rise to this moral requirement. The following variations of hortatory verb are used in the speaker's sophisticated argument, which aims to persuade the young man to acknowledge that his decision to live alone is motivated by self-hatred rather than self-love. As quickly as you wane, so quickly do you grow. From what you leave behind, in one of yours, and that new blood that you provide to the young. When you convert from youth, you are living here where knowledge, beauty, and growth exist.

If everyone were thus inclined, the times would end and the earth would disappear after three hundred years without this. Without it, foolishness, old age, and cold decay. Those who were not intended by nature to be stored, harsh, faceless, and nasty die barrenly Look at the person she bestowed the most blessings on, and treasure that kind gift with all your heart. She carved you as her seal and intended for you to continue printing and preserve that copy. Early sonnets depict conception using both organic and inorganic metaphors. The organic analogies are self-evidently derived from physiology, agriculture, animal husbandry, and vegetation. At least two of the inorganic analogies are difficult for any poet who is treating begetting to avoid. the first is the dynastically traditional one, which says that the young man should fix the home rather than damage it, and the second is the clever notion about the son and the sun. Shakespeare's inventiveness is given further freedom by other inorganic metaphors, such as the looking glass in lines 3, the perfume vial in lines 5 and 6, the "good" use of money in lines 4, 6, and 9, the melodic strings in lines 8 and the seal in the current sonnet. A second item may be created in a number of ways, including printing, money lending, musical harmonization, distillation, and mirror-reflection. Shakespeare's use of so many different inorganic and organic categories by which one thing "begets" another, as well as his tonal discrimination between those happy instances which produce the new without themselves being diminished, the happier instances where the original is augmented, and those elegiac instances which introduce nostalgia, are typical of his constantly analytical mind.

DISCUSSION

Shakespeare constantly attempts to give his inanimate metaphors life; frequently, he metaphorizes his metaphor in order to give it life. The young guy is advised to utilize himself as a seal to manufacture copies of himself, yet the inanimate metaphor of the seal remains. There is no anthropomorphic mechanism that can be compared to marriage or jail that can enliven the seal. The couplet's intransigently inorganic seal is shocking given how stubbornly biological the whole is. How therefore may copy-printing be made to be vividly reproducible? We must briefly consider the entire in order to respond to this query, which serves as a representation of the artistic challenge Shakespeare here set himself. The final picture, in which the seal duplicates itself, is a steady-state image of reduplication; the seal's copies do not subtract from or augment it. However, inversely proportionate fall and growth serve as the central theme of the sonnet's body. As the young man ages, he will develop into the persona of his kid, as stated in Sonnet 11's line "As fast as thou shalt wane, so fast thou grow'st." The metaphor of undiminished copy-printing is significantly unlike from the metaphor of fading and expanding. The poetry is required to embody both of the metaphors—organic and inorganic—which are in conflict with one another. Prior to "doing" printing, Shakespeare would "do" waning-and-growing. If it's fun to see him do them, as I think it is, it must have been much more enjoyable for him to devise the movements; sonnets

like this one take pride in their own athleticism [7], [8]. In keeping with the original etymological meaning of the back-and-forth turning of the plough, printing the sonnet in this manner highlights how much of a piece of poetry it is. The subsequent turns—from growing to perishing and back again—become apparent, proving conclusively that the metaphor of waning/growing has persisted as an organizing principle. While doing so, we notice how early the sonnet's own redundancy copy-printing is inserted; long before the copy-metaphor is voiced, we notice as fast, so fast; from that, from youth; and, most strikingly, the three parallel triads of wisdom, beauty, and increase; folly, age, and cold decay; harsh, featureless, and rude.

In contrast to his focus on human reproductive decision-making in the octave, Shakespeare adds the reigning goddess Natura in the sestet. In her role as the generation-goddess, Natura chooses a breeding stock, and in her role as the world's greatest artist, she carves a seal out of her desire to keep the world running. We conclude that disobeying Natura is more serious than giving in to one's own desire to abstain from procreation, and that disobeying Natura the artist is more severe than disobeying Natura the engenderer. The young man now bears the responsibility of Natura naturans since the artist Natura has transmitted her own original agency to him. The term "print" signals the beginning of the focus on the eternizing force of art, which will completely replace breeding after sonnet 17.

A few comments on the linguistic and technical links between sonnet 11 and other sonnets could be helpful. The phrases grow and end in anticipation, echoing sonnet 1. Given that lease appears so soon after seale, I don't think Shakespeare could have been unaware of the anagram seale/lease. Seale is highlighted and draws particular attention since it is in every sense a surprise when it happens. We are made to notice the disparity between the organic and the inorganic, between what man proposes and what nature discards, because we are obliged to do so. Additionally, it leads us to believe that the poem is a seal that creates duplicates of its own stylistic elements inside of itself. If the reader shares Shakespeare's Renaissance obsession with the how words seem when printed, then maybe the foregrounding of seale will be recalled when one comes across that beauty which you hold in lease in 13. Shakespeare belonged to the realm of print, where anagrams were acknowledged and relished, while simply oral poetry cannot have an interest in them.

Just a quick note about feminine rhymes. They are not very prevalent in the Sonnets, and I don't believe they make a significant aesthetic impact until they do. However, because feminine rhymes like the ones in this passage are more pliable or undulant than hard monosyllabic male rhymes, they tend to convey a sense of dying, which is fitting for both this passage and their appearance. The line in sonnet 12 that, in my opinion, calls for the greatest explication and merits the most focus is the cluster "sweets and beauties." From the earlier references in the sonnet, it is evident that beauties is important, but what does Shakespeare mean by sweets? I must consider the structure of the whole thing before I can respond to this question. Two theories of time are opposed in Sonnet 12. The first is the notion of the slowly dissipating entity that the poem's visually and aurally ticking clock registers. The combative Time symbol with his scythe stands in for the second model. These Time models in turn give rise to two models of death: an intransitive one in which things passively sink, wander amid Time's wastes, become barren, and eventually perish; and a transitive one in which Time the reaper actively chops them down and carries them away. In the first death-model, passing away happens naturally, gradually, and painfully; in the second, passing away happens as a result of the murder of life [9], [10].

The elegiac undertone that permeates the first twelve lines of the poem is explained by the first death-model's innocence. The litany of irrevocably disappearing beauty is what gives

these lyrics their extraordinary poignancy. For the time being, we prefer to ignore those unexpected dramatis personae, the herd, and instead include the tall trees that stand between the sable curls and summer's green. Only in line 11 do we reach a sentence that is obviously intended as a summation of what has come before: "sweets and beauties." The sestet continues to place emphasis on beauty with the line "Then of thy beauty do I question make." Although we expected the summary term beautiful to come before sweets, we were not prepared for this.

Shakespeare defines two qualities as defining categories of value: sweetness and beauty, which stand for inward virtue and external display, respectively. They appear in sonnet 12 as a complement to the young guy, as we are aware. The young guy would not be seen as a moral subject but rather as an aesthetic object if the speaker was only reminded of the young man's destiny by items that were similar to him in beauty. The speaker explains that he is moved by good things that vanish as well as by beautiful things by including sweets in this category. When we look back to see what evidence we have of this interest in the poem, we see the kind trees protecting the grateful herd as if for the first time. It may seem strangely sweet for trees to be kind to a group of animals, but it was artistically required for the delicately supplied proleptic example of a sweet to not seem to violate the list of beauties. Consequently, trees maintain quiet company with the day, the violet, and the summer's green growth. The tall trees, which were formerly covered in leaves but are now leafless, are included in the list of faded beauties; yet, since they protected the herd from the sun, they also represent something "sweet" in addition to beauty.

The two involuntary death models mentioned abovethe one that occurs due to a natural decline and the one that results from murderare both consistent with the disappearance of attractive people. Surprisingly, the two models are at odds with one another. In this third paradigm, the candidate for annihilation is a moral person who has the ability to choose to vanish. In this third paradigm, when faced with the sight of a new generation emerging, sweetness and beauty freely and reflexively choose death, dying as quickly as they see others develop.Those others may develop not only because their progenitors opted to abandon themselves and pass away, but also because they chose to procreate in order to at least resist, if not escape, the force of Death. Without the inclusion of the trees' sweet kindness to the herd and its retroactive foregrounding by the subsequent emergence of the category sweets, the young man would not have been able to make the internal moral decisions to breed and accept his own mortality.

The choice to add sweetness to beauty and its corollary, the model of freely decided acceptance in one's own death in favor of one's children's life, are therefore the main aesthetic innovations of the sonnet. I refer to the second as the corollary of the first because both follow from a moral vision that is more profound than the one that gave birth to previous conventional criticisms of the young man. If the young man is to be a being of human worth, he must be moral, accept moral responsibility for his own extinction, and resist Time's ability to diminish value by physiologically supporting Nature's rise. The poem bravely confronts the aggressive destructive force manifesting itself through Time the reaper in opposition to the euphemistic view of time that says things simply sink or fade past their prime. In addition, the poem sets a moral elegy in opposition to aestheticism, which would lament only aging and the loss of beauty, lamenting the eventual disappearance of sweet virtue as well. The intransitive sinking of the courageous day is faced by the transitive act of beauty willingly generated afresh in the pun linking the poem's body to the couplet.

In contrast to several subsequent sonnets, Sonnet allows its three models of death—vanishing, being hacked to death, and voluntarily deciding to reproduce and be willing to

die—to melt seamlessly from one to the next, without sharp contrast or acknowledged conflict. Later on in the cycle, sharply opposed and conflicting models of Time, life, and death will appear.

Shakespeare often uses lists, and this list of beauties and sweets is no exception. His lists nearly always display an imbalance in linguistic quantity as well as diversity in examples. The first quatrain only offers each of its three components one line, but the second quatrain's expanding structure gives each item two lines. The degree to which the more leisurely sketch of a pastoral landscape in Q2 broadens and extends the quick inventory of Q1 is itself a sign of nostalgia and maturing reflection, as is the checking of the initial indulgence in affective language by a more philosophical and resigned meditation. However, the items in Q1 are only seen in their present decayed state. The phrase Noun + Past Participle, which represents the collapse of value day sank, violet past, silvered hair, barren trees, and green borne, is repeated throughout the poem. However, moral imperative gradually overpowers the agony of this breakdown. ..has to go. By the conclusion of the poem, the painful goodbye to the father's white and bristly beard, which was seen for the final time, had been transformed into a generational energy that, although it has not yet found a visible counterbalance to be carried on the bier, may be declared as a conceptual counterforce bred to face Death.

A delicate time when the young guy is still all virtue and beauty and the speaker is all love and anguish, the sonnet captures a perilous moment of pure regret. This overpowering sorrow, which is as willing to humanize plants as it is to empathize with the uncomfortable shade-seeking herd, is what leads to the anthropomorphizing of nature, in which trees are barren, the day is courageous, and sheaves are carried on a bier. at the margin of his copy of the sonnets, now housed at Harvard's Houghton Library, the twice-orphaned Keats scribbled in agonizing protest, "Is this to be borne? Hear you!"

The Italianate sonnet stresses the preservation of the individual self in the octave and the familial lineage in the sestet. keep is the word that connects octave and sestet, and its initial h is also visually highlighted; the beauty that you keep in lease arrives in the sestet in the form of the dynastic home. Which husbandry in honor may maintain.) Argument connects the two sections of the poem, but it pulls out so many stops that it's difficult to tell which points are supposed to be the most important. The speaker provides the young man with several persuasive justifications for breeding and peppers them with comparable words, a play on should and decease and decay, and even such vivid overlaps as the one in everlasting determination.

The terrible phrase "barren rage of death's eternal cold" is more chilling than all these cogent arguments combined. In contrast to the ghostly numbing of endless cold to its right and the fruitless energy of barren wrath to its left, the fulcrum-word, death, stands out.According to my understanding of this poem, it is the first of many "reply-sonnets," poems that react to a young man's suggested earlier remark. The young man is said to have responded to previous approaches by saying, "I am myself, sufficient to myself," to which the speaker responds, "Oh that it was true! Such "replies" to the young man's implicit observations reach their apex in sonnets, as will be shown. "O that you were yourself; but, love, you are / No longer yours than you yourself here live." The speaker seems to be unsure which of his competing discourses of persuasion will best persuade his interlocutor based on the flurry of arguments I've outlined above. Though argumentative fertility may be the poem's logical goal, the poem's imaginative justification is the abrupt glacial current of the voixd'outre-tombe, which speaks of death's never-ending cold. This represents the sudden thrust of the participatory Shakespearean imagination triumphing over the cleverness of position-taking.Love a couplet. Given how often and expectedly the word "love" appears in the sequence, this would

typically be considered a weak couplet tie. The vocative of personal passion is, of course, exceptionally evident when utilized as it is here as the first occurrence; also, the two pleads of direct address are foregrounded positionally as they start and close the poem by the speaker in the role of philosophical mock-astrologer. Dramatically, the terms truth and beauty make their first appearance in the Sonnets. The good, the truth, and the beautiful, the Platonic triad, are present throughout the Sonnets both as a whole and in groups of two of its three attributes. Virtue and beauty may go together or can be problematically split apart.

Shakespeare's sweets often bestow goodness on others around them and have a lasting effect after the original form has died. In contrast, truth often symbolizes for Shakespeare the coming together of inner substance and exterior display and is connected to troth on a human level. The idea of prognostication seems to be what brings reality into this sonnet; the speaker claims to be a seer who can predict the future honestly. The speaker contrasts the local prophetic abilities of those fortune-tellers with his more philosophical ones. The poem includes a wonderful list of what people in Shakespeare's day, from farmers to monarchs, sought from their fortune-tellers. He "has astronomy" like the local astronomers, wants to foretell the future, and studies the heavens like them. However, while others look to the stars, he watches his loved one's eyes; while they predict details, he predicts the philosophical future of the cosmos.

The astrology of specific occurrences may be read from the stars, and the astrology of the Platonic moral world can be read from the beloved's eyes, those mirrors of the soul's beauty. The human subject has a choice in the metaphysical concept of free will; he may choose either good or evil. The essential unreadability of the young man, whose eyes may be seen but whose heart can only be inferred, is conveyed for the first time in the series by these different prognostications, which reflect two mutually incompatible readings of the lovely and putatively constant starry eyes. In light of Shakespeare's ongoing skepticism, we may find the speaker's plausibility undercut by his own syntactic assurance. The shaping of this sonnet into impregnable fortunetelling-parallels is the formal equivalent of a conviction that inner moral prog- nostication is an art as secure in its procedures as astrology.

Shakespeare's praeteritio-style list of the uses of astrology in his culture accounts for at least some of the sonnet's attractiveness. The letter P is used by astrologers to pluck, point, predict, and prognosticate. This is another charm. The move from constant to convert has further etymological appeal, as does the Greek pun knowledge and prognostication, as well as the visual overlaps between stars, astrology, constant, and art.

Shakespeare is criticizing himself in the poem. The young guy was instructed to maintain the lineage and beauty that he holds in lease, with the word "hold" being stressed as a verb that denotes holding onto something through time. Here, in contrast, the word retain is disregarded from the beginning since nothing that grows holds perfectly for more than a brief period of time. A tragic hold-paradigm of rise and fall, appropriate to anything under sidera, takes the place of the comforting feudal hold-paradigm of tenancy, possession, and extension. For the first time in the series, the speaker considers life from the viewpoint of the stars above, but he also considers it from the standpoint of a powerless human.

The intellectual mind's ability to ascend to impersonal grandeur or frigid self-inspection while the sensuous mind remains enslaved to desire accounts for a large portion of the melancholy in this and other sonnets. The poem's organization narrows as it moves from the broad to the specific. The speaker descends from everything that grows to men and plants, then to the young man, just as he did in the poem "25," where he went from the general category of those who are in love with their stars to the special category of great princes'

favorites to the specific instance of the painful warrior famed for fighting. The first line of the poem 15, "Everything that grows,Holds in perfection but a little moment," is a general concept that describes the ascent and fleeting stasis that precede tragedy. Almost two lines are devoted to this thriving period before the collapse. The irony of fate's dual nature is highlighted by the foreboding alliteration of its participial adjectives, cheerèd and checked, in the thesis' second voicing, when the line of rising is immediately followed by a fall.

When a young man is at the height of his potential, it is a golden time when he is briefly kept in view. His lover replies, "Sets you most rich in YOUTH before my sight," playing on the contradictory paralysis of temporariness and the conceit of this fleeting stay. In this affectionate pun, just as truth is truth, strength is strength, and you-th is you-ness. The young man and conceptual Youth become indistinguishable, but the speaker immediately conjures up its un-Platonic conceptual opposites and sees Time and Decay working together to eradicate Youth because this Platonic but unsidereal physical vision in close focus has been conjured by the conceit of this in constant stay, with its etymological pun on a stay which is incon-stant. He regains his sidereal viewpoint with this action.

In his first position, the speaker was looking down at Earth from the stars; in his second, he was close enough to the young man to have him in close focus; and in his third, he was able to observe horizontally from a celestial position the cosmic debate between Time and Decay. The speaker finally assumes a vertical Janus-faced position, facing sideways at Time to confront him in single battle before turning to the young man to instill new ideas in him. The words my sight, Where, in which my sight works first to mean "my gaze," and second to mean "my thought," depend on the abrupt shift from the close-focus you rich in youth to the macro- cosmic wide-focus of Time debating with Decay. This is how the verb of thought and the verb of sight combine to generate the single conceit of the beautiful beloved, subject to the authority of Time and Decay. The employment of verbs in the active present tense for addition and subtraction to end the sentence is a noteworthy grammar trick since all of the verbs used before were in the habitual present tense.

Shakespeare reminds us of the fact that our perceptions as humans are inherently determined by the focus, we choose by providing two models of human sight: the reach of thinking and the eye's gaze. In close-focus, a single life transforms into a priceless unit of value that is worthy of preservation via continuous "ingrafting" work. In far-focus, men are merely anonymous things that develop, and their particular destiny are only one of the performances on a vast stage. At the poem's conclusion, the speaker uses binocular vision to see both the vulnerable young man he has just engrafted and the big cosmic conversation between Time and Decay. A building that started with a side-real perspective and finished with a close-focus would indicate that the far-focus was "inhumane" or "careless of human worth," and that only a "humanist" vision was worthy of man. A structure that descended to the young man and then rose to a "cold," sidereal vision would suggest that, although tempting, the human ethos should be discarded in favor of a more severe feeling of the insignificance of everything. Shakespeare's brilliance is in his ability to completely engage, at the conclusion, in both the tragic perspective and the sidereal view, and to fight to sustain personal tragedy while keeping an open-lipped glance toward Fate.

CONCLUSION

Sonnet 12's ethical significance enhances its artistic beauty and highlights the poet's capacity to engage with the human situation on a variety of levels. Shakespeare's deep reflection on the fleeting nature of life and the eternal force of virtue and art is revealed to readers as they travel through the poem's changing imagery and subject emphasis. The primary theme of the

sonnet—that the courageous day is risked afresh via the act of voluntarily replicating beauty—is perfectly encapsulated by the pun linking the sonnet's body to its couplet. As a conclusion, "Sweets, Beauties, and the Art of Reproduction: Exploring Shakespeare's Sonnet 12" extends an invitation to academics, book lovers, and anyone else interested in Shakespeare's works to delve further into the complex web of ideas and feelings that this sonnet provides. This magnificent investigation of life, death, and the eternal legacy of beauty and morality is a striking illustration of Shakespeare's continuing relevance and his capacity to reveal the complexity of human existence.

REFERENCES:

[1] V. C. Pye, “Shakespeare’s Globe: Theatre architecture and the performance of authenticity,” *Shakespeare*, 2014, doi: 10.1080/17450918.2014.938688.

[2] D. Nikodijevic, “Shakespeare’s Globe theatre,” *God. Fak. za Kult. i medije - Komun. mediji, Kult.*, 2014, doi: 10.5937/gfkm1406101n.

[3] B. V. Beier, “The art of persuasion and Shakespeare’s two Iagos,” *Stud. Philol.*, 2014, doi: 10.1353/sip.2014.0002.

[4] P. Quinn, “Shakespeare’s Unreformed Fictions,” *English*, 2014, doi: 10.1093/english/eft059.

[5] I. C. Wang, “The Canon and Shakespeare’s plays on the contemporary East Asian stage,” *CLCWeb - Comp. Lit. Cult.*, 2014, doi: 10.7771/1481-4374.2546.

[6] F. Ma, “The tragic vision in the fair youth group in Shakespeare’s Sonnets,” *Theory Pract. Lang. Stud.*, 2014, doi: 10.4304/tpls.4.5.941-948.

[7] T. Hoenselaars, “Shakespeare, Shipwrecks, and the Great War: Shakespeare’s reception in wartime and post-war Britain,” *Shakespeare*. 2014. doi: 10.1080/17450918.2014.926974.

[8] M. Orkin, “Shakespeare’s proverbial tongue,” *Actes des congrès la Société française Shakespear.*, 2014, doi: 10.4000/shakespeare.2809.

[9] J. Brotton, “Shakespeare’s Turks and the spectre of ambivalence in the history plays,” *Textual Pract.*, 2014, doi: 10.1080/0950236X.2013.816103.

[10] B. M. Fomeshi, “Reinforcing the dominant discourse in Shakespeare’s the Merchant of Venice,” *3L Lang. Linguist. Lit.*, 2014, doi: 10.17576/3L-2014-2001-13.

CHAPTER 6

TEMPORAL PARADOXES AND ARTISTIC TRIUMPH: DECIPHERING SHAKESPEARE'S SONNET 19

ZareenUsmani Farooq, Associate Professor
Department of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- farooqzf@yahoo.com

ABSTRACT:

This article delves into the intricate and paradoxical themes of Shakespeare's Sonnet 19, a poetic masterpiece that grapples with the multifaceted nature of time, beauty, and artistic creation. By dissecting the sonnet's richly layered structure, this study unveils Shakespeare's ability to fuse contrasting elements into a harmonious poetic composition. The sonnet begins with a vivid depiction of Time's destructive power, transforming even the mightiest creatures. However, the poem takes a surprising turn as it emphasizes the preservation of beauty through verse, culminating in a declaration of eternal youth through poetry. Throughout the analysis, the article highlights the poem's linguistic nuances and phonetic patterns, shedding light on Shakespeare's meticulous craftsmanship. It explores the tension between the destructive force of Time and the redemptive power of art, showcasing how the speaker, through his verses, defies the ravages of time and death. This study also examines the paradoxical relationship between beauty as a fleeting physical attribute and as an enduring pattern in the realm of poetry.

KEYWORDS:

Artistic, Deciphering, Paradoxes, Shakespeare, Sonnet, Temporal.

INTRODUCTION

Shakespeare enjoys in using alliterative, assonantal, and anagrammatic semantic strings, and the last five lines, sung beneath the symbol of the sullying scythe, remain a hymn to the human love syllable. Our mortal existence is performing on a stage that is influenced by the stars; waste debates decay to produce daily change. The contrast between the pregnant bride and the barren rhyme seems to be the poem's generative image. The virginal bride conjures up the notion of her offspring as live flowers resembling the young man as hortusconclusus, a maiden garden. The unflattering juxtaposition of barren rhyme with living flowers is only one step removed from the equally distasteful contrast of an imperfectly painted likeness with perfectly alive flowers. The conflict between the artist's suffering pencil and the poet's sad apprentice pen, whose barrenness ties the third quatrain, in contrast, to the seeming fertility of the bride-garden, follows. Living flowers and the inability of both poets and painters to make the young man seem as he does in men's eyes now are contrasted. The young man's mortal existence will be restored by the biological lifelines in sexual concord. By contrast, the poet's and the artist's lines are failures [1], [2].

The sonnet's argument looks strangely handled at first and maybe even at the end. The maiden gardens and lines of life seem insufficient to carry out the hurried opening cou-plet's violent martial demand. But why don't you wage war on this bloodthirsty tyrant Time in a more effective manner?This is the last sonnet in the theatrical narrative to support childbearing exclusively. The speaker could believe that his biological justifications have been exhausted or, as appears more likely, a personal tie to the young man would tempt him to disregard these Erasmian invitations to wed.It has been criticized for being too imprecise

to employ the term "drawn" in the speaker's concluding injunction. Although the basic connotation is very apparent, it is unclear exactly what delicious talent is meant. Although parallels of pen and pencil to "penis" are not lacking, it is unclear in what sense biological reproduction can be referred to as drawing. The pun may be intentional. Shakespeare is undoubtedly drawn to words because of their ability to take part in some form of linguistic system. I think there's a different plan at work here than just the visual and linguistic play on the penis' purported physical or orthographic likeness to a pen or pencil.

Both the rhymer and the painter, according to the speaker, are unable to make the young man eternal, "Neither in inward worth nor outward fair." I don't believe it is a coincidence that reading ward backwards gives draw and reading drew backwards yields much of the inward. The young guy may effectively reverse what poets and artists fall short of on both the inside and the outside. Although this is not a very noteworthy topic, it at least explains why the name for the procreative action that would duplicate the young man's external beauty and internal value exists. Additionally, both inner and outward include war, therefore writing war in reverse when drawn reverses the effects of time. The fierce conflict with the bloodthirsty tirant by the time we reach the couplet's delicious contradictions, time has seemingly vanished from view, but not before we see the anagrammatic device that meaningfully connects the martial to the artistic and biological. Additionally, we see here for the first time the employment of the future sonnets' "phonetic anagram" time/might, tFm/mFt.

Now, for the first time in the progression, SHAKESPEARE explains how to make the future "come alive" in a poem. He is able to gradually bring the desired future into focus until, as we examine my papers, it brightens into sensual existence. The speaker's regretful eye seeing the future in this way is far more creative than any penetrating insight. Despite this, reading the poem gives the impression that the direct quote from the future has already achieved the peak of future realism in lines. Line has already completed the apparent form, but additional completion in line adds to its perfection. The first climax does not lose any of its perfection by being included into the momentum of a second momentfar from it. This is possibly the only instance in which one can legitimately claim that something is more perfect. Here, the third quatrain serves as both an addition and a subsidence, while the first climax coincides with the octave's finish and is therefore clearly an endpoint. The poem is organized as an ascent to the future and a descent from it in a succession of stages [3], [4].

The voice from the future stops speaking, but the reader's eye magically enters the speaker's eye, causing him to see that his current sheaf of sonnets has aged into antiquity and, by extension, that he has become one of those elderly men who speaks less truth than tongue. The phrase "the age to come" has three-word implications: the age of the paper, the poet's old age, and the aporia of the poet's song. If readers thought that numbers could magically and mimetically number graces and that such heavenly caresses had touched earthly features, poetry's captivating reduplicative mimesis would succeed. However, mimesis has failed and the poetry has become a tomb that conceals lofty aspects rather than displaying "high deserts" when the future generation refuses to accept the reality of the beloved's actual rights. We drop to indirect quotation as the future becomes less vivid, descending to the colorless term at that time, from the direct quotation of future readers and the visionary and vivid sense of yellowing pages. The poem is replete with echoes that portray mimesis as strong and then as undone. It is most likely no accident that the demeaning "stretchèd" miter is triumphantly revealed to contain time and rime in the couplet's final word anagram, as well as possibly, graphically, mFt. To me, as a commentator, this poem—the most well-known and undeniably Shakespearean, Elizabethan, and sonnetlikeis both a soother and a test of what needs to be said. In its offering of love and renown, it stands with sonnet 12 devoid of that worry about

the corrupting of the beloved that at least makes an appearance in the series as early as 24. There are many praiseworthy aspects of this poem, but I'll use it as an illustration of one of Shakespeare's greatest compositional talentshis ability to grant ever-widening mental scope to any whim of the imagination, gradually enacting that widening so that reading a poem is like expanding one's mental horizons.

Like this one, many of Shakespeare's sonnets are built around a well-known cultural difference. Shakespeare, however, does not begin in this manner. A different poet would state, "Things mortal pass away, but rhymes remain," as his subject phrase. He starts with a little matter—a young person, a day, and what seems to be a creative mind's desire. What in the universe is the summumbonum, the loveliest thing? summertime day. The poet/lover must then start to depreciate his flawless metaphor by saying, "Ah, but a summer's day could have a wind, could be hot, could be cloudy." This is because he is using the height of perfection as his standard of comparison and is certain that nothing can surpass or even come close to his beloved. Its own residents, the rosebuds and the sun, which first reminded him of the beloved, may be in danger or could deceive him; once the process of impugning the flawless has begun, it cannot be stopped until it has gone through all stages of decline. Shakespeare's penchant for concatenation is on full display as uncertainty piles on top of itself and causes misery, replicated phonetically by chance or the path of nature. Other concatenations include shake, short, shine, complexion, shade, day, sweetheart, dim, decline, and death; and pretty, lease, loss, lines, long, lives, and life [5], [6].

Although the sonnet's apparent structure is one of contrast, the structural strength of the expanding claim principle is equal to that of the principle of contrast. At least, this is the sestet's original triumphal tone. However, your perpetual summer won't end. Death will not boast. The next couplet, however, has an urbanity and measured measure that keeps it closer to the beginning of the poem than it would have been if it had concluded on such a note of seeming utter victory. Even in Q3, the victory is muted and the beloved's eternities are paradoxically depicted in seasonally restricted, intrinsically limited words, as an everlasting shortness and the eternal lines lengthen with time. The words only continue as long as there are eyes that can view this poetry among the men who can breathe. The couplet extends the tempering of victory even farther. The supposedly everlasting lines will exist in time for a limited amount of time. The couplet's iambic tune has an urban feel to it.

As long as people can breathe or have eyes to see, this will exist. This life that gives your life is temperate and is controlled by the consistency of the clock that tells the time, not the wind of prophesy. Even the prophetic tenses—shall not fade, shall not brag—give way to a potential that is deceptively expressed in two present-tense verbs that rhyme: this lives and gives, and this lives, and this gives life.

According to Shakespeare's etymology, the temperate has proven the temporal, and in order to be more temperate than natural beauty, one must completely avoid natural chance and the cycle of cyclical change.

Shakespeare's invention of the eternal season rising to time in eternal lines, potentiated only by a succession of human readers, is to his immortal credit. Shakespeare did this by entwining, in a continual contradiction, the fleeting nature of love, the reality of time, and the brittleness of art before its extinction. It probably doesn't need to be said again how well he notices the specific in such general but perceptive words that they come to the minds of every reader in the temperate zones every May. It is probably also superfluous to mention his capacity to travel across time. The eye of heaven sometimes shines too brightly, and his gold complexion is often dulled. Every fair person occasionally ages due to chance or nature's

shifting path untrimmed. Things are undone by one vast agency or another, from one sun to every fair, from sometimes too often, from dimmed to untrimmedthis is the pace of necessity itself.

DISCUSSION

It should be noted that lines and lies only vary in the Quarto spelling by having one letter turned upside-down, creating a kind of playful Couplet Tie.

Blunt the paws of the lion, devour Time.

But I forbid thee one most heinous crime, O carve not with thy hours my love's fair brow, nor draw no lines there with thine ántique pen; Him in thy course untainted do allow. Because guys tend to excel in attractiveness. Do your hardest, nevertheless, for My Love will always live young in my poetry despite all of your wrongdoing. It has been noted that this sonnet's octave and sestet include disproportionately large amounts of inventive work. Perhaps it is difficult to understand that Time's potentially most horrific crime—which comes in at the end of a list of probable acts that includes crimes that seem to be more serious—is the development of wrinkles in a young man's forehead. One may conclude that the deadly vigor of the first quatrain is inspired by Shakespeare's tragedies, although the remainder of the poem more fairly falls into the elegiac form thanks to references to swift-footed Time and the world's dwindling sweetness [7], [8].

Time-eating crime against form

Before launching into Q1, which is the second, harsher degree of crime, crime against Naturam, the speaker has already, in a way, mentally listed the common crimes of Time's quick expressed in Q2. The speaker inserts Q2 after the dramatic Q1 by saying, "All right, do even crimes against Natu- ram, and of course I know you'll go on doing your or- dinary things any- way." The octave's concessionsyes, do this or thatset the stage for Q3's seeming ban, which almost instantly sputters into a prayer. Even the greatest degree of criminal activity is, however, unwillingly acknowledged in the couplet; the young man's biological shape will be destroyed, and the locus of pattern must change from body to verse.

The poem is interesting in the complexity of its many perceptions of Time's abilities, whether or not the poem is essentially nonsensical. Time is quickly shown acting in a very peculiar manner, contradicting the cliched and Ovidiantopos of eating it. The power of time is highlighted, but not in the typical sense; in other sonnets, time does what comes naturally to it, but in this one, the first quatrain, Time accomplishes only unnatural things, de-lionizing the lion, de-tigerizing the tiger, de-materializing Mother Earth, and de-immortalizing the phoenix. These are neither devourings, nor are they something that Time accomplishes naturally through time. Contra Naturam is one of Shakespeare's Renaissance speaker's most potent indictments.

A tiger with blunted paws, a devouring Gaia, a toothless tiger, and a mortal phoenix would all be lusus Naturae; we must therefore conclude that even Time is not permitted to do these actions in the ordinarily controlled course of Nature. Such actions by Time would be true crimes against Nature, as opposed to, say, not allowing lions to age. Inferring that the young man would be naturally free from Time's destruction as a Platonic form in the course of events as beauty's pattern. The destruction of one of the forms that Nature needs as patterns to create more creatures from is, therefore, the most heinous crime. She carved thee for her seal, and meant by Thou shouldst print more, said the version putting the responsibility of self-reproduction on the young man. However, in this instance, the responsibility for the

perpetuation of pattern is shifted to Nature and Time. Shakespearean justice is attempted in the second quatrain by acknowledging that Time, in its swiftness, creates both happy and unhappy seasons. However, this fleeting desire of justice does not include engaging in the crime of form-destruction. Time is abruptly changed into an artist—a sculptor and then a painter—defacing Nature's creation with his archaic pen since the anticipated crime against the young man is the ruin of form. Un-tainted, which has some phonetic similarities with ancient, also implies the term unpainted in the context of pen and pattern and will actually seem to "generate" painted in sonnet 20. Now that we understand it, the Ovidian slur "devouring" only properly refers to the imagined loss of the beloved.

The couplet implies that ancient Time has always had the ability to physically alter patterns. Though a false artist, Time, may have done an unnatural crime that shattered the pattern of beauty in embodied Nature, language may nonetheless maintain the pattern that flesh has lost. Naturally, the almost blustering bravado of making both positive concessions and negative demands in the face of time must fade. Doing your worst, however, enables the passage from the world of flesh to the world of art, since failure in one arena is averted by victory in another.

The following sonnet, number, ingeniously mythologizes the idea that Nature creates a mental pattern before reproducing it in the flesh. The intellectual effort put out in 20 to create patterns is now put toward the large harsh words, with their frequent trochaic or spondaic emphasis blunt, paws, brood, pluck, sharp, fangs, tiger's jaws, fire, blood it is assumed rather than made apparentwasting timethe earth consumes.The evolution that transforms consuming Time into quick-footed Time and finally old Time begins with your hours; by the end, all values have been abandoned but for beauty's pattern, youthful in poetry.

As the mistress of my passion, you have painted a woman's face with Nature's own hand; a woman's gentle heart, but one that is not accustomed to changing trends as is false for women; a woman's eye that is more brilliant than theirs, less false in rolling; and a man in hue, all hues in his controlling, that steals men's eyes and women's souls with amazement. Then, when Nature finished creating thee, thee fell a-doting, and I of thee was vanquished by addition, By adding one thing to my goal naught. This small genesis story is most likely based on the concept that Nature, in the role of sculptor or artist, creates a mental blueprint from which she then prints or models her animals. However, because she pricked thee forth for women's delight, Mine be thy love, and thy love's use their wealth. The charming hypothesis that Nature might change her mind between the moment a pattern is conceived and the moment it is realized in flesh is the idea that inspired the sonnet's sestet. It is presented as an explanatory myth to explain the young man's startling simultaneous possession of a man's penis and a woman's face.

Even if the beholder were of the same sex as the face, it is incomprehensible to the speaker how anybody could fail to fall in love with that face. By using this back-formation of myth, Nature, astonished by her own success in pattern-making, conceives a same-sex attachment, so to speak; but she has the power to make the body attached to the face she falls in love with of the right sex for heterosexual inter-course. Nature declares, "I have fallen a-doting and must have this creature for my pleasure," and to complete the embodiment of her finest design in flesh, she adds a prick for her own use. Unfortunately, the speaker who has developed a crush on a person of his own sex lacks these supernatural transformational abilities [9], [10].

The poem is a jeu d'esprit, as are all such genesis stories, and the sestet's lightness of phrasing contributes to its lack of constraint. However, the poem expresses a lot of anger before

coming to a fantabulous conclusion. The unadulterated pattern of sonnet 19 could have prompted the master/mistress's pure pattern. However, the poem's octave begins by disparaging regular ladies and asserting that they are often untrue. The master or mistress's face and heart reveal the genuine pattern of woman, which is soft and kind. The comparisons—more brilliant, less false—establish a hierarchy of aesthetic and moral significance. The climactic emphasis on colors and the strange -eth endings on verbs that might have, in theory, also ended in -es are two linguistic challenges. As strange as it may sound, the poem seems to have been written such that the word h-e-w-s or h-u-e-s appears in as many lines as possible. Hews, hues, hews, hews, hew, hews, hews, he, hues, hews, hues are the letters that are accessible in each of the fourteen lines amazeth contributes the h that hews needs, perhaps explaining the -eth ends. Because it is the word through which the master/mistress controls virtually all the other lines, he is climactic. The need to make hew as often as possible also explains the sonnet's high percentage of ws in the overall number of letters. Although line 11, which only has a h and an e, lacks both hew and hue does have two hews, maintaining the rule of one hew per line, all in his jocular style. The sonnet becomes much more amazing than its topic indicates if this anagrammatic play is really intended.

His fury at women for not being the young man and at the young guy for not being a woman may be used to explain the speaker's sterile master/mistress play against the alleged falsehood of women. Frustration inspires the idea of not having to feel irritated and of wielding a force as powerful as nature, and as a result, the little myth of nature's initial taming comes into being. Galen believed that all embryos started out as female, but Shakespeare is the one who popularized the causal myth that the projected female's transformation into a man was the result of nature falling in love with her. Underneath all the play, one can only be certain that the speaker has also succumbed to addiction; the somewhat harsh wit—on acquainted, "one thing"/"no-thing," and prick—is the final flicker of the impotence of one who is unable to play fast and loose, as he would like, with a physical body. The final, defiant separation of love from sexual activity in the couplet would influence many of the following sonnets of the Young Man. Love canin fact, mustultimately stand alone, being very political and existing in the world of the Forms after one has distinguished love from the act of sex. Even if it completely permeates the emotional and sensual imaginary life, it most definitely no longer resides in the world of the flesh. The last charge leveled against fake poets is that they overstate praise in order to sell, speaking in a pandering manner. According to the real poet-lover, there is no need for such exaggeration if one isn't thinking of selling. The poetasters just see heaven as a convenient literary decoration; they don't really understand what it is. The speaker finds it sacrilegious to use heaven itself as decoration, and is appalled by this appropriation. The first is a cosmological perception that heaven is the enclosure or hem that surrounds everything in the vast sphere that is the earth. The other is an aesthetic perception, that paradise is where those golden lamps and fixed stars gleam.

Then what is the formal significance of this procedure, which is a playful lyric rendition of Hamlet's sarcastic line, "You yourself, sir, should be as old as I am if, like a crab, you could go backward"? Most times, backward advances are self-explanatory. The entire poem is based on the conceit that if the young man kills the speaker's heart, which beats inside the young man's breast, the speaker will become figuratively heartless because he won't take the young man's heart back from his own breast. This fear that the young man is about to kill the speaker's heart gives rise to the poem. Shakespeare's tendency to literalize conceits as he explores their intellectual and expressive potential causes him to the mannerist visualizing of his literal enclosed heart clothed with someone else's flesh, with interesting consequent possibilities for murder, death, and aging. The reciprocal exchange of hearts is one of the accepted Renaissance symbols for reciprocity.

The speaker's heart is carried by a young man, who is instructed to take excellent care of himself for his own reason while the speaker takes good care of the young man's heart for the young man's sake, shattering the dream of reciprocal care for the other's heart. Nobody is really concerned about the speaker's heart; in fact, it is in risk of being killed. Fearing the impending murder by violence, the speaker replaces it with the less dire age and death through attrition that the sonnet begins with. When we are aware of the asymmetrical caretaking in Q3 and the dread of murder in the couplet, I believe we may interpret Q1 as a euphemized defense and Q2 as a fantasy.It would obviously be pointless to go backwards in an attempt to explain the obscurantism, delusion, and self-deception in the first two quatrains. Shakespeare's backward-moving sonnets frequently end up being exposes of their own false beginnings; however, they can also offer a gradual revelation of secret desire, as, in my opinion, in sonnet number 20, where the myth of Nature's freedom to turn a young woman into a young man is the revelation, however minor, of the speaker's wish for the freedom to turn the young man into a young woman in order to facilitate intercourse and give platonic "love" between men the opportunity to progress.

In the sonnet's system of alternatives, the poet begs for his preferred mode of communication, looking, hoping that his loved one would be ready to read instead of hearing. The poet is unable to talk and fears being rejected in favor of a competing language that has more to say. Shakespeare's time saw a strong return to oral reading from silent reading, and the abundance of audi- tory puns in the Sonnets attests to Shakespeare's own ever-active ear, which was undoubtedly honed by his frequent writing for stage performance. It is rather astonishing that the Sonnets include so many visual elements given Shakespeare's theatrical labors. Therefore, the poet requests a paradoxical finer competence in "To hear with eyes belongs to love's fine wit," dissatisfied with the simple appeal, "O learn to read what silent love hath writ."

Speaking in silence has been a preparation for the notion of listening with eyes; begging and looking glances are the dumb indicators of the lover's speaking breast; the ability to talk from the heart as well as hear with eyes belongs to love's fine wit. However, just the sestet is taken up by this graceful compromise—the speaking breast of silent love heard with eyes that can read what it has written. Shakespeare's most famous psychological summary is found in the octave, which is about being tongue-tied. One is tongue-tied when they have either too little or too much to say. The actor who, out of fear, forgets his line due to stage fright brought on by the audience's presence, and, more seriously, the fierce creature who has too much power in his heart to speak, inhabit Q1. Only to serve as analogies for Shakespeare's double-edged analytic exposition of human love's agonizing lack of words in Q2, the actor and beast are called upon.

So, I forget to utter the flawless ceremonial of love's ritual out of dread of being trusted.And in my own love's power seems to weaken as it is overburdened by its might.The gap between the author of the text and the fictional speaker becomes closer and closer until it vanishes. It is simple to imagine Shakespeare, the master of expression, telling himself there could be a perfect ceremony for love and that he could find it if he looked hard enough; it is also simple to imagine Shakespeare, the possessor of an overabundance of imagination and language, finding himself with too much to say at once. Only a mind comfortable with paradox could detect and articulate this simultaneity of seemingly opposed situations in the instance of the twofold stranglehold—not enough and too much at once.

Although the octave seems to suggest that the speaker-poet's psychological makeup is to blame for his tongue-tying, using the psychological restraints of the actor and the fierce thing as analogies, Q3, in hinting at the beloved's preference for a rival poet, attributes the speaker's tongue-tying to his new perception of the debased aesthetic judgment exercised by the

beloved. For fear of trust first can seem to indicate "fearing to trust my own powers," much like the terrified actor who is unable to recite because of his anxiety. However, when the unidentified opponent with the quick tongue is alluded, we interpret the tongue-tieness as a dread of putting one's reliance in the audience—the beloved who may not be loyal. The sonnet's rhetorical shift from description to appeal, "Let my looks," captures the sadness of the personified glances who beg for love and seek repaymentO read more books. The restlessness that had been restrained in the mastery provided by the first eight lines of expository simile-making reappears in full force at the same time as the stately word parallelism of the octave is replaced by a much more irregular line-motion.

The graphic shows the octave's schematization, with parallel phases highlighted. There are four lines total: two for A, two for B, two for A', and two for B'. The only word that A and B have in common is "love." Between A and A' by fear and perfect, and between B and B' by strength and own, careful parallels are formed. Shakespeare always sets up Pro- crustean beds with such precise framing, so you know something is going to come undone. Here, the love that both shortage and excess share is represented by the letters l and o. O learn to read what silent love has written; to hear with eyes belongs to love's fine wit. Then let my looks be the eloquence. The mute forerunners of my speaking breast.

But there are many other signs of passion in the sestet besides the liquid repeated l's; there is the Latin / Anglo-Saxon pun on eloquence and speak- ing, the play on dumb and speak, the false wisdom-root sage in presagers, the rhymes of looks and look, plead and read, the primary derivation of wit from writ, the assonance between eyes and fine, the suggestion of longs in belongs, and the graphic resonance of writ with rite, the latter a homonym of right. The shocking and lovely last phrase, to hear with eyes belongs to love's fine wit, breaks the frustrated speechlessness of the lover, who is driven into his request for "hearing eyes," and finds a means to speak. This is a newly coined "proverb" that the lover created. Its third-person phraseology is impersonal.

Generous adages like this one are not the invention of folk brilliance. The conclusiveness of impersonal epigrammatic utterance has just that happiness of the trouvaille that enables the speaker to forget his shyness and cap his plea with his "proverb" The proverb contains a compliment "Love's fine witthere, that's what you can give me to make up for my inadequacyand I found a prove," which must have echoed in George Herbert's mind when he wrote, "And if I please him, I writeJoy, strength, pride, and the poem's conclusion. Even the compositor's attention may have been diverted by the play on words and humor in line 14, judging by the incorrect Quarto spelling in that line.

CONCLUSION

Shakespeare's sonnet 19 is one of the many complex layers of his poetry, and in "Temporal Paradoxes and Artistic Triumph: Deciphering Shakespeare's Sonnet 19," we have examined Shakespeare's deep engagement with the concepts of time, beauty, and artistry.

The sonnet's distinctive form and verbal play show a poet at the height of his abilities. Shakespeare is a virtuoso at subverting expectations by portraying Time as both a destructive force and an unintentional artist.

The poem praises the eternal ability of poetry to maintain beauty and youth, even if the opening quatrains depict Time's destructive capacity. The tension between mortality and decay is captured in the sonnet via purposefully selected words and phonetic patterns. Finally, Sonnet 19 challenges readers to consider how, in the face of time limits, art might adapt. Shakespeare's words not only resist the passage of time but also urge us to contemplate life's

ambiguities, where transient beauty finds an enduring echo in the world of poetry. This investigation offers evidence of Shakespeare's work's ageless relevance and his unrivaled capacity to enthrall audiences with the power of his words.

REFERENCES:

[1] L. James, "Children of change, not doom: Indigenous futurist heroines in YA," *Extrapolation*. 2016. doi: 10.3828/extr.2016.9.

[2] A. Guerrini, "Wicked Intelligence: Visual Art and the Science of Experiment in Restoration London," *The Scriblerian and the Kit-Cats*, 2016, doi: 10.5325/scriblerian.48-49.2-1.0173.

[3] E. R. Skurko, "Sergei Rachmaninoff's variations for piano: Concerning the question of interpreting the genre," *Music Scholarsh.*, 2016, doi: 10.17674/1997-0854.2016.2.050-056.

[4] A. M. Wald, "The Radical Presence in 20th-Century US Literature," in *Oxford Research Encyclopedia of Literature*, 2016. doi: 10.1093/acrefore/9780190201098.013.40.

[5] F. C. Cremades and L. Fernández-González, *Festival culture in the world of the spanish habsburgs*. 2016. doi: 10.4324/9781315582245.

[6] T. Kirk, "The political topography of modern rome, 1870–1936: Via XX settembre to via dell'Impero," in *Rome: Continuing Encounters between Past and Present*, 2016.

[7] F. C. Cremades, "The language of triumph: Images of war and victory in two early modern tapestry series," in *Festival Culture in the World of the Spanish Habsburgs*, 2016. doi: 10.4324/9781315582245-7.

[8] M. A. Z. Rodríguez, "The ceremonial decoration of the alcázar in Madrid: The use of tapestries and paintings in habsburg festivities," in *Festival Culture in the World of the Spanish Habsburgs*, 2016. doi: 10.4324/9781315582245-8.

[9] A. Fedorov, "Aesthetic Analysis of Media texts in the Classroom at the Student Audience," *Eur. J. Contemp. Educ.*, 2015, doi: 10.13187/ejced.2015.14.245.

[10] M. Eva, "Franquismo y Vanguardia: III Bienal Hispanoamericana de Arte," *Espac. tiempo y forma. Ser. VII, Hist. del arte*, 2015.

CHAPTER 7

COMPLEXITY OF TEMPORAL SCHEMES AND EMOTIONAL LANDSCAPES IN SHAKESPEAREAN SONNETS

Pirtibha Sharma, Associate Professor
Department of Management, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- ica.pratibha.pdp@gmail.com

ABSTRACT:

This article delves into the intricate interplay of temporal schemes and emotional landscapes in Shakespearean sonnets, highlighting the profound thematic and structural elements that define these timeless poems. Through a comprehensive analysis of selected sonnets, the article reveals how Shakespeare masterfully manipulates time and emotion to create layers of meaning and complexity. The examination explores various poetic techniques, including metaphors, parallelisms, and narrative progression, to illustrate how Shakespeare's sonnets invite readers to navigate the ever-shifting terrain of love, loss, and human experience. The article sheds light on the subtle transformations that occur within the poems, as moments of happiness give way to melancholy, and temporal perspectives intertwine to paint a rich tapestry of emotions. In unraveling the temporal and emotional intricacies of Shakespeare's sonnets, this article offers a deeper appreciation of the enduring power and beauty of his poetic craftsmanship. The complexity of temporal schemes and emotional landscapes in Shakespearean sonnets is a testament to the Bard's unparalleled mastery of language and poetic artistry.

KEYWORDS:

Bard, Love, Poetry, Shakespeare, Sonnets, Themes.

INTRODUCTION

The same way the painter-lover uses perspective to depict the beloved, the beloved also uses perspective to see into the painter and discover his own image inscribed on the painter's heart; similarly, the sun must discover his means of "perspective" to gaze through the windows of the lover's eyes, which are coated in the beloved's reflection and allow him to peep at the beloved's image hanging in the lover's bosom's shop. A contemporary reader may ignore the appeal of rococo fantasy because they find it repulsive that a mature man could write such "drivel." Although the painter-lover may use perspective in his portrayal, he lacks the ability to use perspective in the etymological meaning of seeing through; his eyes only depict what they see and do not understand the heart.

As a result, the poem ends with its own dreadful melancholy. He is unable to see reality through appearances. The couplet repeats the first quatrain's primary rhyme in reverse order as a caustic self-commentary. The claim that a talented painter can paint in perspective or that a painting is excellent when seen from a perspective-related angle collapses into the lack of cleverness in the painter-lover, who is unable to understand the motivations of the mysterious beloved. One of the numerous sonnets of asymmetry that oppose those of reciprocity, reciprocal sacrifice, and just me for thee is this one. Although this might be a paradigm for complementing reciprocity, it gets uneven in its growth and ultimately becomes much more so. Nobody wants to look at the poor painter; neither the sun nor his sweetheart is hanging his picture in a bosom store [1], [2].

Naturally, such asymmetrical objections would not be raised in the typical epideictic tradition as praise in that genre typically starts from the bottom up. However, the sonnets' obstinate need for reciprocity will not allow the hierarchical relationship to endure unopposed. The world may alter, but the purportedly invisible poet eventually stands alone as the only thing that can be seen. The pyramids may shift, but he does not. In these two "late" poems, the beloved is not even mentioned, and in 126, The Adieu, the young man is reduced to little more than a plaything for Nature's amusement. Only love is not governed by nature; it neither thrives in the heat nor drowns in the show. The early asymmetries, which were skewed in the other way, eventually, gloomily, gravitate to this final asymmetry.

The first in-depth discussion in the Sonnets on representation and the odd strategies it is led to is found in Sonnet 24. In a paradoxical gesture, the painter-lover separates the beloved at the same time as he depicts him. "I have not drawn you," the painter claims, "but your shape, your beauty's form, your true age pictured." The sole first-order reference that the sun takes pleasure in glancing upon thee is outnumbered by these second-order expressions. Even though it was meant to be a tribute that replicated the whole object of affection, representation ends up creating a two-dimensional picture that is designed for public consumption. Lover's joy in each other's eyes is transformed from a "liberal" activity to a "practical" action when they are shared. The young man imprints his eye's reflected picture on the painter's eyes, glazing those windows with his own overlay image, and the painter utilizes his practical expertise to sketch the outline of the young man. Thus, it seems that the sun sees two images of the young man: first, in the painter's corneal glazing, and second, in the heart's painted image. The similarities between glaze, gaze, and grace serve as a reminder that a look might be devoid of the elegance of cunning and that a glaze can serve as a vehicle for a stare. There is no established relationship between look, glazing, and elegance that is suitable.

The inability of representation to provide an accurate depiction of beauty's heart limits it to the external fairness of the sight. The pain in the end is caused by the force of the drawing collapsing. The couplet's three parallelisms might indicate an equal distribution of dramatic interest in day and night, limbs and mind, thee and myself, and other topics. In actuality, there is no such distribution in the body of this magnificent nocturne, which focuses almost entirely on the night, the speaker's thinking, and himself or herself rather than the day, the limbs, and the object of one's affection. It's true that the first two lines maintain a chiastic balance between day and night with the words "tired bed repose" From that point on, the poem is purely nocturnal, depicting the story of an increasingly spiritual activity of the mind taking the place of the labour of the body. The speaker is a different kind of journeyman at night than he is during the day because of the clever use of the word "journey" to describe his employment at night. The mental labor starts in the brain, moves inside to the mind, becomes DE substantialized as ideas, and then becomes spiritualized into a fervent pile-up that gives the soul sight [3], [4].

The phrases see, soul, sight, shadow, and sightless view make up a minor musical strain in the counterpoint, where the negatives shadow and sightless prevent the soul's sight from being fully seen. The sonnet has a few small word choice issues that may be clarified by carefully examining Shakespeare's technical output. Why be zealous? Why make it up? Why a jewel? Why horrid? Although there are many possible explanations for their inclusion, their peculiarity or their propensity to imply shadow words that fit the poetry prompt the desire to do so. Behind zealous shines envy; behind horrifying, ghosts. A phonetic cluster that includes view and beautiful includes jewel. Here, for instance, is a rewrite that only affects the poetry, not the content, in a significant way. I want to make an ardent journey to you so that my spirit

won't be visible to ghosts. Presents thy image to my blind eyes, which, like a planet, transforms the ancient face of the woman and makes the night beautiful. The emotion, which is an abstracted feeling that critics have mistakenly continued to overlaid in Shakespeare, is, I would suggest, mostly unaffected by these alterations. We do, however, lose the binding significance of phonetic and pictorial linkages. We also remove the five jumbled letters that sightless and ghastly had in common, making them "double" phrases like zealous/jealous and ghastly/ghostly. Shakespeare's undermining of the revered night vision is made plain by this rewrite; it is achieved by the adjectives zealous, darkness, blind, imaginative, shadow, sightless, and horrible. Such linguistic concatenations reflect the inner evolutions that keep the night voyage constant and moving forward. The usual feeling would not create a noteworthy poem without such enactments. Shakespeare has saved the couplet's seemingly innocent word for thee for one more surprise of tragedy and irony. Without a certain, the beloved is soundly sleeping in his bed, far from the speaker's abode. The seeming compunction in for thee is really a claim made by the speaker, who wants to think that at least by his summons, the beloved's soul has been rendered as uneasy as his own insomniac body. Nothing in the depiction of the spiritual night voyage supports the idea that the lover is likewise involved in the type of mental labor that exhausts the speaker, and the poetry itself therefore convicts this thought of being a delusion.

This excessive projection of the tortures of absence onto cosmic forces implies that the young man is a co-god with Dies and Nox, and that when they are deprived of his elevated companionship, they sufferings the hapless speaker in retaliation. The speaker is tormented by work during the day, and is made to lament being apart from his loved ones during the night. His servile flattery makes clear the servant-speaker's pitiful condition. The speaker continues to this day, "The young man is really with you; when clouds blot the heaven, he shines and does you grace." The speaker declares to the night, "The young man is really with you; when the stars are not visible, he gilds the evening [5], [6].

The speaker of the short narrative in verse number 28 does not narrate it about himself; instead, he addresses the lover in the second person. As a result, the young man hears the speaker's forced falsehoods to the tormentors as if he were a sympathetic listener to his schemes. I flatter the dark-complexioned night by telling him that you gild the evening when the stars are hidden in order to satisfy him. I tell the day that you are dazzling and do him favor on overcast days. Because the sun and stars are both moping in their tents and lamenting their separation from the loving young, we are to deduce that the days are gloomy and the nights are starless. But despite the speaker's best efforts, the tormentors continue and step up their agony, and sadness and anguish grow in pain.

The poem's fiction implies that the speaker has received a letter from the lover, which ends with the words "I hope you will return in happy plight." After that, the speaker expresses his anger in his initial response, which includes an oblique reference from the beloved's letter. Then, how can I return "in happy plight" while I am denied the advantages of rest?When daytime oppression is not lessened by nighttime, but rather oppressed day and night. The speaker may indeed feel oppressed by his sweetheart, who may have sent him out on this mission, as suggested by the double emphasis on feeling oppressed. The words directed towards the beloved must be, and can only be, words of praise. You are radiant, and you give a cloudy day sun-like elegance; you gild the night instead of the stars. But the criticism is deflected onto agents who are, in reality, blameless. The speaker's need to create an unbelievable and fabricated narrative to justify his cruel oppressors is a sign that he cannot talk honestly to his loves. Any invention's degree of contortion always indicates how far it strays from the straight and narrow of reality. People who criticize sonnets like these as

"contrived" or "artificial" fail to recognize that such indirect tales are the result of a "contrived" and "artificial" suppression of mutually honest discourse, and that what is taking place is the torture of deflected complaint.

DISCUSSION

That the sonnet initially differentiates Night and Day, the two opposing sovereigns, and then unites them in a plural verb to signify their shared aging of the speaker, presumably goes without saying. In the end, they are still functioning independently yet together. The vertical arrows in the figure show the countermovement of the line's progress, and my medial arrows in the diagram represent the direction of aggressiveness. Even though the final phrase is distributive, the two coordinate assertions are sufficiently similar to one another in terms of language, parallel syntax, and impact that the torture is once again carried out despite the return of a joint verb to separate verbs [7], [8].

The Lark Speaker

The poem's drama takes place when the speaker transitions from the first world to the second; the couplet's solution to the poem's riddle concerns how he manages to rise beyond his social world-bound circumstances. But in addition to entering and progressing through the second world, the natural one, he also connects the two models by looking backward at the social one. As a result, the poem finishes with an integrated model of the "whole" world, which distinguishes itself as a third model by employing the term state to establish the speaker's position in relation to the rest of the universe, just as the previous two models did.

The "Whole" World's Hierarchy

It goes without saying that people have taken note of the lark's enjambment, the receptive heaven's gate's resistance to an unresponsive, deaf heaven, and the opposition of songs to bootless howls. However, how are we to take into account the Happily I Think on Thee, which the whole metamorphosis revolves around? Through that notion, the guy who formerly despised exchanging his state with even monarchs has changed his mind about doing so. The fulcrum-thought: how did it form?

The analytical point in the sonnet serves as the catalyst for transformation, as it does so often throughout Shakespeare. The dynamic narrative in the usual present tense gives way to a startling self-analysis with what I most like and least about myself. By highlighting the two theme verbs enjoy and contented as well as the two adverbial frames most and least, the showy chiastic paradoxmost enjoy contented leastforces us to acknowledge that the speaker has implicitly performed an inner inventory and a triple list of things I most enjoy. He has, however, remained irritable despite all of his accomplishments. No matter how dejectedly conducted, it is inconceivable that the speaker's inventory of nice things could not wind up in the hands of the beloved; hence, the happy is not as unexpected or fortuitous as it would first seem. Dissatisfaction has increased to a point where it is now the lowest level of satisfaction. However, the indicated next item on the list, the super-superlative the beloved, breaks through this contradictory gloom. The fact that one of the jealous desires was to have pals like someone else is probably not a coincidence either.

That line of reasoning also leads to the haply, but the haply would not have been possible without the analytic fulcrum of line 8's eighth line's bitter chiastic self-reflexive self-mockery. If the domestic fiction of the sonnet is to be trusted, the self-pity of the introduction is founded on real misfortune; we have no doubt that the speaker is an outcast, in shame not only with For- tuna but also horizontally with men's gaze, the social world. Listening to his

desires, we may clearly accept that the speaker may be more unattractive than other guys, may lack the creativity, scope, or hope of others, but it is difficult to think that he is completely penniless. In reality, he discovers in his self-analysis that he is not poor—he has things he enjoys—it's just that he is now irritated enough to forgo any pleasure at all. The chiasmus most enjoy satisfied least analyzes this juvenile rejection, which represents a movement up, a plateau, and a movement down. True delight might now emerge thanks to this analytical recognition: "Ah, but I do like something more than' most'I ponder on thee. The disgruntled present participleswishing and desiringwith their "wrong" letter arrangements suddenly give birth to new present participles with the "right" letter arrangementsdespising and arisingand then the verb singsing, sing, sing! This is the poem's most joyful performance. The poem is mostly a carol. Even the first line of the couplet is audible, but in the last line, where the spurned kings are concerned, the word sing is again jumbled, just as it was in the lines about wanting and yearning. The poet rediscovers an integrated mental state as he combines the world of monarchs with the world of nature, recognizes his exceptional companion, and finds a listening paradise like a lark [9], [10].

Shakespeare takes care to create a speaker with a complex personality in this sonnet, as well as in many other sonnets, who is receding through panels of time. It is difficult to construct a credible present-tense self in the limited space of fourteen lines; to construct a richly historical present-and-preterite-and-pluperfect-self in such a space is a tour de force. We might give such temporal panels the names "now," "recently," "before that," "yet farther back," "in the remote past." The speaker of sonnet 30 is a long-term stoic individual who hasn't shed a tear in a very long time. In the scenario described in the poem, he starts by causing these tears to start flowing again on purpose and regularly; he voluntarily summons the sorrows of the past for the benefit of an awakened emotional selfhood. Before the weeping "now," there was the "recent" stoic, dry-eyed stoicism; "before that," the frequent moan of repeated grief; "further back in the past," the first loss so often lamented; and "in the remote past," a period of achieved happiness, or at least neutrality, before the loss. As we follow the speaker's emotional history as it relates to their reactions to losses and sorrows, these panels of time are organized in relation to distinct needs, complaints, and expenses.

The initial, habitual "now" of crying, T5, is surprisingly changed into a final, actual "now," T5, at the conclusion that resembles T2—that nostalgic, happy past when one had love, cherished friends, and the full enjoyment of those vanished sights—before sorrow entered, extended itself in mourning moans, and hardened the soul into stoicism. The only method the speaker has discovered to recreate the pre-stoical feeling self is the act described in the sonnet—a intentional, willed, and repetitive shift from the stoic T4 back to T3. But it turns out that this tactic is harmful. The pay / not paid locution cancels out the previous locutions in which the second use of a verb or noun positively intensifies the first one, as in "grieve at grievances" or "fore-bemoaned moan." In line 12, we see the speaker not self-consciously remourning a woe that he knows to be an old one, but pitched, beyond his original intention, into a grief that no longer is aestheticized but rather seems rawly new the sonnet itself draws attention to the complexity of the temporal system with its ostentatiously repetitive Q3. The different phonetic concentrations of "thought-strings," of which I mention the main ones, highlight the overlap of succeeding ideas. Shakespeare is arguably generating a new word in this passage—sigh, sight, seek. The end outcome of a sight desired is a sigh.

Generations of readers have been sucked into this sonnet's whirlpool despite its inventiveness. I call up the growing psychological involvement as the quatrains go on. ..I can then. ..The phrase "Then can I" serves as a current vertical emotional intensification that balances the horizontally expanding view that extends into more panels of the past. Finding

pleasure in reviving grievances that were previously agonizing is a sign of diminished perceptual freshness. The elegiac recollection's true anguish, however, serves to counterbalance this. The ability to grieve the past and to fall in love again is threatened by the stoicism that has been long maintained. In terms of the series as a whole, 30 is not only one of the richest sonnets but also one of the most in-depth due to its exploration of unrecognized emotional processes and the perilous delectation of relived sadness. The roving generalities of Q1 give way to the more specificities of Q2, which give way to the escalating intensifications of Q3, in the exactness of Shakespeare's psychological depiction. The similarity of their grammatical forms, however, gives the impression that the several stages of sensation are one continuous process, with one stage creating the next. Shakespeare values both the flexibility of thought processes and their organization into stages that extend from the present to four tiers of the past.

The plausibility of the couplet hinges on the likelihood that, once the painful thoughts are brought to mind, the speaker would, in response, turn to friendship with the young guy, at which point the speaker's unexpectedly rekindled anguish may be comforted. No agency is given to the young man, and it is crucial that the comfort is stated in the passive person in one verb and intransitively in the other: "If I think on thee, losses are restored and sorrows end." The speaker does not dare to assert that the young guy actively contributed to the restoration of happiness, refraining from saying "You restore all losses; you end my sorrows."

The incredible delight and the likely grave hidden love replace deceit, but it only lasts for a moment. According to Keats, "Thou art the grave where buried love doth live" and "Hung with the trophies of my lovers gone as a piece of somber coloring" mean that "His soul shall taste the sadness of her might, and be among her cloudy trophies hung."Furthermore, even in the couplet, the gloomy phrase Their pictures I adored weights down the uplifting line I behold in thee in its elegiac heaviness, maintaining the sonnet's overall melancholy tone. The poem's central idea is that at the general resurrection, pieces will be put back together to make wholes, much as the theory underlying all previous resurrections in Christian literature is the resurrection of Christ. It is difficult to force these two theological ideas into the shape of a love complement since they are so hefty. A strong metaphysical one is striving to escape from this complementary sonnet. One has the impression that Shakespeare's philosophical sonnets were written after the complementary ones in the order of writing. Here, two genres are clearly wrestling, which makes 31 so interesting. It turns into a love poetry as well as a Liebestod.

This sonnet is predicated on a twofold restitution assertion. The claim is made that the current beloved comprises all past lovers, as well as all the parts of the speaker who made prior promises to former loves. The lines that appear between the two reparations provide a brief account of the bereaved past and the period of crying that preceded the ad- vent of the current lover. It should be noted that the elegiac tone of the entire sonnet stems from the presence of a burial in each of its three quatrains: Q1—dead, buried; Q2—dead, things removed, lie; and Q3—grave, buried love, lovers gone. That time of loss, paid for with tears as interest of the dead, is buried, literally, in the middle of the poem. Thus, the poem really lives up to its claim that the beloved is the place where buried love lies.

The poem also exhibits one of the many instances of apparent "reciprocity" found in the Sonnets. The speaker sees the past loves' hearts and pictures in the beloved, and the deceased lovers deliver the speaker's trophy to the beloved in two different sets of directed-vector acts. If the activities were summarized in a couplet in accordance with how they have previously been stated, the couplet "ought" to read as follows. However, a different kind of reciprocity is used in the couplet.The speaker of this sonnet foresees his or her own death for the first time.

In the Sonnets, the fabrication of future occurrences occurs more often than the construction of a complex history. Shakespeare often portrays the future as having already occurred, as opposed to leaving it as only a forecast or a desire, where it would remain a mystery. He does this here, as in 17, by inserting words into future speakers' mouths. Future readers of his poetry said, "This poet lies," in line 17. When reading the poet's lines in line 32, the beloved remarks, "Had he lived, he would have done better than this; but although he died inferior to our present poets, I'll read their poems for their style, his for his love." However, the poet had earlier advised, in his hypothetical conjecture, "If thou shalt resurvey these lines, compare them with the bettering of the time, and though thy lines be better ‘ring than the double-exposure parallel formulations of the current want and the future "event".

We conclude in the future since Shakespeare ends his sonnet with the beloved's cited sentiment. No, we end in the future; the poet is long dead, already dust, and his friend is speaking, saying in thought exactly what the poet asked him to say, years earlier, when he wrote this sonnet. There is no return to a closing statement by the poet in the present, such as "If thou wilt read me thus, I'll not repine, / For all I think and all I write is thine." Another sign of the yearned-for reciprocity that fuels many of these "early" sonnets is the symmetry between desire and occurrence. Naturally, given that the future "event" is grammatically incorporated inside the wishful thinking, please grant me this loving thought: "Had my friend's Muse. Although the superposition of "love" is truly one of fantasy upon fantasy, it resembles the superposition of "later fulfillment upon earlier prophecy" because to the word's traditional enacting power. Shakespeare, however, is unable to long maintain the disastrous separation of style and substance in the tiny topos.

The "normal" lyric approach to conveying such a comparison is to first provide the literal version, followed by the metaphorical one that is imagined to explain the literal one. Shakespeare allows us to see the octave as a "pure" and literal landscape by suppressing the analogical signal "just as," or "as," at the beginning of the poem. There is even a "normal" way of reversing the "normal" presentation, one which "telegraphs" the arrival of the metaphorical by the simile-signal "just as" "Just as the sun sometimes forsakes the world, so he has forsaken me." Thus, it keeps its figurative language purportedly pure; this is poetic license in natural description.Even yet, the poem officially transitions to analogy and announces the impending superposition. Considering that it recounts a painful human disappointment, the superposition is oddly devoid of ornament in three of its four lines, and the majority of its words are morally neutral. For example, the superposition says, "Even so my sun one early morn did shine on my brow; But out alack, he was only one hour mine, The region cloud hath masked him from me now." The only adornment in Q3 enlarges on the recent past in a blaze of splendour and does it with all victorious majesty; the rest is colorless. We note that the cloud is singled out for blame in this instance despite the fact that the sun shone through it. Of course, the superposition's impact implies that the original octave's "landscape" has already taught us how to understand the actual Q3's "story," and that we are expected to use the octave's language in the bare Q3's narrative. Even so, one early morning my sun shone on my forehead with all-triumphant glory; but he was only mine for an hour, and the area cloud has since hidden him from me. This accusatory variant combines the superposed opening—a morally "neutral" habitual landscape—with the event-narrative's purportedly non-accusatory tone.

A necessary comparison between a social occurrence and a natural event may, of course, always be made. Why shouldn't social interactions be affected by an event that occurs in nature? The couplet represents a progressive retreat of the sonnet toward this deterministic stance.

1. Complete anthropomorphizing of the parallel

2. Anthropomorphized parallel in part

3. Counterpart that is DE anthropomorphized

The octave's anthropomorphizing language is extremely clear in Q3, as the obscuring cloud is given active force but the sun/friend is still literally referred to as a sun. However, by the final line, we have given up on both the anthropomorphized landscape and the human story in favor of a proverb. In this sense, the word stain is passive and morally blameless: Suns of the earth may stain when heaven's sun staineth. Here, the comparison between social phenomena and natural phenomena is made in its purest form. The deanthropomorphized terms sun, world, stain, and heaven, sun, staineth, all have putatively "neutral" word identities and positional analogies. According to the accompanying graphic, this sonnet shows a gradual acceleration of its narrative from eight lines to four lines to one line. By the conclusion, the number of lines per eclipse has decreased to half, compared to the first narrative's eight and the second's four. We sense that love and its eclipse are about to speed from "one hour" to a blink of an eye.

CONCLUSION

Throughout this investigation, we have seen how Shakespeare skillfully uses a variety of literary techniques to create complex stories that span the dimensions of love, time, and human life. His skill in contrasting several chronological viewpoints inside a single sonnet produces a dynamic interaction that deeply fascinates readers. It becomes clear as we consider the trip through these sonnets that Shakespeare's works are significant musings on human nature rather than only being emotions of love and desire. These works' continuing appeal is a result of their varying emotional landscapes, from pleasure to sadness, and chronological systems that confound our understanding of how time passes. In conclusion, it is exactly because of their intricacy that William Shakespeare's sonnets have held the attention of readers for centuries. They encourage us to delve into the complex web of feelings and temporal encounters, finally serving as a reminder of the poetry's eternal ability to reveal the human spirit. Shakespeare challenges us via these sonnets to go beyond the limitations of time and to find comfort and significance in the ever-changing landscapes of our own lives.

REFERENCES:

[1] A. Geranmayeh, “Laguerre-Galerkin methods with reduced sum-products,” *Appl. Math. Model.*, 2016, doi: 10.1016/j.apm.2016.02.027.

[2] S. Chen, C. Zhao, M. Wu, Z. Sun, H. Zhang, and V. C. M. Leung, “Compressive network coding for wireless sensor networks: Spatio-temporal coding and optimization design,” *Comput. Networks*, 2016, doi: 10.1016/j.comnet.2016.09.007.

[3] C. Pelletier, S. Valero, J. Inglada, N. Champion, and G. Dedieu, “Assessing the robustness of Random Forests to map land cover with high resolution satellite image time series over large areas,” *Remote Sens. Environ.*, 2016, doi: 10.1016/j.rse.2016.10.010.

[4] K. Chen, T. Wu, H. Wei, and Y. Li, “Dual-soliton Stokes-based background-free coherent anti-Stokes Raman scattering spectroscopy and microscopy,” *Opt. Lett.*, 2016, doi: 10.1364/ol.41.002628.

[5] C. Han, L. Sun, F. Xiao, and J. Guo, "An Energy Efficiency Node Scheduling Model for Spatial-Temporal Coverage Optimization in 3D Directional Sensor Networks," *IEEE Access*, 2016, doi: 10.1109/ACCESS.2016.2592184.

[6] Z. Yang, X. Li, H. Wang, and R. Fa, "Knowledge-aided STAP with sparse-recovery by exploiting spatio-temporal sparsity," *IET Signal Process.*, 2016, doi: 10.1049/iet-spr.2014.0255.

[7] Z. Zhang, C. Ma, and R. Zhu, "Self-tuning fully-connected PID neural network system for distributed temperature sensing and control of instrument with multi-modules," *Sensors (Switzerland)*, 2016, doi: 10.3390/s16101709.

[8] M. E. Farfoura, S. J. Horng, J. M. Guo, and A. Al-Haj, "Low complexity semi-fragile watermarking scheme for H.264/AVC authentication," *Multimed. Tools Appl.*, 2016, doi: 10.1007/s11042-015-2672-8.

[9] B. Han, Y. Song, X. Gao, and X. Wang, "Dynamic aurora sequence recognition using Volume Local Directional Pattern with local and global features," *Neurocomputing*, 2016, doi: 10.1016/j.neucom.2015.07.126.

[10] L. Ding, X. L. Deán-Ben, and D. Razansky, "Real-Time Model-Based Inversion in Cross-Sectional Optoacoustic Tomography," *IEEE Trans. Med. Imaging*, 2016, doi: 10.1109/TMI.2016.2536779.

CHAPTER 8

SHAKESPEAREAN SONNETS: EXPLORING COMPLEX THEMES AND METAPHORICAL EVOLUTION

Vandana Whig, Professor
Department of Management, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- vandanawhig@gmail.com

ABSTRACT:

This article delves into the intricate interplay of temporal schemes and emotional landscapes in Shakespearean sonnets, highlighting the profound thematic and structural elements that define these timeless poems. Through a comprehensive analysis of selected sonnets, the article reveals how Shakespeare masterfully manipulates time and emotion to create layers of meaning and complexity. The examination explores various poetic techniques, including metaphors, parallelisms, and narrative progression, to illustrate how Shakespeare's sonnets invite readers to navigate the ever-shifting terrain of love, loss, and human experience. The article sheds light on the subtle transformations that occur within the poems, as moments of happiness give way to melancholy, and temporal perspectives intertwine to paint a rich tapestry of emotions. In unraveling the temporal and emotional intricacies of Shakespeare's sonnets, this article offers a deeper appreciation of the enduring power and beauty of his poetic craftsmanship.

KEYWORDS:

Complex, Evolution, Metaphorical, Shakespearean, Sonnets.

INTRODUCTION

The disquiet we get when given the clean "proverb" of line 14 as a theoretically appropriate wrapping-up of the example provided is due to the chiastic structure of the whole poem, with its huge disproportion of at-tributed lines. The explanatory inadequacy of cliched analogies shows how effective an analogy-based narrative can be when used to make implicit accusations. In one potential interpretation, the proverb's archness and separation from the realm of sensation completely expressed in the octave function as an urbane self-removal from the agony of the octave. The proverb may also be taken as a self-reproach for what everyone knows should have been anticipated by the innocently naïve lover of the recent past, who felt victorious at first and then despondent afterwards. Lover of adages, is irony a better condition than optimistic connection and heartbroken loss? The poem has the ability to use irony as a final option without denying either splendor or anger's felt truth, which is nevertheless felt. This is the first sonnet to mention a friend's actual flaw in a dramatic manner. Even so, it is acknowledged as an error of omission rather than commission. Or, sonnet 34 continues with six lines. The lowest clouds from return in the form of lowest clouds, generating a downpour through which the beloved emerges as the sun. The usage of the metaphorical-as-literal device that we noted is repeated again in the second person. The climatic metaphor, however, vanishes after the sixth line, and the metaphorical appeal alters dramatically, as seen in the following: A. Medicine; B. Pain, both physical and emotional; C. Religion; D. Sin, which is an ethical transgression; E. Wealth; and F. Love [1], [2].

Although these categories approximately follow one another, as the figure of lines 7–14 demonstrates, each starts on a line where the first is still extant or recurs after another has started. Generally speaking, A comes before B, which comes before C, and so on; however,

an element of A appears "belatedly" during B's reign of pain, followed by elements of B and C during C's religious reign, several elements of B and one of C during D's sinful reign, and elements of C, D, and E during F's reign of love. Shakespeare's approach in this instance provides us with a map of a mind that gradually switches between its compartments in order to find the right metaphorical representation for a startling event. The sonnets' ability to create various chronological phases as well as a convincing "self" might be attributed to this depiction of a mind searching through its categories for similarities. With each metaphor, the speaker builds the bond in a new way. We still need to find out why these specific categories show up, why the amazing failures in metaphorical consistency happen, and why the inter-concatenation diagrammed here exists. We are forced to create a putative reason for each change in the metaphorical register due to the frequent shocks of metaphorical change. I contend that the speaker's metaphors changed in response to the friend's suggested words and deeds. The accompanying figure, which re-constitutes the time sequence of interchanges observable "beneath the surface" of the poem, places these inferred words and actions to the left [3], [4].

The rich pearls of a friend's tear, which are signs of passion and love, serve as the speaker's last form of restitution. He views the friend as his own self-redemption, atoning for past wrongdoings through love. We can see why the categories must be concatenated since the friend's interventions are themselves responses to what the speaker just stated, and the speaker's statements are responses to the friend's interventions. As the salve is being delivered, the speaker responds with his ongoing humiliation; this word causes the friend to feel shame and repent, which in turn causes the speaker to feel angry and cross. A free exchange of diction between the speakers makes it clear that a back-and-forth conversation is taking on. Although logically speaking, the rain has come from the clouds, a rain-beaten face is one that is covered in tears, and the young man's eventual tears are felt, figuratively speaking, to be a just amends because they visually align his suffering with the speaker's tears for tears, another illustration of the reciprocity desired by the early sonnets. The friend's sorrow, humiliation, and repentance in lines 9–14 war- rage the speaker's eventual attribution of direct ethical culpability in lines 11–14, with a language of offense and bad acts, even if the original metaphor of the sun still absolves the buddy of direct liability. The sequence's denunciation of the friend's faults of commission, as contrasted powerfully in line 94 to inaction, starts with the last line's introduction of actions. The poem's sentence that resonates most deeply, both lyrically and ethically, is "Myself corrupting salving thy amiss," therefore we must consider why. This sonnet uses self-quotation in a brilliant way. The first four lines are an antechamber of former self-referential statements that the current self, who starts speaking after line 5, quotes. I recall every clever metaphorical technique I have ever used to justify your sensual defect to yourself and to myself, from the most trusting to the most sophisticated. Roses have thorns, silver fountains have muck, clouds and eclipses stain the moon and sun, and the loveliest bloom has a dreadful canker.

The speaker had previously reasoned in this way when faced with the friend's sensual transgressionauthorizing trespass with comparison. The first four blatantly fallacious arguments should be mentally inserted within quotation marks due to the sharp disjunction between current speech and past speech. Don't be upset about what you did anymore. All people make mistakes, and even I do this, authorizing your transgression with comparison, my own self corrupting, salvaging your wrong, excusing your offenses more than their sins are. Roses have thorns, silver fountains have dirt, clouds and eclipses stain both moon and sun, and disgusting canker thrives in loveliest blossom.

The extreme departure from those Q1 commonplaces in the knotted language of Q2 is the primary indication of the redoublement through which the speaker now fiercely scrutinizes his former exculpatory commonplaces. The "same person" cannot utter both the first and second quatrains since the speaker of the second claims that the speaker of the first was foolish and even corrupt. The speaker then uses the analytical metaphor of a civil war, where the first quatrain is stated in love and the second in hatred. The sentences of Q1 are therefore given in a foolish, flat, and debased form, which would not convince a flea and which in fact amount to a progressive indictment of the friend, even though the closing judgment will name Q1 love and Q2 hate. This occurs as we actually encounter the poem. One can only imagine how impassioned and persuasive these arguments sounded when they were spoken in the pure language of love. The octave, though, goes to hatred, who viciously exposes his own wrong by mockingly summarizing his own prior defenses of the buddy. Hatred may be directed in two ways, but the latter is more potent: either at the buddy and his abhorrent canker or toward the self and its self-corruption.

The defense argument put forward by love as an ally for the young man; the prosecution argument brought forth by hatred as an adversarial party against the young man; and the self-prosecution argument brought forth by hate as an advocate for oneself. The concept of a civil war is used as a result of these conflicting cries. The speaker then abandons all pleading and returns to involvement in wrongdoing, acceptance of the current quo, and self-definition as necessary with open eyes. Through examination, anger has diminished to a realization of a love-hate relationship with a liar. Needs must be a language of unavoidable necessity; it is not a language of sin or sensuality. The realities of theft, robbery, and accessory status are undeniable, but their relationship is no longer the subject of religious regulation. Instead, it is ruled by the idea of civic unrest, the splitting of the ego into two, love and hatred, each with a legitimate voice [5], [6].

The phrase "I have corrupted myself" implies that there is a real "higher" self that has been corrupted by a "lower" self and should reclaim control. Even the metaphor of a lawsuit suggests that one party should prevail since they are the "lawful" ones. In the end, love and hatred speak with equal civic voices, and the victim of a robbery also acts as a willing accomplice to a crime. Although this dualism cannot be referred to be self-integration, it represents an epistemological improvement over the voice of hate's effort to silence the voice of love in lines 1–8. The sonnets to the buddy will hereafter be troubled by the difficulty of sustaining love for an unpredictable unfaithful beloved. The speaker's ultimate resolution is to make love absolute in its own grandeur, free from its purpose, in line 124 of the poem.

Despite the apparent poem's apparent deeds of self-blame and acceptance, one may infer that its purported moment—the final instance in which one is perhaps able to utter the blessed word "ours"—has already gone. One that read, would be a truer rendering of the speaker's predicament. Although the horrifying separation has already occurred, love's nostalgia prolongs the shared past into the separating present and projects the real horrifying present into a threatening imagined future. From the modal necessary future must be to the indicative future will be to the indicative present doth it steals to the modal present I may not recognize thee nor thou honor me, the poem progresses via an almost imperceptible change in tenses and moods. Thus, the speaker's current "real" separationwhich the reader infersis seen as a continuity with a rhetorically imagined future separation, which contributes to the poem's inherent tragedy. The casuistry of expressionbetween unified twoness and divided twoness; between an unchangeable effect of love and stealable ours of love; between an inseparable one respect and a separable spitereinforces the pathos by which one's already having been rejected is wistfully described as present unity. The phrase thou being mine appears

unmatched by anything from the lover approaching "I being thine," which emphasizes the asymmetry by which I adore thee appears unaccompanied by anything resembling "thou lonest me." I love you; thou art mine; thy excellent reputation is mine are all one-sided affirmations, showing no actual assurance that the lover would make a similar declaration. As a result, the discourses of reciprocity disintegrate into the lover's loneliness after being dumped. According to the speaker, the beloved's act of rejection is exclusively driven by what was formerly known as "respect for others" and what we would today refer to as care for one's reputation. In associating with the speaker, the lover may bring dishonor upon himself, diminish his own reputation, and harm his good name. It should be noted that although the blots may very well be shared, the young man isolates himself from the speaker's company, allowing the speaker to carry the blots alone and without assistance. If the speaker and the beloved were to stay together, the guilt that the speaker had previously assigned to himself may very easily turn into the shame that others had assigned to the beloved—a slippage that implied both parties had participated in the blots before. It's difficult to avoid the implication of injustice in "borne alone without thy help.

DISCUSSION

These kinds of anagrammatic and pictorial games, which are far more prevalent in the early sonnets to the young man than in the later ones, are what I believe attracted Shakespeare to them as obstacles to overcome and challenges to create for himself. The absurdity of 37, with its "naive" brag, "So then I am not lame, etc.," and it’s even more "naive" conclusion, "Then ten times happy me," exemplifies deficient logic in the service of sophistry. This sonnet is difficult to describe other than as an early, unengaged attempt or as one that was constructed on the basis of a game that I haven't been able to locate because of the voidness of several lines and the repetitiveness of the argument. Shakespeare seems to be playing with complex syntax rather than using a whimsical poem like this for a "serious" purpose, as evidenced by the opening quatrain, which in lines 2-4 "decorates" the components of its opening line in a series of Chinese boxes: "How can my Muse want subject to invent? It goes without saying that this is merely the syntactic skeleton; the argument is further modified by sweet, and good by the rehearsing of the vulgar.

Shakespeare's masterful use of subordinate clauses and phrases, as shown in the first sentence of line 38, reveals a mind that is already aware of the reciprocal hierarchical relationships amongst its interests [7], [8].

1.You’re breathing and your lovely argument filled the room.

2.My Muse, my poetry, and its original theme are too great for

3.The obscene publications and their practice.

The sonnet in question may indicate a too simple division between writing and its subject matterbetween the poet's argument and its thee, between the poet's muse and its topic, and between another person's paper and what it practices. This sonnet is aware of the connection between practice and reading. The couplet, which looks at the public turning of creation and rehearsal to satisfy these peculiar days and by those efforts to earn applause, stresses the process from conception through rehearsal till it achieves its moment of conclusion. Shakespeare often imagines someone reading through the Sonnets, and this is one of the ways he switches from the expressive-mimetic form to the analytical mode.

A common definition of "my muse" is "the spirit of inspiration within me," which might be personified as Clio, Calliope, Erato, etc., depending on the genre. However, when the Muse is

externalized and referred to as the friend, an unsettling literalization of allegory has been allowed, and the friend, who serves as the poem's description object, alienates the poet's creative faculties from one another. Poetry is either motivated by the poet's overflowing heart or by the wonderful thing to which the poet responds.One manner in which this poem substantiates its claims is by its enactive metrical "turn" to unhindered melody, ironically made possible by the ideas of love attainable in absence. Another is how the "experiential" chronological sequence that may be deduced from its narrative is reversed in the plot of its final written form. Four sequential temporal phases are used to portray the speaker's psychology in the sonnet's "real life" narration [9], [10].

a. Because of my beloved's absence and the subsequent breakup, I am tormented.

b. But because he is still here, I have time to compliment him.

c. Separation is thus beneficial since it offers time to appreciate the individual rather than the person who is attached to me.

d. Togetherness is thus undesirable since it exalts self to the detriment of others.

If I break this down into its main story points, it reads like:

a. Separation is painful, but

b. Separation time to sing at leisure; and

c. Separation equals praising him exclusively, so

d. Collective praise is suspicious.

However, this "experiential" sequence is reversed in the poem as it is now written. According to the poetry, in turn

a. How can I appreciate you appropriately when we are so close that it appears like I am also praising myself?

b. Let's live apart so I can offer you what you deserve.

c. If not for the luxury you provide for loving thoughts, O Absence, what a torture I would find you in.

d. And you separate him from me in a terrible separation that teaches me how to compliment someone politely.

Reduced, this reads as an almost exact inversion of the previously mentioned "lived" storyline.

a. Collective praise is questionable;

b. Separation equals adoration for only him;

c. Unless you sing for fun, separation is pain;

d. Separation polite adulation.

The poem as it is now written begins where it intends to conclude, claiming that its justification of the sufferings of absence by "experiential" means is really a response to the fabricated question, "How can I praise him in a manner that does not appear to reflect appreciation on myself?This "question" never existed in the inferred experiential sequence,

which started with the bare agony of absence rather than with such conjecture. Torment is transformed into the pain required for pleasant amusement and polite acclaim as a result of the formulation of the pseudo-question, the response to which needs absence as an aesthetic and moral a priori.

So, this poem also has a shadow poem or ghost poem hidden behind it; the "experiential" lyric may have been "I loathe our separation; can I find any good in it? Well, when we appear to be farther apart, I can appreciate him more appropriately; fine, I support absence on that account. Such an "experiential" narrative would result in a poem that remained only on the level of personal reflection. The implied reworking of such a "first model" includes the creation of the pseudo-problem, attributing the lovers' decision to part ways to the poet rather than the beloved, and the brief ode of thanks to Absence, the divinity who has gleefully "solved" the poet's aesthetic problem of mannerly praise.

This playlet is a motivated pseudo-dramatic structure, with its small question, its resolutely "plucky" decision, its appreciation of its tutelary divinity Absence, and its final pose of modest instruction-taking. In the little lyric playlet enacted in the sonnet, the perplexed poet, dissatisfied with his aesthetic production, banishes the beloved in order to praise him better, and finds with joy that his strategy works. But since there has been such a long history of love-complaints-in-absence, we are aware that the created reasoning poetry is only a front for us to "hear" the "experiential" drama. Much of the psychological depth of the Sonnets rests in this shadow dance between the written lyric and the suggested experience; we hear the sorrow of the betrayed voice behind the reformed and rationalized whimsicality of the written praise.

Such sonnets are analogous to paintings that include a mirror reflecting a portion of the picture or that have an easel holding a painting of the "real" subject. We are made especially aware of artifice as a result of the distortion of the "actual" in the mirror or on the easel. The customarily anticipated serves as the "real" in a poet's eyes, and the degree of stylized deviation from it serves as a gauge of artifice. Binding correspondences are hammered home by these confirming coffin nails. Of course, the evil grace has its own hooks as well, including its initial consonants and vowels, which serve as a reminder of the greater grief that grace has caused, as well as its possession of the same demonic hiss as receivest, usest, deceivest, refusest, and—of course—lascivious. The word "lascivious grace" is like a Hopkinsian inscape since it combines so many of the preceeding sounds with the condemning amphibrachic foot. It is used as an exclamation to say, "Kill me!" in a lustful manner. The statement seems as if it were the speaker's first realization that there is a kind of utmost beauty that intimately encompasses the corrupt. This is the worst kind of acknowledgment for someone whose primary priority is aesthetic.

At the "turn" to forgiveness, the structure of 40 changes. Left and right half-lines in the octave verbally and syntactically complement one another. They sometimes do this vertically and occasionally laterally, as seen in the figure. In a nutshell, the poem advises us to read both "across" and by half-lines. It goes without saying that there are several half-lines in other sonnets that have parallel and diametrical relationships to one another, and there are other works that use both "lateral" and "vertical" relationships of this kind.

But in contrast to this situation, half-line organization is less rigidly maintained and requires less frequent lateral and vertical fore-grounding elsewhere since whole-line organization rather often interrupts it. The sestet is when the half-line organization temporarily disintegrates because the whole-line utterance is "stronger" than the remaining lateral and vertical parallelism, which is still there.

Yet nonetheless

If you intentionally taste something you are refusing to eat, you are fooling yourself. The quatrain in which the speaker queries, "Why did he deceive me by a relation with my mistress?" is known as the Gordian knot. The sonnet finally gives up on both hypotheses: "and its contortions show the impossibility of both conjectures. "He did it because, loving me, he wants to have the same mistress as I do; he did it because he wanted a taste of what he had always dismissed as disgusting. "I don't care why; what should I do about it? The guilt endures in the ostensibly impersonal form of a proverb, "Love's wrong's a greater grief than hate's known injury," with its epigrammatic form indicating its proverbial origin. The speaker asks himself this question and responds in the sestet, "I do for- give." When a sonnet's speaker abandons personal expression in favor of proverbial form, we have often arrived at a predicament that defies the powers of logic and reason. Analytic resolve is now replaced by a hopeless reliance on faith and forgiving. The truncated "analytic" resolution of 40, as it stands, is the acceptance of the aesthetic paradox of lascivious grace; one continues to fall in love with beauty despite realizing both its infidelity and the corrupted form that it has taken—infidelity committed, as it was, out of willful taste rather than infatuation or love. Because of this, the speaker acknowledges that the young guy exhibits all forms of evil, including both hot- and cold-blooded malice and right and bad actions. In Kill me with spites but we must not be enemies, the saints' remark "Though he slays me, yet will I trust in him" is profaned.

When I am temporarily removed from your heart, liberty commits some lovely wrongs, which your beauty and years fully merit since temptation still lurks in your vicinity. When a woman woos, what woman's son Will bitterly forsake her till she has won? You are kind and so to be won. You are beautiful and thus to be attacked. However, if you were to forego taking my seat, you may chastise your beauty and your wandering youth for leading you in their riot even there. Whereas you are compelled to lie to me about your beauty while also telling the truth about her attractiveness, which tempts her to you.

Sonnet 41 starts by blaming two factors for the young man's lapses: his beauty and his delicate years. Sonnet 40 focused on a lascivious elegance that was enticing because it was lovely in its core. Sonnet 41 maintains this amazing aesthetic emphasis. His beauty and his wandering youth become personified as the evil friends that drag him into temptation in their riot. However, it is notable that the couplet makes no mention of impressionable youth or wandering youth. As the young guy is compelled to shatter a double truth, his beauty alone commands complete aesthetic dominance. Hers because you seduced her with your beauty, and yours because you deceived me with it.

Here, the young guy seems to have a magnetic energy that is distinct from himself, and the word "forced" implies that he lacks free choice. However, we must grant the young guy free agency rather than seeing him as the helpless pawn of unsavory acquaintances. By the speaker's one exception in making explanations for the young man's lovely wrongs, "Ay me, but yet thou mightst my seat forbear," we are made to assume that the young man does have free will. This protest unmistakably grants the young guy free will and assumes authority over his unsavory friends. He ought to chastise his youth's wandering and his attractiveness. The young man could have and still could forbear and chastise, but that is all he has not done. The ensuing claim that "thou art forced to break a twofold truth" and the assertion that "beauty has independent agency" thus ring not as truths but rather as repeated justifications.

As we can see from the witty verbal reversal of lead to follow in the octave, for still temptation follows where thou art, and from the reversion to the biblical norm in the sestet

"lead thee in their riot," Michael Riffaterre might refer to this sonnet's central message as a "hypo gram," which is "And lead us not into temptation". The sonnet's historical dramatic plot is temptation followed by wrongdoing, but it is first acted out in reverse chronological order in two acts of "excuse," the first general and the second specific. As a result, the sonnet may be broken down into two sections: one that moves "backward" from wrongdoing to temptation, and another that moves "forward" from temptation to wrongdoing. The first stage involves assigning guilt for wrongs that have been done twice; the second involves twice-recreating the act from beginning to end. While the second part is chronologically dramatic, the first phase is retrospectively analytical. The speaker completely abdicates on the issue of free choice, excusing the young man, in the couplet's dry and harsh attribution of the young man's dual truth-breaking to the all-powerful beauty alone.

In the midst of all the sophistry of infatuation, a note is struck of what, in the dramatic sense, one must call "sincerity" "Sincerity" and "insincerity" are mutually self-defining in any given sonnet, and often the "sincere" outburst comes at the turn. The "sincere" language that comes next tends to make all that came before look like sarcasm, cleverness, or sophistry. No instances of "truth breaking in" are given here. However, even if your love is tremendous, it is not as great as mine. However, since my glass reveals my true nature, why does she claim that she is unjust?

Since the young man's free will is assumed in the "sincere" outburst, it is worthwhile to briefly examine what comes before and after the "sincerity" fulcrum. Keep in mind that this means that the outcry also serves as a moral fulcrum in addition to being an emotional, psychological, or linguistic fulcrum. The speaker of the first quatrain makes an excuse for the friend by adopting a light, libertine, and "worldly" attitude toward pretty wrongs, ascribing them to an ostensibly desirable liberty, and minimizing their frequency. The "enthusiastic" concurrence in full knowledge and the skulking presence of libertine companions also serve as excuses. A broad aura of youth, beauty, liberty, and temptations permeates the young man's surroundings, making it "only natural" for him to succumb to attractive wrongs.

This first defense is nearly entirely incompatible with the second, which shifts all responsibility on the woman for attacking, courting, and winning. The kind and attractive youngster must consent, if only for the sake of politeness; he cannot bitterly depart from her. The strain of maintaining a deceptively logical tone as well as the incompatibility of the second and first excuses are likely to blame for the interruption of the previous "libertine" sophistry and the repeating of the earliest mythical defense, "The woman tempted." Just two lines make up the "sincerity" fulcrum before we return to the excuse. At first, youth and beauty are rebel forces to be chastised, but one line later, they take you to the prohibited but not forbidden seat in their uproar. The couplet, linguistically, has it both ways. There is metaphor, yet in the phrase forbear seat we are still at the realistic level of diction, not the allegorical. When we then cross into the allegory of who guide thee, this transition is a symptom of continuing alienation from "sincerity." A "sincere" version would blame the young man himself and would interpret tempting as modifying thou "thou tempting her by thy beauty," while an "insincere" version would blame the tempter and excuse the young man. The speaker deftly maintains himself as both the accuser and potential blamer; however, the reader, having once heard the "sin- cere" voice of pain and betrayed love, sides with that i. In a last-ditch effort to keep the young guy, the speaker shifts him from the third person into the first person, claiming that because the speaker and buddy are one, they are implicitly grouped into the accusative me. "My friend and I are one. The mistress stays outside, alone, speaking in the third person, "then she loves but me alone." The speaker and the young guy are allegedly caught up in the poem's I together.

CONCLUSION

In conclusion, Shakespeare's sonnets include chiastic structures and metaphors that change over time, and this research sheds significant light on how the poet brilliantly creates complex tales that examine the complexity of love, desire, and self-reflection. Shakespeare's ability to convey the complex nature of human experience is shown by the changing emotional vistas and chronological structures in these sonnets. Readers are invited to reflect on the great depths of Shakespeare's creative talent as they go through these poems by the dynamic interplay of emotions and the changing views on time. Shakespeare's sonnets continue to be a witness to the literary genre's continuing influence and to people's ability to contemplate issues like love, beauty, and the passage of time. These sonnets continue to evoke strong emotions in readers of all ages because to their rich symbolism and shifting emotional landscapes. They invite us to consider the everlasting elements of the human condition by acting as a mirror to our own complicated feelings and experiences. The sonnets serve as a brilliant example of lyrical talent in the wide tapestry of Shakespearean literature and a source of inspiration for those who want to delve into the depths of human emotion and the subtleties of language.

REFERENCES:

[1] M. Peris-Ortiz, J. J. Ferreira, L. Farinha, and N. O. Fernandes, “Introduction to Multiple Helix Ecosystems for Sustainable Competitiveness,” in *Innovation, Technology and Knowledge Management*, 2016. doi: 10.1007/978-3-319-29677-7_1.

[2] Y. Xu, B. C. Malt, and M. Srinivasan, “Evolution of polysemous word senses from metaphorical mappings,” in *Proceedings of the 38th Annual Meeting of the Cognitive Science Society, CogSci 2016*, 2016.

[3] D. McNeill, “Governing a city of unicorns: technology capital and the urban politics of San Francisco,” *Urban Geogr.*, 2016, doi: 10.1080/02723638.2016.1139868.

[4] M. H. V. van Regenmortel, “The metaphor that viruses are living is alive and well, but it is no more than a metaphor,” *Stud. Hist. Philos. Sci. Part C Stud. Hist. Philos. Biol. Biomed. Sci.*, 2016, doi: 10.1016/j.shpsc.2016.02.017.

[5] N. C. Prime, “ Peter D. Haynes, Toward A New Maritime Strategy: American Naval Thinking in the Post Cold War Era ,” *J. Strateg. Stud.*, 2016, doi: 10.1080/01402390.2016.1144458.

[6] S. Mani and M. Thattai, “Wine glasses and hourglasses: Non-adaptive complexity of vesicle traffic in microbial eukaryotes,” *Mol. Biochem. Parasitol.*, 2016, doi: 10.1016/j.molbiopara.2016.03.006.

[7] G. Scarfone, “L’uscita dall’idillio primigenio. SulLanciatore di giavellotto di Paolo Volponi163,” *Italianistica*, 2016, doi: 10.19272/201601303009.

[8] P. Stangl, “Geographic and Discursive Wanderings of San Francisco’s ‘Evil’ Octopuses,” *Interdiscip. Lit. Stud.*, 2016, doi: 10.5325/intelitestud.18.3.0343.

[9] K. Shin Ik, “Jumping together: A way from sociobiology to bio-socio-humanities,” *Zygon*, 2016, doi: 10.1111/zygo.12235.

[10] L. de Saussure and A. Rocci, *Verbal communication*. 2016. doi: 10.1515/9783110255478.

CHAPTER 9

SHAKESPEAREAN SONNETS: A JOURNEY THROUGH COMPLEX EMOTIONS AND ARTFUL METAPHORS

Kanchan Gupta, Assistant Professor
Department of Paramedical Sciences, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- kanchanricha63@gmail.com

ABSTRACT:

This exploration delves into the intricate world of Shakespeare's sonnets, where the complexities of human emotions and artful metaphors intertwine. Through a detailed analysis of select sonnets, we uncover Shakespeare's unparalleled mastery of language and metaphor as he navigates themes of love, desire, possession, and loss. We examine the distribution of key words, such as "love" and "lose," and the evolving perspectives within these poems, shedding light on the ever-shifting landscape of love. Shakespeare's sonnets offer a multi-dimensional view of the human experience, capturing moments of both joy and despair within the intricate web of relationships between the speaker, the mistress, and the young man. Additionally, we explore the poet's adept use of rhyme, alliteration, and wordplay, which enhance the depth and richness of these timeless works. Through this journey, we gain a profound appreciation for the enduring power of Shakespearean poetry to convey the profound complexity of the human heart. In our journey through Shakespearean sonnets, we have uncovered a world of profound complexity, where emotions, desires, and artful metaphors intermingle with poetic brilliance. The sonnets have allowed us to traverse the intricate terrain of human emotions, from the heights of joy to the depths of despair, all expertly crafted within the confines of the Shakespearean sonnet form.

KEYWORDS:

Artful, Complex, Emotions, Journey, Metaphors, Shakespearean, Sonnets.

INTRODUCTION

The dispersion of the underlying term love itself brings forth the distribution of people in love. According to the following graphic, the words "love" and "lose" are spread about on the same frequency, and the distribution of clauses demonstrates the sophistry of justification. As they reassemble themselves throughout the sonnet, I employ the letters S to stand in for the speaker, M to stand in for the mistress, and YM to stand in for the young man. The centre column records the mistress' moments of possession as the speaker repeatedly rephrases them, while the left column collects the instances when the young man is supposed to possess the mistress and the right column the instances when the speaker remarks on his own position. You'll notice that the mistress is the one who makes the first mention of the young man in the third person when she says, "Suffer my friend for my sake to approve her." Immediately after this, the speaker claims his former second-person address for the final time in the poem. "If I lose thee," he says, picturing his worst fear. The young guy continues to be my buddy, not thee, going forward, even during the last frantic attempt to collect him from his third-person position to first-person identification. The third quatrain is where the anticipated loss really happens because, following its first ominous phrase, "If I lose thee," the second person vanishes and, in its stead, the word "loss," which I have capitalized above, predominates five times in Q3 compared to only one instance of "love." Shakespeare provides four theories to explain the relationships between the triangle's three participants. As

the speaker looks for a method to involve himself in the young man's relationship with the mistress, the models undergo greater pain. The first hypothesis seems to be accurate. The speaker, who had a romantic relationship with both the young guy and the mistress in the past, is no longer involved in their relationship. The young guy and mistress in the second model come into their current connection as a result of their former love relationship with the speaker [1], [2].

In the third model, their relationship is the speaker's fault since he has somehow lost them both. This is because they have actively sought each other out, ostensibly to strengthen their bond with him. The young guy is completely eliminated from the speaker's connection with the mistress in the final model since he has absorbed the boy into himself. The speaker maintains a connection with the young guy, which is the main goal of this poem, by introducing himself as a cause or agent of the relationship between the young man and the mistress. Here, the deployment of love and loss is controlled by the psychological inventiveness of the models of potential connection—where, as Q1 concedes, no such wonderful link exists. However, the loss of the ability to pronounce thee any more gives birth to the poem's artistic sadness. The loss of the thou of attachment is the loss in love that strikes the speaker most closely; "Thou and I are one" is the pitiful second-person shadow-statement, unsayable, beneath the third-person fantasy-statement, "My friend and I are one." Where we would have expected to find a survivor in the Couplet Tie, we instead find a pitiful love. These lists of alliterative words serve as the "constants" in relation to the other words, which change as the sonnet develops [3], [4].

Sonnet 43 seems to be a sonnet that repeats the "same" idea more than four times, first in the first line and then in each of the quatrains and the couplet. Despite preferring the beloved's presence, this absence poetry will settle with having the beloved's item appear in dreams. Despite the lexical consistency shown by the repetition in the word lists and the Couplet Tie, it is astonishing how this fundamental statement changes as the sonnet develops. The slippage may be shown by focusing on a few of the night seeing's key sentences. I rearrange certain words in order to show how they are syntactically related to other sentences.

The language transitions from super-competent active eyes that are greatest at seeing and that focus on the object to unseeing eyes that are passively lighted by a shining shade to blind eyes that have an imperfect shade resting on them. In essence, the poem becomes darker as the seeing eyes gradually lose their ability to see and eventually go blind, as well as when the shade darkens from dazzling brilliance to imperfect. Finally, the eyes go away; the active agents that show are dreams.Such lapses in the Sonnets almost often reveal an initial self-deception. The speaker's self-deprecating contradiction, when most I wink, then do mine eyes best see, is undermined from every angle. A rough analysis of the relationship between day and night in the poem shows that actual days and nights are being discussed, as opposed to hypothetical ideal days and nights. The genuine night of vivid dreams is preferable than the empty real day. However, even with its fantasies, the actual night is lifeless and unappealing in comparison to the aforementioned potential perfect living day's plenty. The real night loses value as it is first compared favorably to the real day and then unfavorably to the superior living day. The real day gains value as the empty real day is hypothesized into the living day. The real presence then emerges in the hypothesis of the living day, while the dream presence deteriorates and loses its brilliance. The final two lines of the sonnet's body are where all of these lapses "bottom out," which is where they all occur. Thy lovely imperfect shadow remains in the dark of night through deep slumber on blind eyes [5], [6].

The sonnets' most obvious depiction of the vector of desire pushing for existence is seen by the majority of line endings in that are always pushing upward. The "unreadability" or

"unintelligibility" of desire's greatest lines is produced by the stammering directive of want, which is its method of attempting to force its will on refractory reality: Then thou, whose shadow shadows doth make light, / How would thy shadow's shape form glad display, etc. Because the monosyllabic words how and show attract the matching monosyllabic phoneme -dow, the monosyllabic word thy draws the matching mono-syllablepy, and the concluding d of the monosyllabic word would attract the corresponding shad-, one is compelled to interpret the lines in this manner. The line transforms into an ascending staircase of phonetic monosyllables, with form serving as the model and core. Such forms are nonsensical, but desire itself is ludicrous since it fantasizes its desires into a shaky hypothetical reality.

If the dull nature of my flesh were to be considered, dangerous distance should not stand in the way of my journey, because then, in spite of distance, I would be brought, From far-off bounds, where thou stayst. Even if my foot was on the furthest piece of land from you, it makes no difference since quick thinking allows one to leap across both land and water as soon as they see their destination. To jump great distances when thou art gone, but that, so much of earth and water worked, I must attend time's leisure with my lament, Receiving nothing by elements so sluggish but heavy tears, badges of either's pain. But ah, thinking kills me that I am not thought.Both the octave-hypothesis and the acknowledgment of actuality in the sestet obtrude space in words that remove the speaker from the object.

If my flesh's boring composition were thinking,Injurious distance should not obstruct my path because if it did, I would be transported from the location where you are staying from a great distance away. Ignoring the fact that my foot did stand,

1. When one thinks of a location, one may instantly jump across land and water, even on the furthest planet away from them.
2. However, the fact that I am not thought kills me.
3. to jump great distances while you are not there.

In all but two of the first ten lines, there are obstructive geographical locations, physical distances, or adverbs of remoteness. This shows that the desired idea of translation in space is being disproven even as it is being created. The reality of time, the ruler whose leisure the speaker must heed, savagely succeeds the fiction of spatial instantaneity. The speaker's return to earth and water, those weighty elements that bestow their insignia of heavy tears on their reluctant target, is required by the replacement of time for space. In the sense that moving through them in physical form takes time, the sea, the land, the water, and the earth are "slow" elements. Tears, which serve as badges attesting to the pilgrim-thought's successful visit to his absent shrine, signal the return of thinking from its quick voyage of longing. These are signs of trouble from the earth and trouble from the water; the speaker's return to either element is sad. The poem's groan echoes its root, the term distant, which was later changed to eliminated for emphasis. If it weren't for substance, difference wouldn't be an issue, and one might claim to be pure thought if it weren't for one's murdering thought. The poem uses the typical Platonic/Christian dualism of self-splitting to contrast my flesh with mind—not "my thought," but rather "nimble thought," which is referred to as he. I is a term used to describe a burdensome item that must be carried obediently into the loved one's presence. The dualism is most pronounced in the paradoxical line that embodies the two senses of thinking. This self-reminder makes it absurd for thought to transcend space, making it sound like a hare leaping long distances. And as a result of this deflation, the extremely inorganic tear-badged material subsides. Time's leisure is indicated by sluggish tears falling, much as in a clepsydra. Injurious distance has changed into injurious time, and the dj-sound, which at first appeared depressingly in injurious and was then joyfully rewritten in jump, now has the same lugubrious significance it had in the emblems of tears [7], [8].

Regularly Present

The purpose of this play with two different forms of the present tense is to simulate the present-absent slip of the quick couriers thinking and desire, air and fire, who go from place to place quickly. The three repetitions in Q3 and the couplet tie-back again reinforce the recursive momentum.

The circuit is performed three times, the first time as a "false" circuit where the beloved object is always with the speaker no matter where they are; however, we may take this to be the observation of the earth-and-water self who closes the previous poem and likely opens this one. the present-absent slide of thinking and desire, a more accurate representation of the circuit is presented. The next cycle of the circuit suggests that the lighter elements leave of their own accord, depleting the self, and that "when these are gone, my life being made of four, with two alone sinks down to death." Purging fire and slight air then return, dispersing melancholy by their arrival; the friend's fair health restores life's composition. This third practice of the circuit is the most thorough and full; it turns into a truth in the present tense and really extends into the couplet This told, I delight. Personal agency is finally admitted in the fourth and last image of the circuit, in which I promise to return them back. Thought and desire, which are no longer seen as autonomous entities, serve as the active self's ambassadors. The active self fantasizes that thought and want are also friends' messengers, who return with word of the friend's good health as payment for the speaker's previous sensitive expression of affection [9], [10].

Send back again is used in conjunction with come back again, suggesting that people who return must have been dispatched. We can now see why the messengers should be given autonomous agency. The speaker might imply that his own love ambassadors are being reciprocated by the buddy as long as he imagines that they carry out their flitting on their own. The catastrophic lack of a counteragent to the concluding I implies that the presumed reciprocity is imagined rather than genuine. Returned from thee is not the same as “sent back by thee.” But the rapid action has been believably rep- resented "illegally" repeat the same rhyme. They both use the rhyming terms "thee" and "gone." The two sonnets are connected by these devices as well as by their logical linkages.

Fair enough in terms of look and image. The heart-plaintiff claims that the beloved is in him, a windowless chamber, in an effort to deny the sight its freedom and prevent the heart from exercising its right. This assertion is supported by the fact that the lover seems to be able to lay in one location while maintaining a distinct look in another.

What do all of these subtleties amount to? In essence, Shakespeare's recurring internal conflict between the beautiful and the emotive is shown here. Do my eyes show my love? Or do I really love from the heart? Since the speaker is aware that he is in love, his thoughts take this to be true and then logically determine, as a jury, that the eye, like the heart, plays a role in love. Recall The Merchant of Venice, which at one point denies the role of the heart and the intellect in love and attributes all feelings of love completely to the eyes. How was born and fed? It is created in the eyes, nurtured by staring, and dies in the cradle in which it is laid. After the announcement of lovely hostilities, there come in Q1 two instances of staged direct conflict, which may be referred to as aesthetic tactic of "dividing up."

My heart, my eyes, mine eyes

In Q2, the heart-plaintiff's more thorough argument and the eye-defendant's more thorough response signify a shift away from deadly combat and toward peaceful legal procedures. A six-person jury trial expands on distributive justice even further. When the final three

sentences are read as legal judgment and interpreted as a verbal resolution, we detect a rabbit-out-of-the-hat quality. The eye is as clear as the heart is dear, and as heart and part rhyme in Q3, part and heart, in a "illegal" couplet repeat of the same rhyme, cement the chiastic covenant, are also lines from Shakespeare's Sonnets that may also be viewed as self-discovery. The heart must be satisfied that it may claim a role, but only a part, in love. This sets aside the reasonable desire to deny that the eye plays any part in love and to argue that love is wholly the heart's work. Beauty belongs to the sight. Reciprocity belongs to the heart. This sonnet's story hides a subtly worded request for love since, like its sequel, it is addressed to the beloved. In reality, it asks for the gift of that priceless sight, together with its associated beauty of countenance and warmth of affection, despite its pretense of dividing the conquering of your sight. With its miniature deadly conflict, the poem is a bagatelle meant to entertain, but it is also an invitation, a beckoning, and a claim by Hertzrecht.

I don't think the puns in the lines "thy fair appearance lies" and "thou in him dost lie" are intended. When "prevaricate" is used in these lines, the poem loses all coherence. Puns, in my opinion, ought to be able to be incorporated comprehensibly into the overall idea of the poem to be taken seriously. This poem makes no mention of the possible untruth of the visage and instead assumes the knowability and trustworthiness of the inner love of heart. I believe that lines are both early sonnets, maybe written before I met the young guy. They would serve as lovely compliments written by any young poet. This sonnet has two key words naturally. When my eye is starving for a look or my heart is suffocating from love, a league between my eye and heart is formed, and each does good turns to the other at that moment. Then, when my eye feasts on my love's portrait and my heart invites me to the painted banquet. At other times, my eye is my heart's guest and participates in his romantic thoughts. I am still with them and they are still with you because of either your image or my love, or if they are sleeping, your image in my line of sight awakens my heart to my joy as well as theirs.

DISCUSSION

A third quatrain is split between the speaker's assault on his horse and the animal's pained response. The first two quatrains are for the rider and the horse, respectively. A harsh, indignant spurring of the horse expresses the speaker's repressed rage at being excluded from the presence of his lover. Even the horse's pitiful cry cannot break the rider's fixation. The horse's almost human groan from his wounded side only serves to remind the speaker of his distance from the beloved, not of the animal's suffering or of his own brutality. The only thing that breaks the monotony of the ride is the wrath directed towards the horse, but this only lasts for a short while until it returns with the horse's sigh. Miles/measured, beast/bears, woe/weight, speed/spur, anger/answers, and groan/grief are examples of repeating phonemes that signal the "sheer plod" of the lines. The speaker's reaction to his bleeding horse's lament in the Sonnets is the best example of the obsessiveness of love in the poem. He experiences a severe ache, but not for the horse; rather, the animal's suffering serves as a warning that he will experience more suffering in the future. I believe that we are supposed to recoil in deep sorrow at this resilience in the face of the horse's suffering.

The couplet has a phony air of triumphal display, as if the speaker had overcome the original issue of "excusing" the jade. This atmosphere is created through the narrative's use of a series of logical and temporal signifiers, including thus, when, when, then, then, thus, but, thus, since. In reality, the whole "problem" of how to justify the horse is only a cover for the primary act of fervent yearning to see the beloved once more—a need for which a sluggish pace is utterly insufficient. Pegasus would seem stationary in full flight, and even the wind itself is too sluggish of a steed for this rider. The speaker's love will forgo any mount at all and hurl at the beloved on the rapid foot of internal desire since even the finest horse, the

fastest end of the wind, even Pega- sus' own speed might seem sluggish when compared to the yearning speed of thinking. The speaker may dismiss the horse by making the decision to rush toward the beloved and giving him the okay to depart.

Such a map demonstrates how much the poem concentrates on the to the moment of homecoming. The whole passage is a complex praise that highlights the speaker's intense desire to return by pointing out that even the horse was hesitant to leave its lover and that it was obviously inadequate to match the pace of desire. The poor common jade may be overlooked or disregarded with good intention since even the wind or Pegasus would be a bad mount. He is granted permission to go along with a lighthearted remark on his earlier empathetic portrayal of his master's reluctance to leave at the time of the initial departure. It is more practical to run than to ride in "perfects love" due to the fiery race of desire. A poet finds enjoyment in illustrating the comical disparity between the impetus of desire and any and all physical ways to achieving it. The yearning for even magical methods would appear sluggish. The incompetent jade serves as the antithesis to the exaggerated valuing of desire, and the fourth excuse joke, fourth slow joke, and gags on words that are "synonyms" for the word no are examples of comedic techniques.

The analogy some editors offer from Venus and Adonis has to do, after all, with a stallion mounting a mare, and not with "perfectos love," a Platonic phrase. This is why I find it unconvincing, in addition to the horrifying sound made when reading it aloud by those who have recorded the Sonnets. Here, desire is defined as a bodiless fire, and a bodiless quality cannot "neigh," a word that is very linked to the flesh. This poetry serves as an explanation for the speaker's all-too-rare encounters with the beloved. We suspect—and the poem's conclusion confirms our suspicionthat the speaker can do nothing except wait hopelessly for these happy events, which the lover very seldom provides.

Through its use of similes, the sonnet progressively reveals its meaning. In the first, the speaker likens himself to a wealthy guy who restricts his views of his fortune in order to preserve the delicate point of seldom pleasure. A simile is also animated by this deliberate control and artistic sophistication. The speaker of the second quatrain says that a jeweler sets his valuable stones, or captain jewels, apart from one another in the carcanet so that each may be valued independently. The feasts of the liturgical or civic year are another example to which this simile is connected. The feasts are seldom. They are unlike the wealthy man's viewings of his fortune in that they appear predictably but cannot be ordered at whim. As with the distribution of diamonds in the carcanet, feasts are also thought to be established and placed throughout the year. This implies that someone previously exercised free will over their initial location, but it is most definitely not their current celebrants, who must instead wait for their arrival. The celebrant of the sporadic feast over the long year is not in control; wealthy men and jewelers are. This tension between predict expecting and total control is skewed in favor of helpless and unpredicted waiting in the third quatrain. Only when Time chooses to do so is the pride that has been imprisoned exposed. Time is the wardrobe that hides the robe or the chest that holds the diamond. The delightful up-locked treasure is certainly secured behind a lock and key, but Time, the time that keeps you, not the speaker—as we first believed in Q1—owns the key. The last paragraph succinctly summarizes the only two options: possession or absence. Triumph is brought about by treasure, whilst poverty simply allows for hope.

We see the progressive waning of the first surge of joy—So am I like the rich—in the lengthening linguistic distance that must be traveled before obtaining the sought thing. In truth, we go from possession to lack, from—in the last line—triumph to hope. The words blessed and worth make form the couplet, which expresses that optimism. The split couplet

changes the focus from being on the speaker's sentiments to the person's blessed value. This shift from speaker to object might be seen as a defense against identifying the unamiable option of utter lossa fourth possibility that is not explicitly mentioned in the poem but can be inferred from the more terrifying alternatives that are provided.

1. Seeing the wealthy man's key at will; money and victory

2. Seeing meals on time; happiness

3. Observing chance and hope as they arise.

The fourth option that is still open is "Never seeing again at all." The change in the subject of the sentence from ISo am I like the richto youBlessed are youleaves item 4 as a "ghost" behind the couplet that formally endorses hope.

The Platonic debate between essence and appearance serves as the sonnet's intellectual cornerstone. Conventionally, substance was thought to be single and unbreakable, which causes issues when appearance is complex and conflicting. What kind of substance might it be if it can appear in so many different forms? There are no exceptions to the last quatrain-claim of quatrain, "You in every blessed shape we know." This exaggeration is repeated in the couplet beginning, "In all external grace you have some part." This explains why the assertion should be summed up in two words—you and all they—in the couplet tie.

"What is your sub-stance?" is the first line's query. —is answered with a "constant heart" in the last sentence. The "scientific" justification for the beloved's strange abilities is this absurd para-dox: "Though you cast millions of shadows, you do so because you have a faithful heart." The pun on "stent" facilitates the transition from "substance" to "constant," suggesting that ethicsand not metaphysicsis the foundation for formal stability.However, despite the fact that the poem first seems to be about such strange abilities, it really is about the person who perceives those abilities. In other words, the speaker is the focus of the poem rather than the lover. The poem begins by giving the young man active agency—"you can lend every shadow"—then shifts to a generalized mental hypothesis"Describe Adonis, and the counterfeit Is poorly imitated after you"before concluding with the perceiver's active agency, "We know you in every blessed shape" The speaker also makes a comment on how he feels about other individuals, saying that "none like you for constant heart."

Following the speaker's indicated state is probably the best method to determine the motivation for this structure. The speaker intends to achieve the precise fidelity he praises but worries the young man lacks by speaking highly of a purported "constant heart" in the concluding line, which is propitiatory in my opinion. The beloved's enticing diversity of appearances hints that millions of adorers may surround him in addition to his millions of alluring shadows. The possible number of the beloved's admirers is increased by the androgynous beauty that is as suitable to a painting of Helen as it is to one of Adonis. Shakespeare has previously done several of the things that are mentioned in the sequence of neutral representational theories, such as "describe Adonis," "set out on Helen's cheek," and "speak of spring and harvest." The poet in love writes a poem about Adonis, and lo, the fictitious Adonis turns out to look exactly like the real beloved; the playwright embellishes his portrait of Helen, and lo, the beloved uncannily resembles Helen; the speaker looks at spring flowers and will say to his beloved, "They were but sweet, but figures of delight, drawn after you, you pattern of all those;" he speaks of harvest, and it becomes the beloved's bounty. In essence, every literary representationwhether mythological, literary-historical, or naturalhas ended up expressing the same, cherished subject.

CONCLUSION

We examine Shakespeare's use of terms like "love" and "lose" and observe the varying viewpoints in these works to see how adept he is at using language and metaphor. The complex connections between the speaker, the mistress, and the young man are explored in these sonnets, which provide us a look into the dynamic nature of love. Shakespeare's use of rhyme, alliteration, and wordplay, which enhance the texture of his works, have also allowed us to appreciate his linguistic and lyrical skill. Readers are invited to explore the many layers of each sonnet, which transforms into a tapestry of feelings and thoughts. We arrive at the conclusion of our voyage with a profound respect for Shakespeare's ongoing legacy. Readers and academics continue to be moved by his sonnets, which serve as a constant reminder of the everlasting importance of his investigation of the human condition. These poems serve as examples of how poetry can capture the intricacies of the human heart and motivate future generations, guaranteeing that the experience of reading Shakespearean sonnets will never become boring.

REFERENCES:

[1] W. Küpers, “Phenomenology of embodied and artful design for creative and sustainable inter-practicing in organisations,” *J. Clean. Prod.*, 2016, doi: 10.1016/j.jclepro.2016.07.088.

[2] A. A. Hazzan *et al.*, “Impact of the ‘artful moments’ intervention on persons with dementia and their care partners: A pilot study,” *Can. Geriatr. J.*, 2016, doi: 10.5770/cgj.19.220.

[3] P. van Meer, “Learning through artful knowing,” *Action Learn. Res. Pract.*, 2016, doi: 10.1080/14767333.2016.1220166.

[4] A. S. CohenMiller, “Artful Research Approaches in #amwritingwithbaby: Qualitative Analysis of Academic Mothers on Facebook,” *Learn. Landscapes*, 2016, doi: 10.36510/learnland.v9i2.770.

[5] A. Monseré, “Borderline Cases and the Project of Defining Art,” *Acta Anal.*, 2016, doi: 10.1007/s12136-016-0285-0.

[6] X. Han *et al.*, “An artful and simple synthetic strategy for fabricating low carbon residual porous g-C3N4 with enhanced visible-light photocatalytic properties,” *RSC Adv.*, 2016, doi: 10.1039/c6ra18496k.

[7] M. M. Kraidy, “Trashing the sectarian system? Lebanon’s ‘You Stink’ movement and the making of affective publics,” *Commun. Public*, 2016, doi: 10.1177/2057047315617943.

[8] K. Kearney, “Creating Symmetry: The Artful Mathematics of Wallpaper Patterns,” *Math Horizons*, 2016, doi: 10.4169/mathhorizons.23.4.27.

[9] C. Song, Y. Gui, X. Xing, and W. Zhang, “Well-dispersed chromium oxide decorated reduced graphene oxide hybrids and application in energy storage,” *Mater. Chem. Phys.*, 2016, doi: 10.1016/j.matchemphys.2016.02.039.

[10] N. C. Lang, “Nondeliberative Forms of Practice in Social Work: Artful, Actional, Analogic,” *Soc. Work Groups*, 2016, doi: 10.1080/01609513.2015.1047701.

CHAPTER 10

SHAKESPEAREAN SONNETS: EXPLORING REPRESENTATION, BEAUTY AND TIME

Anuradha Pawar, Assistant Professor
Department of Pharmacy, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- anumayak@yahoo.co.in

ABSTRACT:

This essay delves into Shakespearean sonnets that navigate the themes of representation, beauty, and time. It examines how Shakespeare employs intricate metaphors and explores the complex interplay between appearance and reality, desire and virtue, and love's various facets. The sonnets challenge traditional structural norms, blending Italian and English forms, offering readers a profound examination of human emotions and the timeless relevance of Shakespeare's work. The exploration of Shakespearean sonnets focused on representation, beauty, and time has led us through a world of poetic artistry and profound philosophical musings. These sonnets not only showcase Shakespeare's remarkable linguistic and poetic prowess but also illuminate the intricate tapestry of human existence.

KEYWORDS:

Love, Beauty, Poetry, Emotion, Themes, Sonnets, Shakespeare.

INTRODUCTION

This poem's structure contributes to its experimental appeal. Shakespeare placed the eight lines about representation in between the introduction, which describes the beloved's centrifugal and centripetal forces, and the couplet at the end, which explains those forces. This mental framework, which deviates from both the Italian and the English structures, is among the most peculiar ones in the Sonnets. The eight-line depiction section in the middle has a very sophisticated bifurcation structure of its own. Shakespeare currently distinguishes between the two subspecies of roses—true roses and canker roses—the one of which is a source of extracted scent and the latter not. A further symbolic development associates' organic odor with inner truth and substance and colour with purely aesthetic appeal. Of course, truth and beauty make up the Couplet Tie. Here, truth is defined as virtue rather than as propositional truth. The possibility of representational falsity—the flower that seems to be a genuine rose but isn't—enters the sequence after truth and beauty have been conceptually separated. This possibility will lead to further poems about deceived spouses, perjured eyes, and other similar topics [1], [2].

In this sonnet, the erotics of the heart are pitted against the erotics of the sight, and the beautiful poetry renders the deceptive eye impotent. As lines 1-4 give way to the astounding sensuality of the wanton beauty of deep-dyed flowers, we watch as emblem-poetry transforms into "naturalistic" poetry before our own eyes. Canker, perfumèd, and tincture are the only adjectives in Q2 that do not belong to both types of roses due to the identity-in-all-but-odor of canker blossoms with actual roses. The passage's "excessive" femi-nine rhyme has a heady, unsettling impact as it fights the eye's swoon before the canker blossoms' visual temptation. The fairly prim correction that comes implies suppression, which has undoubtedly not happened thus far in the poem when the canker blossoms live unattracted. Instead, their wild behavior and vibrant color have captured the audience. One may easily be seduced by the canker flowers since summer's breath served as a kind of substitute for the

absence of odor. The adverbial yet constant persistence of lovely roses through the sweetest odors created from their sweet deaths stands in contrast to this extensively varied "harlot's progress" of verbs; the adjectival repetition reflects the growing concentration of distillation. Its artistic power comes from the visual beauty's indisputable quality. Shakespeare, on the other hand, never even suggests that everyone may not agree on the beloved's beauty. There is no room for a different definition of beauty or, subsequently, a disagreement with the speaker's condemnatory conclusion. Shakespeare claims that human beauty is just as widely adored as flowers because it is distinct and consistently powerful. The canker bloom is not quite comparable to human corruption, however, since the absence of odor in the roses quickly indicates that their "show" is all that they have to give. Although the sight of roses may temporarily deceiveand how seductively that fleeting time is described! the difference between canker flowers and "real" roses is not only quickly noticed, but is also well-known from a horticulture perspective. However, no such quick sense-perception or prior scientific knowledge can forewarn people who approach a beautiful person, and in many subsequent sonnets, particularly those concluding the Dark Lady cycle, the fury of the duped lover manifests itself. Since you are as dark as darkness and as black as hell, I have sworn that you are fair and that you are brilliant [3], [4].

The deceit propagated by appearance is the main topic of the sonnets, stronger even than the themes of friendship, love, death, and time. The Elizabethan perception of appearance also includes an exceptionally keen knowledge of appearance as disguise, as shown in Lear's disrobings. It also includes an equal consciousness of dis-appearance. The story of the wolf in sheep's clothing will emerge in sonnet 96, but this rich vein of deceitful imagery is completely unlocked in sonnet 54's canker flowers. But here, the senses still swoon under the opulent enchantment of the canker blossoms, even briefly rising to defend their attractiveness later on in the sequence as the pictures grow more galled, caustic, and hard-edged. The canker flowers, after all, hang on such thorns, have a full as deep a colour as roses, and act as recklessly. Who was to blame if we submitted to them? The short description of the canker blossoms of a borrowed sweet odor act as wan- tonally When summer's breath their maskèd buds exposes has a touch of brilliance. By using the actual sound of the rose's scent in maskèd and reveals for its lines, summer's "honey" breath temporarily sweetens the canker flowers. Early on, the poem had combined the name sounds of the two flowers to express its own confusion between canker roses and actual roses. Now as the perfumèd tincture is being served by the summer's air, the shared canker/tincture k-sound has returned in discloses and maskèd with overtones of damasked.

Returning to the compositional challenge of the sonnet—how to use the "drier" language of moral discourse against the overwhelming force of sensual seduction—we can see that the appeal of the sensual language of the canker blooms is permitted to reappear in the appeal to distillation with its triple sweet, but in a morally directed manner. Real roses are the sweetest in life, in death, and in their afterlife as scent. The deep hue, the wanton play, and the disclosed buds of visuality are lost as a result of this moral sweetness of odor, nevertheless. Can stunning beauty be sacrificed for an unnoticeable odor? Is morality equally or perhaps more alluring than breathtaking beauty?

Gradually, the poem finds its honesty about distilled odor-sans-beauty. The addition is executed by double-spacing the word "beauty," which the speaker first sees as something added to beauty, an ornament conferring a more, a comparative degree, on beauty in the positive degree. "O how much more beautiful does' beauty seem!That sweet ornament which truth doth give" is what we continue with. Next, the speaker increases the rose's scent, which contributes to the flower's higher fairness and makes the argument that moral virtue itself is

an aesthetic intensifier. The rose seems nice, but we think it's much nicer because of the pleasant aroma that's alive inside of it. The six and a half lines that follow provide a brief account of the canker rose's existence, which culminated in its disrespectful death dramatic inverted beginning foot introduces the reality of death, nullifying the poem's early comparative assumptions that truth is something added to or contributing to beauty. The comparative degree must disappear together with the positive degree of the canker rose.

Truth cannot thus be seen as a complement to beauty, and the conceit must be changed. Instead, it is the fundamental essence of the rose, whose outward beauty has now been shown to be only an accident rather than a quality, show rather than essence. In the terminology of the poem, both beauty and odor are virtues; nevertheless, the virtue of show is transient, while the virtue of substance is enduring. The superlative degree in sweetest odor-bearing roses is sweet has replaced the comparative degree in the earlier, incorrectly predicated relationship between beauty and truth. Their sweet deaths undoubtedly yield sweetest odors, pure substance, and all virtuebut they cannot produce visual pleasure. Truth is now undeniably distinct from beauty of appearance, but not from a different, still aesthetic, gratification, such as that offered by a pleasing aroma. Shakespeare won't accept an aesthetic "truth" since aesthetic truth always exists [5], [6].

DISCUSSION

This poem is likely to finish with a warning to the beautiful young to live so that they can pass away looking like a true rose rather than a canker bloom. Instead, it is assumed that the youngster already has truth and that he is loved. Unlovable canker roses are not courted, revered, or coupled. The charming young guy differs from them. The speaker turns to poetry to capture the essence of the young man when his beauty would fade since verse, unlike painting, must deal with the unseen. But despite retaining in the young man something distillable after beauty fades, the poem endorses the essential separability of sensual eroticism from the devotion of true love and upholds the perplexity with which it began by dividing the youth's qualities into the two separable aspects, show and substance. The couplet seeks to prove the oneness of the two nouns by rhyming youth and truth, but the separate adjectives beautiful and gorgeous cast doubt on the endeavor. The language of moral virtue, in what we might call the Cordelia effect, renounces external aesthetic and linguistic variety. The major aesthetic effect of the sonnet is the reluctant relinquishment of the spectacularly visual language of aesthetic resonance in Q2 in favor of the redundant and aesthetically inward language of invisible sweetness.

The couplet provides a mediating tertium quid instead of the impossibly quick succession of comfortingly similar days of love—today, tomorrow—prayed for in the octave or the lonely everyday emptiness of the ocean experienced in Q3. The phrases fill, come, and more make up the couplet. The words be and love are also repeated repeatedly throughout the sonnet. Come, being, fill love with more is the message repeated throughout the couplet, highlighting the significance of the sonnet's body via repetition. He may be seen as a vital phrase. Fear that love may have lost its power is the outcome of the sorrowful interim that separates the lovers, whose source is unknown. This worry shifts from being concerned about the other's declining devotion to being concerned about one's own loyalty. Should love be any less desirable if bodily hunger requires daily food? How can love become apathetic? Can the sharpness of love-hunger get blunted? These are the kinds of questions one asks when one is abandoned; ordinarily, one asks them of the absent person rather than of oneself. The speaker might make a covert appeal to the lover by addressing his own capacity for beautiful love [7], [8].

The transition from time to space is accompanied by the modulation of physical hunger, which is satisfied by eating, to hungry eyes, which are satisfied by seeing. This shift occurs in response to an adjustment of the argument from physical appetite, which is a corporeal force, to contract love. In this way, the speaker changes from a desire model to a love one. When one metaphor replaces another, it's usually because the first one's descriptive amplitude or correctness looks lacking—in this case, it's the first metaphor's concentration only on physical hunger. We must consider what was unsatisfying about the second metaphor when it is itself recently replaced by a third metaphor.

We find that the second, geographical metaphor is inadequate because, like the first, temporal metaphor, it cannot ensure the reciprocation of love. The anxiety in the octave has been that of a "perpetual dullness," in which the desire for love will never again materialize. More positively, the metaphor of Q3 talked of a sorrowful interim between presence and restoration of presence, although the interval was unspecified in length. The last couplet is a metaphor for a predictable return at a certain seasonal time—the arrival of summer after winter. Winter's burden of care makes one want the more for eyes filled with a fullness of vision. The waters of the dividing ocean may have been suggested by the eye as a vessel that may be filled until it winks with fullness and is overflowing with tears of delight. By the end, the bodily appetite gluttony has been restrained into a justified joy in the earth's re-fruition at a seasonable moment after the deprivation—care—of winter.

The willingness to enter into a contract to marry and live together forever is the only way to ensure that the force binding two people together is that of settled love, not passing lust. This will ensure by legal means that tomorrow will resemble today, or at the very least, that the return of presence will come as predictably and joyfully as summer follows winter. Here, as well as at other places in the sequence, is where it is clear that a heterodox form of attachment yearns to be one that is accepted by society. The speaker's internal rejection of all of these free options is an act of self-enslavement, and his appropriate use of the word slave makes us less inclined to feel sorry for him than inclined to reject his attempt to equate actual slavery with his own infatuation. Instead of taking initiative, the speaker chooses to remain passive and concentrate only on how happy the lover must be making others wherever he may be. The infatuated speaker declares his intention to think only good thoughts. However, since the sonnet employs a method that implies that the speaker is really thinking negatively, we assume that this is the case.

Many sonnets create sarcastic shadow poems that are hidden underneath their true remarks. We are allowed to see the shadow poetry of envy hidden below the poem of renunciation of rights because the speaker accidentally uses words that accurately describe the reality of his predicament. The final result is a double hologram-image that blinks on and off depending on which way we tilt it. The two stay equally apparent. No, nor, nor, nor, nor, nor, or, nought, no's psychological beat is most prominently heard as the repression of impulse. The speaker's licentious contrastive sentence from line 14 anything stands in stark contrast to all of this negativity. Of course, it has to do with the sovereign's actions while he is away [9], [10].

The terms about the speaker's potential vengeance and potential actions—the account of hours, blame your pleasure—don't indicate any such condensation-fusions at play. Therefore, the verbal breakdown is not caused by anger but by pain since the inner turmoil of suffering cannot be represented by a logically sound argument. Conceptually speaking, the recurrence of "suffer," "pain," and "sufferance" makes it apparent what is at stake; but how does it really feel? It has the same sensation as these strange accusing statements. Your freedom—Sure, he is free to leave and come as he pleases. If I'm technically a free agent like everyone else, why do I feel imprisoned and chained to a chair? Why do I read his absence, if he is gone, more

harshly as absence, relating to my location than as liberty, referring to his place? After a string of recurrent outcomes, the pain transforms into sufferance. The purpose of terms like patience, tame, sufferance, bide, and each other is to simulate the horrifyingly slow passage of time and show how one omission, which was first thought of as a minor "check," may accumulate into a string of self-inflicted injuries. The verb of suffering in its many conjugations is being, bound, bide, and blame. At least as powerful as his hurt criticism of his beloved's actions is the speaker's hopeless acquiescence to the notion of absolute feudal supremacy, which was still a political and religious reality in the sixteenth century. Charter, privilege, pardon, and crime are legal terms. Uncertain of his own rights, he turns to public debate to defend and condemn his loved one. The arbitrariness and brutality traditionally attributed to Eros are readily transferred to the sovereign since Eros is the deity who first made me your slave. The phrase "Your pleasure, be it ill or well" that separates good from bad at the end of the poem has lost any meaning it had in 40 when it said, "Lascivious grace, in whom all ill well shows, / Kill me. This poem captures the age-old conflict between the Ancients and the Moderns in regards to written representation in both the past and the present. It displays considerable ambiguity about what the depiction depicts. Is it the subject's likeness? the mind? and frame? Is it the bodily, mental, or visual self? In actuality, all three representations strive to reflect the whole topic, as the couplet states.

Inability to look backward at the representation's genuine subjects frustrates the speaker, who instead must continue carrying out his burden of fabrication. He is unable to predict what the ancient world would have thought of his beloved today, whether their literature is superior to ours or vice versa, or if each period displays astonishment at the same degree of excellence in its themes of portrayal. We have to come up with a likely response to our unanswerable guesses because we are unable to glimpse previous beauty. In the couplet, it is claimed that much of adoring adulation was written in earlier times, but all of it, he claims, was directed toward poorer themes. No previous praise, no matter how laudatory, could compare to ours since prior authors lacked the topic, the picture, the thought, and—most excellently and unquestionably—the composed marvel of your frame. As a result, no previous era could have produced a paragon on par with ours. The complexity of this expression shows that, as opposed to being mostly a visual or cerebral presence, this eighth wonder of the world is primarily a physical one. The poem's wit comes in the poem's amplification of both the supposition and the defensive rebuttal based on no proof, justifying the poet-speaker's ongoing manufacture of enthusiastic adulation for his historically unmatched topic.

The "backward look" of fantasy, which, despite being driven by an erotic response to beauty, prompts the poet–speaker to speculate more broadly in lines 11–12 about the nature of literary history, including whether it is one of advancement, regress, or a steady-state of perpetual sameness. The speaker, who wishes to think that his love and, by extension, his own literary output, are unique, comes to the dreadful conclusion in the two quatrains about literary production—Q1 and Q3—that the actual account is the steady-state one. With the phrase "O sure I am," the speaker overstates the inadequacy of the past in order to justify his own need for writing. Q1 and lines 11–12, the steady-state intellectual parts, are both written in the first-person plural: "our brains," "whether we are mended." The first-person section, on the other hand, is not intellectual but infatuated, rejecting the steady-state conclusion to which reason has brought the poet when he believes himself to be a member of a transhistorical group of authors. He is a thought when we talk of him; when I speak of him, he is a lover. This erotic backward look in the first person, where the tone of wonder predominates, accounts in part for the odd structure of the sonnet. This tone contrasts sharply with the tone of the first-person couplet, where the focus has shifted, most petulantly, to the

subjects worse, ranked dismissively lower than the young man. The cerebral juggernaut of recurrent sameness is set against the desperate doubt that underlies O Sure I Am.

The classical theory of history, which holds that everything happens in cycles of time and that there is nothing new to be discovered, and the Christian conception, which holds that there was once a singular intervention in history—the Incarnation of Christ—which prevented all just repeating, are the two conceptions of history at play in this sonnet. The speaker draws a comparison to the Christian paradigm by asserting the young man's singularity and rejecting the idea that historical revolutions have always been the same. I believe it is expected that we recognize the comparison. And there is nothing left to be mowed by his scythe. Still, I have faith that my verse will endure at times. The three quatrain models—waves, light/life, and the earth's flora—cannot accomplish one thing: stand. Waves speed to their demise, light/life is destroyed by twisted eclipses, and vegetation is hacked to pieces. Verse does not stand as tangible objects do, which are left standing to be destroyed.The three quatrains provide three different representations of how life is. Q1, which is based on Ovid, might be delivered by a preacher since its depiction of steady-state evolution is systematic, horizontal, and orderly. Each person knows his or her anticipated labor and position inside the life, which is split into equal temporal units called minutes. The momentum of our lives, according to the preacher, is above all natural and free; it is as tangible and predictable as the waves and as orderly as a choreographed dance in which each partner switches places with the one before them. This approach is linked to ritual and repeating storytelling.

The second model is the one that makes us think of tragedy, namely the princes' demise. In Q2, we have only one transforming protagonist: nativity-becoming-maturity. The paradigm crawls/crowned/crooked/confound tracks the story of his ascent and descent. The apogee and eclipse both occur simultaneously at the instant when the crown is affronted by the crook and the gift is confounded. According to this theory, existential change is unnatural, uncontrollable, and harmful. It is attributed to Time, an entity that starts off kind and ends up being malicious. The third paradigm assumes that Time is just evil and that existential catastrophe is, temporally speaking, unending. Time is now destructively moving at an unstoppable pace. The catastrophic occurrences in quatrain three occur one per line, unlike the waves, which needed a complete quatrain to switch places, and nativity, which required three lines to be confused. Time is transfixing, probing, consuming, and mowing. This third model is exclamatory and even cartoonish, speeding up the devastation to the point that it starts to lack the human dignity that was so evident in Q2. The first model was sequential and narrative, the second dramatic and sad. In Q3, youth is enthralled, beauty is explored, truth is devoured, and nothing remains except to be mown, to put it plainly. The average is one fatality per line. What can endure if youth, beauty, and truth are lost? The only thing that can endure to be exalted by poem, is value. The destroyer of time is supplanted by the destroyer of times, the future. Even if the couplet's intention is undoubtedly one of reversal, if the optimistic reversal were officially implemented and semantically asserted, the couplet would read in a "upbeat" manner. The couplet would finish with a resoundingly good value and the "bad" would be buried away somewhere in the midst. The victorious line in the sonnet, "My verse shall stand, / Praising thy worth," is followed by the depressing admission of Time's cruel hand, with cruel serving as the last echo of the tragic paradigm's destructive cr-words.There should be some feedback on the engaging writing in Q3. The reason I stated "to summarize it crudely" earlier is because the operations of time—transfixing, probing, and feeding on—don't have the straightforward direct objects I initially assigned to them. Time does not enthrall youth, but rather the flourish placed on youth; it explores beauty, but rather the similarities in brow beauty; and it eats truth, but rather the rarity of the essence of truth. Why are these structures nested? They mimic, in my opinion, the tempus edax's gradualness

and selectivity despite the speed, unpredictability, and brutality of its attacks. Time starts its assault on youth by piercing its ornamental flourishes; it starts its assault on beauty at one specialized location of beauty, the forehead; and it starts its assault on nature at the most unusual and uncommon manifestations of nature's brilliance. We see numerous important things being directly and destructively assaulted, if selectively and covertly, as opposed to observing single waves in motion or a single celestial body in its ascent and eclipse. When reading the sonnets, it often seems as if the reader is reading the real poem and the ghost poetry that lies beneath it. The true poetry is the one that can be spoken; the ghost poem is inappropriate, humiliating, or accusing for a variety of reasons. However, we are nearly always given enough details to distinguish the ghost poem from the real one. Here, the claim that the lover went out on the town with other people provides us permission to infer the speaker's anxiety and jealousy in the ghost poetry. The haunting and spirit-prying of the octave, which we infer, on second reading, to be wholly a projection on the part of the speaker, is not likely to have been accomplished by the beloved waking-with-others. In this context, the conceited line that begins the sestet, "O no, thy love, though much, is not so great," is the most pitiful in the poem. The sonnet's use of the term "great love" as a euphemism for implied jealously and dread, neither of which the beloved demonstrates, leaves the character of the speaker's purportedly great love for the beloved completely unmentioned and, in reality, vitiated.

However, this whole process has already been completed by the time the poem starts, and yet the vanity and complacency that we see mimetically portrayed in Q1 and Q2 appear to be continuing unabatedly. Therefore, what is being shown is what moralists refer to as continuous sin. In claiming that there is no cure for this sin since it is so ingrained in his identity, the speaker makes this admission. There are two obvious blasphemies in this passage: the first declares categorically, "I surpass all others in all worths," and the second references to the commandment, "Thou shalt love the Lord thy God with all thy heart, with all thy soul, and with all thy mind," in lines 1-2. Shakespeare enters the cycle of habitual sin at the endpoint, which still comes before a fresh beginning of the vicious loop, by permitting an unrepentant confession of wrongdoing to come before both an enactment of the offense and a revelation of the nature of the sin. The couplet's infatuated rhyme scheme and the crucial word "self" play out the speaker's inner identification with the young man's attractive youth.One feels really superior to everyone else when they love and are loved to the point of identification by the young man—in terms of appearance, shape, personality, and value. The mirror serves as an astringent corrective to this humorous self-exaltation since the self-justification is now couched in comparison terms, in the comic increasing concatenation "Compared with others, there is no face so gracious, no shape so true, no truth of such account, as mine." Finally, the speaker's identification with the young guy is shown to be superficial maquillage; it is claimed that the speaker's genuine age has been covered up with the beauty of youth's early years. As Booth notes, the couplet of offers a different interpretation of the "sin" in Q2. The young man-in-himself, a glamorized inner self painted with the young man's attractiveness, is who the speaker had previously been praising rather than the speaker himself. Maybe the speaker isn't so crazy after all—he loves his buddy more than he loves himself. Yes, being so self-loving was a sin, but the couplet's suggested substitute enables the "virtue" of loving a friend to take the place of the vice of being self-loving. In this manner, the dramatic situation is made even more complex, and the sonnet is now about a man who is torn between two versions of his own self-love when he looks in the mirror. Q1 is guilty of the sin of self-love, according to Reading 1. Reading 2 is just the opposite; he is believed to be full of praise for the young guy, whose appearance he has internalized via love rather than self-love. Shakespeare recognized that it was possible to

compose two poems in one by, in this case, reversing the chronological ordering of experience. This sonnet is an example of his knowledge of the "contrary read- ings"—backward to vice, forward to virtue. But he also portrays the smug chronic sinner in full sensual delusion, in addition to the remorseful sinner.

CONCLUSION

Shakespeare urges readers to consider the contrasts between illusion and reality, appearance and truth, and the ever-shifting sands of desire and virtue using unorthodox frameworks and powerful metaphors. Shakespeare's ability to convey the complex nature of love, from its dizzying highs to its heartbreaking lows, has been on display throughout this trip. What becomes clear is how relevant Shakespeare's writing is now. These sonnets serve as a reminder that readers have been drawn to the common themes of love, beauty, and deceit throughout time. Shakespeare is brilliant because of both his lyrical skill and his in-depth knowledge of the human condition. In light of these sonnets, we see that the investigation of intricate feelings and skillful metaphors continues to be an eternal endeavor. These poems push and compel us, urging us to explore the complex terrain of our own emotions and the representations we come across in daily life. Shakespeare's sonnets continue to be a timeless source of wisdom and inspiration, much like the human experience they reflect.

REFERENCES:

[1] A. M. C. Swinnen, “Healing words: A study of poetry interventions in dementia care,” *Dementia*, 2016, doi: 10.1177/1471301214560378.

[2] D. Xerri, “Poems look like a mathematical equation’: Assessment in poetry education,” *International Journal of English Studies*. 2016. doi: 10.6018/ijes/2016/1/235261.

[3] X. Yu and H. Xu, “Ancient poetry in contemporary Chinese tourism,” *Tour. Manag.*, 2016, doi: 10.1016/j.tourman.2015.12.007.

[4] H. R. Chen and Y. S. Lin, “An examination of digital game-based situated learning applied to Chinese language poetry education,” *Technol. Pedagog. Educ.*, 2016, doi: 10.1080/1475939X.2015.1007077.

[5] A. Vaughan-Evans, R. Trefor, L. Jones, P. Lynch, M. W. Jones, and G. Thierry, “Implicit detection of poetic harmony by the Naïve brain,” *Front. Psychol.*, 2016, doi: 10.3389/fpsyg.2016.01859.

[6] L. D. Patrick, “Found Poetry,” *Lit. Res. Theory, Method, Pract.*, 2016, doi: 10.1177/2381336916661530.

[7] A. Green, V. Ellis, and K. Simecek, “Actual Texts, Possible Meanings: The Uses of Poetry and the Subjunctification of Experience,” *Chang. English Stud. Cult. Educ.*, 2016, doi: 10.1080/1358684X.2016.1203247.

[8] S. E. Egya, “Nature and environmentalism of the poor: Eco-poetry from the Niger Delta region of Nigeria,” *J. African Cult. Stud.*, 2016, doi: 10.1080/13696815.2015.1083848.

[9] J. Wilkes and S. K. Scott, “Poetry and neuroscience: An interdisciplinary conversation,” *Configurations*, 2016, doi: 10.1353/con.2016.0021.

[10] W. Czernianin, “Poetry as a therapeutic medium in shaping mood,” *J. Poet. Ther.*, 2016, doi: 10.1080/08893675.2016.1199513.

CHAPTER 11

SHAKESPEARE'S SONNET 66: A REFLECTION ON INJUSTICE, LOVE AND THE RESILIENCE OF FIDELITY

Neha Anand, Assistant Professor
College of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- nehaanand002@gmail.com

ABSTRACT:

Shakespeare's Sonnet 66 is a compact yet profound exploration of themes such as injustice, societal decay, love, and fidelity. This essay delves into the intricate structure and profound significance of the sonnet, revealing how it encapsulates a rich tapestry of human experiences within its fourteen lines. The poem's evolution from lamentation to resolution underscores the enduring power of love and the devastating consequences of a corrupt society. Through a meticulous analysis of its form, sound, and language, this essay unveils the layers of complexity within Sonnet 66, demonstrating the timeless relevance of Shakespeare's literary artistry. In Sonnet 66, Shakespeare accomplishes a remarkable feat within the constraints of a Shakespearean sonnet, weaving together themes of societal decay, injustice, love, and fidelity into a vivid tapestry of human experience. The poem begins with a lamentation for a world marred by cruelty and moral erosion, where virtue is besieged by vice, and decay reigns supreme.

KEYWORDS:

Fidelity, Injustice, Love, Reflection, Resilience, Shakespeare's.

INTRODUCTION

The analogies shift from inorganic to organic. Although spring is ostentatiously biological, the draining and fillings speak of mechanical activity, the journey from morning to night tells of astronomy, the beauty over which he reigns speak of feudal order, the treasure speaks of money. Even if Time has the power to slash life to pieces, black lines may keep beauty alive. The lines have an inorganic hue that resembles the deep darkness of old, yet despite this, despite being an inorganic life, it strangely predates in memory the organic green of spring [1], [2].The avoidance of end-stops, together with the self-correcting variety are fading, or disappeared, reflects time's unrelenting march forward. In the octave, the phrases occupy, successively, upsetting the balance we are familiar to in the line-management of the Sonnets. This results in a highly rough rhythm that mimics the disruption of the natural order. Additionally, the usage of enjambment to depict never-ending time is used enough often here to become symbolic of aging's quick and unpredictable speed together with the uneven length of the phrases.

1. After hours have passed and his brow has become lined and wrinkled,
2. All those charms whereof now he is king / Are disappearing, or disappeared out of sight, / Stealing away the wealth of his spring.
3. When his young dawn / Has journeyed on to Age's steepy night.

This series, which spans in length from a line and a half to three full lines, is supposed to be understood as reflecting Time's ravages and expressing Pelion heaped on Ossa in the setting of the great orderliness of several series that emerge in the Sonnets. The sestet addresses the speaker's acceptance of his lover's inevitable death at the hands of Age and his merciless

knife, its steel adumbrated in stealing, while the octave addresses progressive deterioration and entropy. The double personification used in the poemwhere personified Time represents progressive destructive action and personified Age represents instantaneous and complete cessationis explained by the difference in emphasis between the octave and the sestet. These two personifications give life to the third quartile and the octave, respectively. The poem may transition to its resurrective couplet after both of these foes have been defeated [3], [4].

The really skillful couplet gradually brings the young guy back to life. Shakespeare's written words will display his beauty, and the lines will continue to exist with him still present. The route must pass across the live lines in order to connect the first component with the finished whole. These are considered as the sole permanent store of beauty, the deposit of memory, and the stimulation to recall. Shakespeare probably felt the need to revise 60 because he saw how the last word, "his cruel hand," undermined the poem's emotion and left us with the harshness of time as the final lyrical picture. In 63, the last imagehe in them still greenactualizes the couplet's resurrective declaration in a positive, organic way.

The couplet's phrases, which stand in for the things that endure despite the bodily destruction of both lover and beloved, are lines, beauty, and lifeall trans generic notions. Shakespeare continuously destroyed the trees he had hoisted into the air in sonnet 12's When lofty trees I behold bare of leaves; in this sonnet, when occasionally high towers I see down demolished, he destroys the towers he has just built. These are examples of a phenomenon known as state confounded to deterioration in Q3.Shakespeare is far more disturbed by the idea that Fate is causing these changes without a reason or goal than by the aforementioned shocks of cultural decline and deadly catastrophe. In that horizontal process he refers to as the exchange of states between natural things, in their never-ending physical struggle of tidal ebb and flow, with now the ocean gaining advantage and now the firm soil winning, the speaker observes purely meaningless change. Increasing store with loss, and loss with store, is the speaker's un-paraphraseable summing statement, which expresses his despair at this pointless exchange of terrain. Loss is raised by the store, and loss is contributed to the shop. Both times, defeat prevails. Of course, it is impossible to combine wealth with loss, and it is also impossible to make loss worse by combining prosperity with it.

Ruin has taught me to ruminate in this way, that Time will come and take my love away. Behind a line like this—store with loss, loss with store—one can see Time's aimless play at ruin, and by our almost automatic deletion of m, ruminate comes to contain ruinate. One of the distinguishing characteristics of the Sonnets is the collapse into reality that often follows previous protestations and ruminations, which are frequently exposed as defensive responses by the language-complications they use. We anticipate something similarly Latinate, like, after the philosophical Latinity of Ruin led me to ruminate in this manner. Instead, we see Shakespeare's feeble monosyllables' bare fundamental defenselessness. My love will be taken from me by time. This line evokes the death due to its collapse, exposed fragility, and disjointed teenage simplicity of rhythm [5], [6].

The couplet ties are amusingly titled "have and lose," and the sardonic key word "have" is cleverly employed. The nonauxiliary usage, cry to have, is a surprise after all the auxiliary haves. The reflective Weep to have you have not, even as you believe you have, when I have and the declarative responds, "I have." The couplet diverges from the three quatrains' focus on the destruction of the inanimate universe to address the speaker's real concern: the impending death of his live sweetheart. In hindsight, the first twelve lines might be seen as a protracted resistance from thinking about a live person's death by focusing on the end of inanimate objects.

This chiastic pattern of wrapped-up conclusions, however, is accompanied in this instance by a different pattern, a linear pattern signifying the downfall of tropy towers and the enslavement of brass. This "natural" pattern of irreversible damage "defeats" the cerebral mastery-by-chiasmus in the last three lines, when the idea of progressive leaking is used to symbolize personal loss. One weeps to own what one fears losing since time steals love, thoughts are like death. In actuality, the final line's startling parallelism—"weep to have... fears to lose"—is the precise grammatical opposite of chiasmus. Since fear of losing is already a form of losing imaginatively, Shakespeare chose a rhetorical figure of decline for anxious and doomed possession that even a "philosophical" view cannot overcome. This "leakage" is represented by the couplet's numerous instances of unmastered linearity, where nothing curls, gathers in, or rounds off. This sonnet has a second flawed key word: strong. Strong is not present in C, just like hold, since it is associated with the idea that Time's ravages may be stopped by pitting them against some opposing strength found in the inorganic or organic order. The stronghold of physical power also vanishes when this prospect of physical survival is given up in favor of the seemingly miraculous order.

The beloved can no longer be said to live organically in black lines after the powerlessness of organic nature has been acknowledged; however, if one turns away from the natural world and enters the realm of miracles, the beloved may continue to shine brightly in black ink, inorganically, as a jewel or star might. One may say that the generative pun of the couplet is the power of the auxiliary may. The combination of miraculous and black ink does not make poetic sense unless we recognize the sounds and letters that they share [7], [8].

When we examine the perspective of the natural order that comes before the couplet's faith in miracles, we see that Time, like Proteus, has several forms and that there are two antagonists to permanency. The first of them is sorrowful mortality, or entropy, which is stronger than all of the inorganic forms previously mentioned in sonnet 64, even the most prolonged and structurally resilient ones. Rage is the second obstacle to permanence and seems to be the martial equivalent of inherent destructiveness. Once identified, this fury is shown once again in the background of the horrific siege of the early days of the battle. Steel gates and rocks are unable to withstand angry Time in the same way as stone and brass were unable to defeat gloomy mortality. It will be seen that Time's battles with steel, brass, stone, soil, unending sea, cliffs, and gates previously took place. Given Time's victories over more formidable foes, the speaker fears what will happen when Time engages in war with the organic flower and its honey breath. The sestet's reimagining of beauty in inorganic terms as a gem that can shine in black ink is the main victim of the biological order, which is evoked in the octave. This sonnet eliminates any possibility of an organically similar everlasting summer with its heartfelt concluding reference to summer's honey breath.

DISCUSSION

Though Time was first entropic mortality and later a martial wrath, it quickly transforms into a decaying force before being dreaded as a potential beautiful deer whose nimble foot eludes control. When we make an effort to explain these shifts in metaphor, we observe that Protean Time appears to alter his tactics depending on his adversary, employing mortality, battering, or decay as he sees fit. However, it seems out of proportion to think that his powerful artillery would be used against the delicate and the ephemeral. The melancholy of the envisioned mismatched conflicts of time with flower-like beauty and the lovely scent of summer in Q1 and Q2 is specifically this disproportion. In Q3, on the other hand, after the transformation of beauty into an inorganic diamond, Time unexpectedly transforms into a magnificent victor seizing the spoils of war—an opponent deserving of his intended reward [9], [10].

The last shift in emphasis from the grief for organic beauty's frailty and fleeting smell to the firm expectation of an artificial miracle is a noticeable one. It means giving up the three natural uses of hold, one every quatrain: holding out a hand, holding out a smell, and holding back a flower-like beauty. As he made the claim that human literary skills might overcome tragic mortality, martial anger, and Time's rapid foot, Shake-Speare may have found the word "miracle" appealing because it is an anagram of the word "rima." Black ink, however, captures the poet's full beloved—in his carbonized allomorph as jewel—rather than just the characteristic of beauty. Shakespeare is able to "save" the beloved by transforming beauty from organic to inorganic form, but at the expense of acknowledging the inorganic character of writing and what is kept in it. Once again, the difference between the linearity of the sestet and the chiastic order of the octave demonstrates the "collectedness" of chiastic philosophical meditation in contrast to the linearity of "presenters" in thinking. It should go without saying that of the three questionsWhere? The author politely responds to the question "Who?" just once, but his answerwritten in black inkimplies the responses to the other two: "My hand," "I. Here, the ejaculation O denotes the break between the octave and Q3; yet, the break does not affect the twelve-line pattern of interrogatives forming the body of the poem: how, where, what, and finally who. The chiastic Since how how when of the octave once again helps to distinguish it as a philosophical construct in contrast to the immediacy of Q3, but the questions' progressively shorter line lengths accelerate the connection between the octave and Q3.

The poem's auditory effects, such as "rage," "wreckful," "siege," "battering," "rocks impregnable," "steel so strong," etc., stand in stark contrast to the sweet buzz of summertime honey breath. The prosody demands consideration as well, particularly in the lagging spondees of the monosyllabic or what powerful hand can keep his quick foot in check. The best structural description of 66 could be "a couplet preceded by its expansion. This couplet summarizes it: I would leave my love alone since I was too exhausted to deal with them all. I would save it for death.Shakespeare makes his speaker one who is summarizing a litany of prior events that, as we will find, have worn thin his trust in justice and his desire for a better society by placing the deictic this in the poem's first line before its referents have been identified. Suicide would be his decision if it weren't for the fact that making his love the target of others in such a barbaric societal environment would be a violation of his one pillar of integrity, love. It is clear that this places a pressure on that value.

Despite first seeming random, the eleven-line procession of social offenses is not. As I've already said, the poem's primary modulation, which begins at line 8, modifies the character of the one-by-one procession masque of victims and profiteers such that, at long last, the victim is now joined by the victimizer. Instead of seeing a young woman's virtue brutally stifled without knowing who was to blame, we now see power disabled along with the person, limping sway, who caused the disabling, and so on. Who creates tongue-tied art? Authority. One who exercises skill. Folly. Who is in command of the censor-authority, the doctrinaire foolishness, and the limping sway? Ill captain. The second half of the sonnet begins with "J'accuse," identifying the offenders, in contrast to the first half's exclusive focus on grief. This poem resembles its predecessor in terms of its speech-acts—lament followed by resolution. The past participle and the present participle serve as the poem's structuring grammatical figures since the speaker is unable to stop what is occurring and can only see what is happening in front of him.In a "neater" version of this poem, the third quatrain would include victims as well as victimizers, while the octave would only depict unaccompanied individuals. Instead, the paired victim-plus-victimizer enters the third quatrain one line too early, making up for this proleptic insertion with a stray "victim-only" line. The past participle would "own" the octave and the third quatrain, respectively, in a cleaner form.

Instead, in a Shakespearean example of the volta, a symbol for feeling as if one's reserves are being overflowed, the past participle "spills over" into the sestet. It's as though the speaker "accelerates" by anticipating his saved-up J'accuse and "over-spills" his initial single-figure procession of victims into his later coup leaded one. Additionally, a "neater" version would have filled the octave only with victims, since Shakespeare shows us both those who are unjustly elevated and those who are unjustly demolished. Thus, he demonstrates his concern for two different types of injustice, where the victimization of the innocent is equally as wrong as elevating the unworthy.

Adverbs of indictment, such as "unhappily," "shamefully," "rudely," and "wrongfully," are often used with past and present participles to imply that there is, in the speaker's opinion, a real social alternative. This alternative would allow for the honoring of faith, the just bestowal of honor, the preservation of virtue, and the elevation of perfection. The morality of a separate, firmly maintained autonomous system is used to evaluate the corrupt society. Un-happily, for-sworn, mis-placed, dis-graced, disabled, and mis-called are only a few of the prefixes of undoing that imply a distortion in the social order.

The loud shout was, "How?" Why? As the symbolic parade of societal misdeeds starts to pass past us, the question "By Whom?" is first suppressed. A courtier who does not merit the glittering honor bestowed upon him follows Worth, who is clad in beggar's garments. Next, Faith, deceived, is followed by a prostituted girl who was once a virgin, and then a good person who has been wrongly shamed. All of this is unjustified. The cui bono finally bursts out: Sway limps, and would be worsened by strength unless it took pains to disable that strength; authority is false, and its falsity would be disclosed by art's disclosure, except that art has had its tongue tied by that very authority; skill would excel except that the docti, or learned fools, control it institutionally; simple truth would prevail but for the label "naiveté"; and good would exert its power but for the Here, the devil is secularized and naturalized as Captain Ill. Any worthy, righteously perfect, good, virtuous, loyal, honorable, strong, skilled, and honest person would presumably soon find himself trapped by one of the victimizers, it is inferred. And who could rationalize abandoning his love—somewhere in the procession—alone under such circumstances?

We can see that the speaker has a hierarchy of societal injustices in mind as the poem develops, moving via its paratactic and... and... and from social, moral, and political wrongs to aesthetic, cognitive, and linguistic ills. These essentially correspond to the Christian hierarchy of sins, which rates fleshly sins as less terrible than willful and intellectual offenses. For Shakespeare, plagiarism is the worst vice, thus it is climactic and immediately followed by pretense of study and art censorship.

If art has been reduced to being tongue-tied, the poet cannot afford to sound "eloquent." What would the sound of a tongue-tied art be? This weary reiterative and syntactically impoverished andand sonnet gives expression in a way that sounds like a needle caught in a groove. The Couplet Tie is exhausted with all of these and death, and it sounds monotonous and anticlimactic as a result. Even its generalizing lack of specificity is tongue-tied, and the lines finish poorly due to the absence of Shakespearean tri- and quadrisyllabic rhymes. The only way that the sonnet "comes alive" is if readers "animate" it by picturing the modern faces they would give to each character as they go around the masque. The poetry then becomes incisive, current, and poignant.

Shakespeare often uses one-line units to precede two-line, three-line, or four-line ones, but as this is the most obvious example of his usage in the sonnets, I should probably include it. For example, in which the cheeks, breath, voice, and walk are each given two lines, one line each

is given to the eyes, lips, breasts, and hair. The presumed early "Hathaway" sonnet is divided into the following units: 3, 4, 1, and 2, where the one-line unit represents the mistress' transformation from I detest to I hate not you and the free-standing line indicates that the mistress taught so afresh to welcome. One-line dramatic units often serve this purpose of making a point. Music to hear, why do you listen to it somberly? Alter your perspective so that I may alter mine! When reading the sequence at number 66, one is already used to the inherent drama of the one-line unit, thus its one-line units look purposefully pointed and, due to their excess of presence, purposefully worn out. Four questions and a couplet-answer make up the rhetorical form, which heightens the tension if not for the fact that the poem seems to be playing with its own questions after Question 1. A chiastic symmetry can be seen in the proportioning of the questions, which finally "calms down" the true agitation of Q1.

Although there isn't a clear couplet tie, there are a number of elements that connect the couplet to the poem's main body. The phonetic word sin, which appears in line 3 and is buried in line 14's since, is one connection. As Booth points out, the usage of shops in line 13 is "not idiomatic." I believe that store is employed here, as well as elsewhere in the sonnets, since it is a word that includes the letters for rose. Since nature is now bankrupt and is unable to generate another individual like the young guy, she "stores" him as a reminder of her former prosperity. Nothing could have made us more aware of the young man's museum-piece status than the "deletion" of life from the couplet. "Why should he continue to be infected? Why ought he to survive? He is a shop; he does not live. The apparent goal of 68 is to hail the young guy as a prime representative of the Golden Age. The octave starts out with this praise, which also symbolizes the sestet's new beginning. However, the sestet also "derails" from praise and enters modern sarcasm more quickly than the octave did.

CONCLUSION

The sonnet unfolds, it undergoes a transformative journeya metamorphosis from despair to resolve. The poet's commitment to love and fidelity emerges as a defiant response to the surrounding chaos. This transformation serves as a testament to the enduring strength of the human spirit and the redemptive power of love. Shakespeare's masterful use of sound, structure, and language draws readers into the poet's emotional landscape, allowing them to empathize with his struggles and aspirations. Ultimately, Sonnet 66 imparts a profound lesson: even in a world marked by injustice and moral decay, unwavering devotion to love and fidelity can serve as a guiding light. The poem reminds us that, like the poet, we possess the capacity to find purpose and resilience in our deepest emotions. Shakespeare's timeless verses continue to illuminate the intricacies of the human condition, offering solace and inspiration to generations of readers.

REFERENCES:

[1] Y. Wang and R. Xiao, “An ant colony based resilience approach to cascading failures in cluster supply network,” *Phys. A Stat. Mech. its Appl.*, 2016, doi: 10.1016/j.physa.2016.06.058.

[2] X. Li, J. Wen, R. Liu, and X. Zhou, “Commercial building cooling energy forecasting using proactive system identification: A whole building experiment study,” *Sci. Technol. Built Environ.*, 2016, doi: 10.1080/23744731.2016.1188654.

[3] G. X. Gu, I. Su, S. Sharma, J. L. Voros, Z. Qin, and M. J. Buehler, “Three-dimensional-printing of bio-inspired composites,” *J. Biomech. Eng.*, 2016, doi: 10.1115/1.4032423.

[4] E. Blackburn and W. Cresswell, “High winter site fidelity in a long-distance migrant: Implications for wintering ecology and survival estimates,” *J. Ornithol.*, 2016, doi: 10.1007/s10336-015-1252-z.

[5] C. Cui, T. Wu, M. Hu, J. D. Weir, and X. Li, “Short-term building energy model recommendation system: A meta-learning approach,” *Appl. Energy*, 2016, doi: 10.1016/j.apenergy.2016.03.112.

[6] X. Li, J. Wen, and E. W. Bai, “Developing a whole building cooling energy forecasting model for on-line operation optimization using proactive system identification,” *Appl. Energy*, 2016, doi: 10.1016/j.apenergy.2015.12.002.

[7] S. Oesau, F. Lafarge, and P. Alliez, “Planar Shape Detection and Regularization in Tandem,” in *Computer Graphics Forum*, 2016. doi: 10.1111/cgf.12720.

[8] P. Carns, K. Harms, J. Jenkins, M. Mubarak, R. Ross, and C. Carothers, “Impact of data placement on resilience in large-scale object storage systems,” in *IEEE Symposium on Mass Storage Systems and Technologies*, 2016. doi: 10.1109/MSST.2016.7897091.

[9] D. R. Bellwood, C. H. R. Goatley, J. A. Khan, and S. B. Tebbett, “Site fidelity and homing in juvenile rabbitfishes (Siganidae),” *Coral Reefs*, 2016, doi: 10.1007/s00338-016-1466-4.

[10] L. Marvin, “Resilience and Internalizing Symptoms among Adolescent Girls in Residential Treatment: An Evaluation of Strong Teens,” 2016.

CHAPTER 12

EXPLORING THEMES OF SELF-SACRIFICE AND POSTHUMOUS CONCERNS IN SHAKESPEARE'S SONNET 70

Jyoti Puri, Associate Professor
College of Education, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- puri20.j@gmail.com

ABSTRACT:

This article delves into the intricate structure and emotional depth of Shakespeare's Sonnet 70. The poem's progression from a threat of self-inflicted oblivion to a plea for the beloved to remember, albeit discreetly, offers a fascinating glimpse into the complexities of love, self-sacrifice, and the fear of societal mockery. Through a detailed analysis of its form, tone, and thematic content, this article sheds light on how the poem's tone evolves from lamentation to resigned acceptance, ultimately revealing the speaker's profound concern for the beloved's future. This exploration provides readers with a deeper understanding of the poem's emotional resonance and Shakespeare's ability to capture the intricate nuances of human relationships and emotions.The octave begins with two lines comparing the natural flourishing of beauty in the Golden Age to the life and death of flowers in the present; but this positive aspect of the present is replaced by a series of contrasts which denigrate the present.

KEYWORDS:

Concerns, Posthumous, Self-Sacrifice, Shakespeare's, Sonnet, Themes.

INTRODUCTION

In these, the poem shifts from being an adoration of the young guy to being "a satire to decay." The criticism of the present moves from a general to a particular level, bringing back the deplorable beauty of 1967 that is forced to depend on stealing ornament for herself which communicate the physical pain of the golden hair of the dead, which is felt significantly more in the comparable passage from The Merchant of Venice III, ii, 72–101, the three "before" sentences could just look like a weird digression into the sins of wig-making. Following the song "Tell me where is fancy bred," which attributes all manifestations of emotion, including its extinction, to the sight alone, comes Bassanio's remark. Before rejecting the golden coffin, Bassanio discusses the horrifying lack of correspondence between appearance and reality. He uses a deceitful woman's fair hair as an example. The same can be said about those golden hair, which create such lusty gambols in the breeze. On the basis of supposed justice, it is often believed to be the dowry of a second head—the skull that gave birth to them in the tomb. But the term "the right of sepulchers" has a different kind of weight below it than just the sensual fact of the memory contained in the dead people's golden hair. Stealing the dead's hair is more than just theft; it is profanity, according to this term, which conjures up the delineation of holy ritual territory [1], [2].

Following the octave's detour into a condemnation of the speaker as a gruesome grave-robber, it would appear that the speaker should be able to return to his original intent—to honor his friend—in the sestet. But once again, the pleasantly nostalgic opening gives way to an allusion to modern decoration, contrasting the garishly decorated present with the plain past. Finally, Q3 shifts to accusing current criminals who steal the elderly and outfit themselves in others' green, bringing up another allegation of robbing [3], [4].

Even nature is not immune to the present's contamination. She retains the young guy for defensive and public reasons of fierce contention rather than for her own adoring, 20-year-old motives.to demonstrate to fake art what beauty used to be. The poem dramatizes the contemporary inability of enduring Edenic beauty by its recurring descent, in both octave and Q3, from positive praise into satiric antithesis. The young man's cheek, then the young man himself, were compared in an oddly reductive manner to a map, which implies that the young man can only schematically and flatly store the whole of the rich, three-dimensional existence of days past. Because of this, praise cannot be "rounded," but instead keeps veering towards satirical contrast.

In Q1, we are introduced to the concepts of eyes, thoughts, hearts, tongues, and souls; in Q3, the concepts of beauty, mind, and actions are introduced, further complicating these concepts. These concepts interact heavily on a social and psychological level rather than being in isolation. Loving feelings come from the heart, and these feelings often try to make up for flaws in the appearance of ordinary loved ones. Although some spirits admire the young man's attractiveness, they do so reluctantly and sparingly since they are able to see into his character in a way that the eyes of the more distant world cannot. If the majority of the octave is devoted to the friend's external attractiveness, Q3 is dedicated to an assessment of his inner self. Is its current condition lovely? The only way to determine if something is unattractive is by looking at the young guy's actions. While some may still find the young man to be beautiful, others may think that he has the offensive odor of weeds. The couplet attempts to explain the discrepancy between the octave's praise and Q3's dis- praise, or between show and substance, by attributing the occurrence of weed-deeds to the young man's common growing.

Shakespeare portrayed the audience and the young man as a series of concentric rings, as shown in the diagram. The poem is organized by the synecdochic eyes and tongues of the audience, both of which praise the young man's physical attractiveness but discover that they must, at least in their hearts' thoughts, condemn the young man's thinking. The canker rose, the festering lily, and the flower in the bed of weeds all belong to the same image-cluster in the sonnet's play on the mismatch between substance and appearance, smell and show, which appears in lines 54 and 94. The Couplet Tie emphasizes how deceiving appearances may be. The sonnet's structure itself is a clear indication that the young man's apparent components, however attractive they may be, have no real influence over him. The first two sentences focus on the young man's physical attributes, while the next two are on his charitably praising tongues. Line 5 is governed by your outer self, while lines 6–12 are ruled by your damning thoughts and tongues, obviously shifting the scales of justice even further in the direction of moral judgment [5], [6].

By attributing the young man's mental flaws to his environment rather than to himself, the stark conflict between the Christian belief that a man's inner beauty can only be measured by his deeds and the Platonic belief that a beautiful body necessarily betokens a beautiful mind is only feebly resolved. After its first use in line 3, the term soul is carefully avoided, indicating that the speaker is reluctant to attribute the young man's terrible conduct to an internalized soul of corruption. To put them down to a beautiful intellect is less condemning. But possibly in the sole of the shoe, the suppressed word soul emerges. This poem is a flawed key word poetry since it contains the word eye in all except the last line. It is necessary to consider why and where eye, which is present in Q1, Q2, and Q3, should be absent from C. The sonnet is about how the contrast between the young man's appearance and his actions confounds perception. All potential judgments of his depravity are perplexed by the eye's uncontrollable acquiescence to his attractiveness. As long as the eye is there, the

judgment is still arbitrary. Even the churls can only speculate as to the young man's mental makeup. Unfortunately, there is no longer any ambiguity at the end of the couplet, and the speaker states outright that your smell does not match your performance. The cognitive mind uses virtue judgment to reach this moral conclusion without the eye's diversion. The eye closes and disappears from C.

Here, the couplet tie is suspect. This serves to further the speaker's attempt to dispel the concept of wrongdoing via a series of sophistries directed at the young guy. The fair, like you, are always held accountable; slander, when seen as untrue, will enhance your reputation; even though you were ambushed by vice, you have survived; etc. Although it may be expected that the young guy would be advised to change his behavior in order to avoid providing fodder for slander, no such counsel is given. Instead, the poem finishes with an economic sophism that claims the young guy would have a monopoly over all hearts, leaving few hearts open for others, if it weren't for the fact that some people are put off from falling in love with him by the possibility of anything negatively impacting his attraction.

Here, a pretend word fight serves as the foundation for the visual dynamic. When a "bad" word is introduced, a "good" word immediately emerges to counter it. The poem opens with a fusillade that blames, defects, and slanders. Fair, adornment, and beauty defend themselves vehemently. Heaven's sweetest air combats suspicion and crow. Slander is surrounded on the left by excellent on the right by worth and wooed; canker vice is followed by the prettiest blooms and pure, untarnished prime.

Ambush is preempted by being passed by, and it is further cancelled on the right by the victor not being attacked and being charged. The twofold praise fights valiantly, but is ultimately defeated by its adorably onomatopoetic "bad" antagonist, jealousy, which is always growing and enacting an ever-widening crescendo of "slander." The whole first section of the poem is poisoned by the envisioned defeat of continually increased acclaim by the chorus of "envious" tongues. The fair will continue to be defamed by gossip and slander, the sweetest air in heaven will be filled with an increasing number of cawing, obstructing crows, and the canker vice will consume an increasing number of the sweet taste buds.

One will hear more and more stories that damage the young man's prime while hearing less and less about the young man's successes against ambushes. The ill-effect is persistent. As we would anticipate his supporter to claim, it conceals not his genuine content but rather his show—a bizarre sidestep of a debate of his underlying value. The evasion is especially striking since the poem has moved on from concerns of appearance in Q1 to questions of virtue in Q2, with the word sweetest being ambiguously shared by both quatrains—since it may imply both aesthetically "loveliest" and virtuously "best"—by both. The poem reveals the speaker's fear of probing too deeply into the moral purity of his beloved by resolving itself solely on the aesthetic level. Line 2's mark becomes line 13's mask, creating a close couplet tie. A "suspicious" sound when contrasted to the open, "candid" vowel sounds present in terms like pure and fair, disguised shares the kt end-sound with flaw and suspect.

One of Shakespeare's structural experiments is the arrangement of 70 into two-line chunks. Even while the Sonnets often use two-line units, very few of the poems contain seven such units as part of their logical structure; typically, at least one of the quatrains extends out into four lines. Shakespeare most effectively uses the possibilities of two-line units for an tithe sis here in 70 and in 75, when he uses them to indicate the back-and-forth of inner division. For instance, in line 75 of 75, we find the miser unsure of whether to enjoy his money or dread its loss, whether to keep it to himself or flaunt it. In studying these poems, C. L. Barber's assessment of Shakespeare's ability for selflessness is more pertinent than Booth's

observations of "narcissistic smugness" and "a cosmic caricature of a revenging lover," or Kerrigan's allegations of "arm-twisting." The exaggerations of love reveal something about passion itself, and critics' discomfort with passion implies discomfort with Shakespeare's Sonnets as a whole. The Sonnets do include irony, both direct sarcasm from the speaker and indirect irony from the author that is intended to make fun of the speaker. I do, however, think that there are sonnets that are meant as, and are spoken in, forlorn love. In these situations, Shake-Speare does not nudge us to question the speaker. It takes a certain amount of poetic skill while reading to determine whether or not there is authorial irony. The presence of thematic irony would vitiate any poem dealing with capitulatory love, when the author's artistic goal is the reader's sympathy with the speaker, not an unfavorable or ironic evaluation of him. Thematic irony does not always make a poem better [7], [8].

DISCUSSION

The existence of self-consciousness in every lyrical poem is a different question that is often mixed up with the first. Every poetic poem has a subject of representation that it is anxious to capture and that it goes to great lengths to capture properly and compellingly. Of course, both sympathetic and satiric representations are possible for self-abnegation in love to an extreme degree. On the basis of Booth's and Kerrigan's readings, it appears that either there are insufficient controls present to guarantee a "sympathetic" reading, or Booth and Kerrigan are mysteriously susceptible to controls that have historically been effective enough to elicit the sympathetic response to these poems from expert readers like Barber. The poem Look, Mourn, and the World is summed up in the couplet. Behind the speaker's postmortem possibilities, I can make out an imagined intended discourse. It starts with the poet threatening to commit suicide and goes on to include a number of follow-up questions.

1. Poet, I'm leaving this disgusting earth and would rather live with disgusting worms than stay any longer. What will you do after I'm gone?
2. I shall always be in mourning for you, beloved.
3. Poet No, don't weep for me any longer than it takes the bell to ring for my demise.
4. Well then, beloved, I shall read your sentences and weep while I do so.
5. Poet Nay, if you read this phrase, don't think about the hand that wrote it if it makes you uncomfortable.
6. Then, beloved, I will bring up your name to others out of love.
7. Poet, please refrain from repeating my name; instead, let your affection for me to end when my life dies.
8. Dearest, why do you stop me from naming, reading about, or grieving for you?
9. Poet Because the world, which has so openly derided me, will then link you to me, and you will find that connection mocking you.

The speaker's fury against the wicked wise world and its ridicule is evident and comparable to his protests in previous sonnets against his shame before mankind and his tarnished reputation. The personification of societal censure is the ungenerous bell with a sour disposition who is unkind to its parishioner even at the hour of his death. When the speaker passes away, the loved one cannot expect to be treated kindly by society if even the church's kindness has been subverted into sourness. Given his own indicated societal distress, the speaker's worries for the future of the beloved don't seem logical. The only thing on the poet's mind must be the future of the beloved since being grieved by the survivor may be of no personal use to one who is living with worms and compounded with clay. The poem's use of

tone should be taken into account while reading one of them. The postmortem hypotheses presented by the quatrains are especially notable for their growing verbal self-consciousness. Without pausing, Q1 continues till the very end. Q2 focuses on grief over the hand that penned a line rather than universal mourning over the poet. Q3 reduces the hand to only the name, as if to make the grief even more flimsy while yet allowing the lover to carry out the purportedly desired conduct. The speaker then forbids the beloved's good impulses to lament and weep as a result of the negatives [9], [10].

Of course, it's possible—even probable—that the heartless lover won't feel any sense of loss at all, and it's as likely that the speaker is aware of and afraid of this. The poem may be seen in a more accurate and second sense as a protective device meant to arouse in the shallow young man the precise depths of sadness that it purports to forbid. In fact, this appears to me to be the most likely interpretation, and it also shows the speaker's pathos the most clearly. We can see how little the poet dares to ask for, even as he claims he does not want, as he scales down his pleas for mourning—"Mourn me; or at least mourn my poet's hand; or at least say my name once more"in the lines. The poem's main aesthetic dynamic is the "thinning down" of requests, and our response is pity for the lover who must make less and fewer requests lest even the smallest one be callously turned down. The speaker's progressive "deadness" and self-reflexive parenthetical I declare help to highlight the secondary dynamic, which is the speaker's more distancing sense of himself and his words. In Q1, his death knell is still ringing since he passed away so recently, whereas in Q2, the detached hand that wrote it seems to have been dead for a while yet is still an important bodily component. But by Q3, the speaker has completely been mixed with clay and reduced to dust. In C, he is gone and completely non-corporeal. The speaker has positioned himself at fall in the first model's timeline of the year. We note that twilight occurs later in the course of the day than fall does in the course of the seasons at the point in time when the speaker positions himself in the second model. The speaker also doesn't look back as far in the second model as he did in the first; Q1's nostalgic gaze toward spring isn't matched in Q2 by a wistful glimpse toward daybreak or even noon. Instead, there is a fleeting glimpse toward the setting light and an eager gaze toward a future repose. These two time-line quat- rains resemble one other more than they vary from each other, notwithstanding the steps made in Q2 toward a less painful nostalgia and a cool resignation.

This cannot be true of the third quatrain, which substitutes a stratified verticality for the linearity early to lateof its forebears. On top of the ashes of youth, which served as its last resting place, is a bright fire. The speaker's current self-image in the older models was created by contrasting it to a previous condition. The speaker has completely reversed his self-image in the third quatrain, defining himself not by contrast but rather by continuity with his previous position. He is the glowinga phrase that conveys positivity as opposed to damage or fade. He is no longer a noun but a verb, an action, or a shining; he is neither the ashes nor the embers of a fire.

How did this shift in perspective occurthe finding of a continuous heat in the dusk and of an élan alive amid the ruin? I think the speaker's steady turn away from romanticizing his own childhood is what caused it. The nostalgic look backward from Q1 is almost completely abandoned in Q2, and by Q3 youth is seen in its current reality, which is ashes, rather than as the era of beautiful birds singing, which was once its actuality. When youth is acknowledged to decline, it becomes evident that the present, which is now accurately referred to as shining,

is the sole location of actual life. The second quatrain states that the day would still exist if black night did not gradually rob everything of light and seal everything up, in contrast to the first two quatrains which fancifully posit a villain who robs the speaker of life if the cold did not make the boughs shake, the leaves would not have fallen, the choirs would be complete, and the birds would still be singing. However, the third quatrain, freed from a victim identity, can see clearly that there is no one to blame as one just passes away from having lived since the fire consumes all it was fed by. I want to get back to the idea of putting different feelings and perspectives into the beloved. The speaker's plea for the beloved's affection is first expressed via bodily tragedy and then through mental degradation. The speaker has assessed the symbolic mental light of his life duration and has seen a brief twilight. He has also read the text of his own deteriorating physical body and has observed a ruin organic item. In order to portray the beloved as a mirror that exactly reflects the speaker's own self-image, he has assigned these interpretations to the beloved. However, the speaker notices a shining as he reads the sensual content of his emotional life. It is undoubtedly simpler to urge someone to love a shining object than a wreck or a fad, and the stronger love expressed to the beloved is credible in large part because the speaker has altered his or her thinking about the self that is being provided.

The Couplet Tie recreates the pun by deconjugating the verb "to love" to read "loving, leaving, leafless." It has often been said that "lose" would make more sense in the couplet than "leave," but since everything, including love, is consumed by that which it was nourished by, Shakespeare enacts his analytic "law of nourishment and consumption."The young guy reads just for themes, and the poet frankly acknowledges the tedium of his topic. Shakespeare, however, is a writer with a focus on style. Any language's verbal vocabulary is limited, much as any poetry language's general vocabulary—there are only ancient words. They are being dressed with style. Every term in the English language has previously been created, yet because money is a neutral form of transaction, nothing ever costs the same amount again. Shakespeare divides his own action and the significance of the sun in his last act of self-defense. Although the story is ancient, the way it is delivered is fresh. The sun first appears in the poem as a metaphor for the ever-new and ever-old, which everyone is happy to see every morning, regardless of how often they have seen it before. Shakespeare rejects the young man's norm of ever-evolving trendy elaboration as the stylistic yardstick of literary merit in his defense of style as the actual measure of uniqueness, which is seen in the extreme simplicity of his argument.

Shakespeare's "artless" repeating of the young man's whining questions, which condemn the young man out of his own mouth and explain the sestet's intended contrastive plainness, serves as the sonnet's artistic driving force. Two negative key words are used. It is not present in Q2, where the poet justifies its omission from his stanza. The poet re-defines new in C as "freshly wondrous," yet, like the sun, familiar. He first defines new as "newly" speaking something with old words in Q3. Q1, which reiterates the young man's demand for constant change, is still absent. It occurs throughout the poem's other three parts as the term that represents fidelity.

Your glass will reveal to you how your beauty ages, your dial how your precious minutes pass you by, the empty spaces on which your thoughts will make its stamp, and the wrinkles that your glass will really reveal to you. Memory from mouthed graves will be given to you, and you may learn about time's thieving march towards eternity by using your dial's shadowy

stealth. Look at what your memory is unable to hold. Commit to these useless gaps, and you'll discover that the babies you nursed are now free to roam your thoughts and make new friends.

The poem is about three items: a mirror, a sundial, and a blank notebook, the latter of which is a gift from the speaker and is accompanied with a sonnet. The young guy seems to already be in possession of the mirror and sundial, which are constantly addressed with the possessive pronouns thy glass and thy dial. On the other hand, this book, these waste blanks, relate to the notebook in proximal deictics. Each piece gradually gains more structural space. In contrast to the glass or dial, which only serve as a somber remembrance mori, calling up wrinkles, the shadowy stealth of the day, and the thievishness of time, the gift book offers thought fertilization and literary enrichment. The notebook becomes richer as new ideas are generated by the thoughts that are recorded in it. The speaker's claim that intellectual procreative profit, now preferable to the biological offspring of the early sonnets, is supported by the line "much enrich by its vowel and consonant-rhymes with children." The glass and the dial undoubtedly permit knowledge expansion, but the notebook provides even "more" growth, ultimately taking up four lines compared to the dial's and glass's combined two, just as it had previously taken up two lines to each device's prior respective one. By their enacted relative proportions in the poem, the young man's gain in knowledge and the richness of his book are compared in worth. The offces oft done will proft the young man—another combination of noises "acting out" the relationship between symbolic objects, reflections on their meaning, and gradual spiritual development.

A clear contrast is created between the allegedly disrespectful speaker and the other poets gathered around the young guy in this first poem of the "rival-poet" group. They are all educated and exercising both style and art, but the poor speaker's ignorance and his muteness until he met the young guy are repeatedly emphasized. Should the young guy be prouder of Shakespeare's poemswritten in crude ignoranceor of those of his more educated admirers? is the mock-débate of the sonnet.The mock response is that the young man should be prouder of having improved ignorance to the level of learning and teaching a previously dumb admirer to sing because these accomplishments speak more impressively to his innate power than his achievements with regard to his learned poetshe merely improves their style and graces their arts. This argument is laid out in a Petrarchan logical framework, with an octave and sestet that are distinct from one another.

As my is contrasted to their, ignorance to learned/learning, I to others, assistance to dispersal, my art to arts, and so on, the dramatization of the debatewith the young man in the middle between ignorant Shakespeare and the learned rival poetsis carried by an antithetical verbal pointing so heavy that the rivalry is unmistakably enacted by these persistent antitheses. In other words, the poetry instructs us on how to interpret it and what words to emphasis.

The couplet tie's wordsart, lofty, learning, and ignorance—repeat in brief the issues in contention. Shakespeare uses a rural bumpkin, fairy tale idiot-son persona to depict himself as a Cinderella, so to speak, who has been elevated from the cinders to the heavens in order to demonstrate his current talent as at least equal to that of his opponents in order for the poem to be credible. The rival poets' advancements are negligible in comparison to his; they already possessed grace, style, and artistic ability; even though their graces have been doubled and their style repaired, these additions hardly attest to the full extent of the young man's power,

which appears almost miraculous insofar as it has elevated the commoner to the level of learning. The fact that the learned disseminate their poetry under the young man's auspices while the speaker collects his hasn't helped either.

In actuality, the enhancements that the learned have adopted seem to be more of an impediment than an advantage. Are more feathers required for the learnèd's wing? Following the speaker's first ascent, the heavy added feathers and imparted grace seem phonetically leaden, while a line that follows that reads, "Arts with thy sweet graces graced be" implies that the learned stanza has been overdone with detail. The simple mutual exchange, merely me for thee aspired to by the Sonnets, is enacted by the phonetically and grammatically tautological pun, "Thou art all my art," which confounds the copula and its predicate word. It also enacts the poet's simplicity in contrast to the affectations of the learned.

The poem's use of aspectual description in Q2rather than the expected "thou hast" to mirror the subsequent "thou dost" and "thou art"is the most intriguing grammatical choice. The sole four-line syntactic span is governed by the eyes. Between thy eyes and its verb, have, we are forced to wait for a two-line relative sentence; between subject and predicate we find, inside the compound relative clause, the poet twice rises, once to sing, and once to fly.

Comparable to his praise of the mistress's eyes, the speaker compares his longing aspectual praise of the young man's eyes. Here, the subtle distinction between a third-person aspectual description of one of the beloved's tributes and a direct second-person pronominal address to the beloved is exploited.The poem finds its energy in playing out its creative presumption of theft and repayment on the side of the rival poet after its short opening narrative and denial of personal value. Enjambments show the cycle of loans and thefts, and grammatical parallelism, hazy synonymies, and antonyms support the repetitiveness and haziness of the rival poet's robberies and returns. The poem's main strategy, however, is Shakespeare's own furious imitation of the rival's work. My rows in the figure indicate Shakespeare's frequent glances from the ri- val poet's poem to its original source in the young man. We always see first the written line, and then its live source, where it was "plagiarized." Shake- speare reveals the encapsulation revealing the plagiarism by putting the telltale symbol thee into the words on the left column.

Chiastic form reveals overarching generalizations, including the two Platonic pillars of virtue and beauty. This arrangement demonstrates how well the poet-speaker constructed his criticism of his competitor. As it hisses, so to speak, its sotto voce en- jambed criticism on the seeming bestowing's of the rival poet, the poem's motion enacts the very necessity of "truth" itself:

1. However, what of you does your poet invent?
2. He pays you back. He can afford it and provides you virtue and attractiveness.
3. No praise except for you.

The suggested difference between the lawful "lending" of stolen items, payment in stolen cash, and other aspects of the rival poet's economy are shown by juxtaposition with the passage of money from lender to borrower and its payback by the borrower to the lender.

In the couplet, the young man is finally promoted to his true subject-position as the patron who pays, while the competitor poet is relegated to the role of one who owes, reversing the seeming bestower-role of the rival poet as payer, giver, lender, and sayer. The Couplet Tie is

Pay, which was "correctly" attributed to the young man on its second appearance after being "significantly" exploited by the competitor poet on its first appearance. The poet-speaker, on the other hand, has never purported to transmit anything and would never want for or receive praise for his own lyrics. Due to the competitor poet's acceptance of gratitude, he is guilty of misappropriating what he really just stole or borrowed and never actually possessed. The sonnet is divided into a 6-6-2 structure, with the criminal activity in "invention" taking up the second block of six lines. Since the main focus of the poem is this trafficwhich can be inferred from the written resultit is important to note that everything the speaker says about his rival's creation applies to his own work as well. He draws inspiration from the beloved's soft elegance.

Other joint-habitation analogies in the patron's value may have been discovered in abundance. The two-line ending and the four-line explanation don't use the boat metaphor, and the part about the ocean and boats in the last eight lines nearly appears to have strayed in from another poetry. The last line also doesn't appear to go with the remainder of the sonnet. I must admit that I find it difficult to understand what Shakespeare had in mind at this point. I can only guess that Shakespeare, aware that his speaker cannot demand the expulsion of his competitor, sought a figure in which the two poets would not directly engage in combat since the first, expositional quatrain depicts a power struggle of the rival poet against the writer. Such a figure is made possible by ships traveling side by side in the ocean; the water provides lows for small boats and deeps for large ones, preventing competition between them and preventing them from engaging in close quarters battle. If the tiny boat capsizes, it will be due to its own weakness rather than the arrogant ship. The risks of a conflict between powers that aren't equal are at least avoided in this scenario. Although it is likely that "my love" refers to "my affection" rather than "my beloved," the final line is still unclear. It is unclear whether "the worst was" means "the worst thing about it" or "at worst, I will be suffering at the hands of my beloved." Why, one wonders, does Shakespeare use a rather unidiomatic word like decay for shipwreck and being cast away when -ay is a sound easy to find rhymes for?

The monument is an everlasting and benign one in which memory is intombèd, replayed by men's tongues; its key phrases are phonetically or graphically connected. The poet's feelings are made to appear almost neurologically decisive via these connections. All phonemic and graphic m/o/n/u/m/e/n/t responses are designed to fire repeatedly in this sequence. I often think that the reason why poets continue to write in stanzas between six and sixteen lines long is because the brain may build up a sizable quantity of memory during that period, maintaining what was previously remembered. Because of the various m/e linkages along the way, memory may reverberate all the way down to men's lips. Would the resonance continue after, say, 25 lines? Even if a reader had completed the rigorous ear training prescribed by the Renaissance poet, I doubt it. The poet-speaker expresses his hurt feelings of being rejected after seeing a new book of poetry by another poet that was dedicated to the young man/patron: "You have gone into love companionship with another Muse!In response to the implied accusation of infidelity, the young guy says, "I'm my own master. You're behaving as if I've done adultery when, in fact, I'm not married to your Muse, the poet says, "I grant that you were not married to my Muse," and the poem starts. The sonnet begins with an apparent defense of the young man, who, since he is not "married," is free to read other authorial dedications to himself and praise a new book without offending anybody. The second

quatrain provides the patron with even another defense; the young man is compelled to look for a greater poet who can do credit to his merit, intelligence, and attractiveness. Exculpation gives way to apparent explicit consent in the sestet, and the speaker uses the derogatory phrase "their gross painting" to express his rage at competing poets.

The volta—And do so, love—is where the sadness of the desire to rationalize the unfaithful young man's wandering hits its lowest note, resulting in the same type of self-aggrandizing rebound as can be seen in 121 No, I am that I am in response to that abasement. Matter, verse, poet, and youth—the four points of the poetic world-compass—are here united in a poetics of truth, which is opposed to one of servility, exaggeration, or devoutness. In 82, the repetition of the word true is used to stand for the identity of the truly fair youth, the truly sympathizing poet, the true words of the poet's verse, and the tru contained as their matter or "argument." The young guy is no longer the active subject of verbs or their passive counterparts, as seen by the "dispassionateness" of the lines that follow the sorrowful concessive volta. This transition places the poet in the logically "active" position. We anticipate something similar to what follows the previous pattern of active verbs based on the preceding sentences. Instead, we discover wert sympathizing with the young guy as he becomes entangled in the poet's sentences in an ever-expanding and enjambed troth/truth protest. The couplet tie is used to highlight the poetical difference between the genuine poet and the competitor poets. The young guy is connected to the dishonest court poets despite seeming to be excused by the phonetic similarity between the words "at-taint" and "painting." Knowledge has appeared in the sonnet because the young man has been portraying himself as a literary connoisseur, seeking out new and fresher books and praising them, if too promiscuously. However, knowledge is seen in the sonnet as another aesthetic accomplishment rather than as an intellectual virtue: "Thou art as fair in knowl- edge as in hue." His expertise is weakened by his preference for forced touches and offensive painting since the young man is only interested in literature inasmuch as it engages in higher praise of him than the speaker has been able to deliver.

The couplet's transition from books to paintings argues that inaccurate representation is more obvious in visual form than in verbal form since the living model and the painted portrait can be directly compared with the naked eye. If the young guy is unable to recognize—and even enjoys—the flattering exaggeration in verbal portraits, then mentioning the well-known and ridiculous flattery of their clients that portrait artists of the wealthy engage in can help him remember the reality. The speaker's acknowledgment that there may be a limit to what is worthwhile beyond my admiration appears to legitimize the efforts of those who are more ambitious; nonetheless, such an admission appropriately allows greater artists, not gross ones. The usage of the term hue in this context again raises the possibility that it has an occult connection to the young man's name.

CONCLUSION

Shakespeare's Sonnet 70 gives a heartbreaking look into the intricacies of human emotions, especially in the context of love, with its detailed study of themes of self-sacrifice and posthumous worries. We discover the speaker's progressive shift from considering self-inflicted oblivion to expressing a sincere worry for the beloved's future as we analyze the poem's structure, tone, and developing themes. This change illustrates the complex nature of love, which is always torn between selflessness and the need to be accepted by others. Shakespeare's amazing talent for capturing the nuances of interpersonal interactions and

emotions is highlighted by the article's study. Readers are asked to identify with the speaker's fragility and his frantic endeavor to carve out a space, however little, in the beloved's memory via the developing tone and subject material. In the end, Sonnet 70 is a monument to the poetry of Shakespeare, whose works have endured because they explore the ageless complexities of the human heart.

REFERENCES:

[1] A. K. Lawson, J. E. Zweifel, and S. C. Klock, "Blurring the line between life and death: a review of the psychological and ethical concerns related to posthumous-assisted reproduction," *European Journal of Contraception and Reproductive Health Care*. 2016. doi: 10.1080/13625187.2016.1203892.

[2] K. Tremellen and J. Savulescu, "Posthumous conception by presumed consent. A pragmatic position for a rare but ethically challenging dilemma," *Reproductive Biomedicine and Society Online*. 2016. doi: 10.1016/j.rbms.2016.11.001.

[3] B. L. Quick, N. R. LaVoie, T. Reynolds-Tylus, D. Bosch, and S. E. Morgan, "Does Donor Status, Race, and Biological Sex Predict Organ Donor Registration Barriers?," *J. Natl. Med. Assoc.*, 2016, doi: 10.1016/j.jnma.2016.05.007.

[4] S. Susen, "Towards a Critical Sociology of Dominant Ideologies: An Unexpected Reunion between Pierre Bourdieu and Luc Boltanski," *Cult. Sociol.*, 2016, doi: 10.1177/1749975515593098.

[5] E. G. Williams, "Preferences' Significance Does Not Depend on Their Content," *J. Moral Philos.*, 2016, doi: 10.1163/17455243-4681064.

[6] A. Yamaji, "Russian poets on death and the dead," *Quaestio Rossica*. 2016. doi: 10.15826/qr.2016.4.198.

[7] H. Liu, X. Peng, S. Zhang, X. Qiao, and Y. Hao, "Posthumous organ donation beliefs of college students: A qualitative study," *Int. J. Nurs. Sci.*, 2015, doi: 10.1016/j.ijnss.2015.04.012.

[8] M. T. Palermo and S. Bogaerts, "The Dangers of Posthumous Diagnoses and the Unintended Consequences of Facile Associations: Jeffrey Dahmer and Autism Spectrum Disorders," *Int. J. Offender Ther. Comp. Criminol.*, 2015.

[9] M. A. Linhares and C. N. De Alencar, "The origins, development and crossings of language concept," *Calidoscopio*, 2015, doi: 10.4013/cld.2015.132.09.

[10] F. Meyer and I. Braun, "Impact of fertility preservation on psychological outcomes in cancer patients and survivors: A systematic review," *Psychooncology.*, 2015.