

Monitoring the 'Aesthetics' in William Shakespeare's Sonnets

*Nasir Uddin*¹ *Sarwar Morshed*² *Md. Rashadul Islam*³

1. Associate Professor and Chairman Department of English, Jagannath University, Dhaka, Bangladesh
2. Assistant Professor, Department of English, University of Chittagong, Chittagong, Bangladesh.
3. Lecturer in English, BENBEIS Index No: 2093870, Department of English Garangia Islamia Rabbani Women Fazil (Degree) Madrasha, Satkania, Chittagong.

ABSTRACT

corresponding Author:
Nasir Uddin

Aesthetics is a branch of philosophy dealing with the beauty, nature of art, taste and smell with the creation and appreciation of beauty. The aesthetics notion in literature indicates the technique of creating verse through the uses of Metaphor, Lyrics, epic imageries and similes. Aesthetics in William Shakespeare's sonnet and how simile, metaphor and lyrics use in his poetry to create an extraordinary taste to the audience is the main evaluation of this paper. The study will present how metaphors of signs are aesthetic metaphor in the sonnets in order to create beautiful sonnets. The study will show the dominant aesthetics aspect of the sonnets and how William Shakespeare's sonnets are to be studied in the term of aesthetics. Studying the poetries aesthetically got a superb invitation to the postmodern audience. The study will also show the aesthetic analysis of Shakespeare's sonnets and an elaborate explanation of metaphor, lyrics, epic imageries and simile. The study is completely a primary research to focus a full chart of aesthetics from William Shakespeare's Sonnet.

Key Words: Aesthetics, Metaphor, Lyrics, Epic imageries, Similes, Shakespeare's Sonnets..

Introduction:

The study shows that William Shakespeare's insertion of the theory of aesthetics in his sonnets. Shakespeare's majesty of creating beautiful sonnets lies into the appropriate dedication to aesthetics. Aesthetics criticism is the subject matter of this paper. Such types of beauty may be natural, crude and distinctive. Literary criticism should be literary in order to criticize firstly is also another view of aesthetics. This study manifests a beautiful portray of metaphor, simile, epic imageries and lyrics through the primary research on William Shakespeare's Sonnet. Studying the literary text aesthetically is a new notion of modern

Criticism. The study shows that lyrical and epic imageries connect to endless complex of previous aesthetic texts. Shakespeare, therefore, manifests beautiful portray of imageries which relate to other previous literary texts in his sonnets. The study tries to study the epic and lyrical imageries of William Shakespeare's sonnets in order to present their multiplicity of meaning.

Methodology:

The methodology applied in the article is based on the theory of Semiotics. The linguistics' theory of Signifier is an important fact of this article and how signifier indicated varieties of source to show the image of practical life. Lyrical and epic images used in Sonnet are also an important discussion and how William Shakespeare's mental felling is related with history of the world is focused in the article. The epic and lyrical imageries are discussed in terms of aesthetics and found varieties of signs and how these signs signify other layer of signs. Roman Jakobson, who is a Russian structuralist, studies the structure of language. Jakobson's theory of linguistic communication is very central in studying a literary work aesthetically.

The Aesthetics of Metaphor in Shakespeare's Sonnet:

Jakobson regards metaphor aesthetically. He considers that metaphors cannot act only as a literary device, but can modify and direct discourses. Therefore, these discourses and their meanings can be produced in terms of metaphors. In other words Jakobson says:

The development of a discourse may take place along two different semantic lines: one topic may lead to another either through their similarity or through their contiguity. The metaphoric way would be the most appropriate term for the first case and the metonymic way for the second, since they find their most condensed expression in metaphor and metonymy respectively.

Roman Jakobson's 1954 article "Two Aspects of Language and Two Aspects of Aphasic Disturbance" has fundamentally altered the way literary Critics use the term 'Metaphor' and 'Metonymy'. Metonymy has been elevated to a status equal to Metaphor. Metaphor is a label for relationship of Similarity and Metonymy for those of Contiguity. Jakobson argues that Metaphor cannot play only as a literary guideline, but can modify and instruct discourse. Roman Jakobson's theory of Metaphor invented a new era of reading poetry. According to Jakobson, Metaphor is a pragmatic relationship of similarity and equivalency. Pragmatic relationship indicates a close relation with other metaphor of Sonnet. Metaphor is the fundamental trope of poetry, since poetry is dominated by similarity relations of various sorts.² As Jakobson said:

In Poetry one Syllable is equalized with any other syllable of same sequence; word stress is assumed to equal word stress, as unstressed equals unstressed; prosodic long is matched with long, and short with short, word boundary equals word boundary, no boundary equals no boundary; syntactic pause equals syntactic pause, no pause equals no pause. Syllables are converted into units of measure, and so are morae or stresses.

The varieties of meaning are produced through moving from first order to second order language in addressing the addressee by the addresser with aesthetic names. Sonnet one elaborates on immortality of the youth through getting married, beauty of the youth and the destruction of time the speaker of the sonnet declares the maintenance of beauty in an heir. The conflict is increased by the youth's love relationship with himself not others. Metaphor of Sonnet One is discovered through line one and other metaphor of this Sonnet maintain a close relation with first line's Metaphor. There is a superb analogical relationship between line one and next lines. Therefore, *fairest creatures* (line 1), *beauties Rose* (line 2), *as the ripper* (line 3), *His tender heire* (line 4), *owne bright eyes* (line 5), *thy lights flame* (line 6), *worlds fresh ornament* (line 9), *gaudy spring* (line 10), *bud buriest* (line 11), *tender chorle* (line 12), *worlds due* (line 14) are superb Metaphors which maintain an extraordinary analogical relationship with first metaphor *fairest creatures* in Line One.³ In sonnet two, lines one and

two “When forty winters shall besiege thy brow/ And dig deep trenches in thy beauty’s field” describes an aesthetic aspect of time Metaphorically.

Like Jacobson, George Lakoff ⁴ also considers Metaphor either as a literary device or above all the progression of a discourse. In a Metaphor, “conceptual metaphor’ can be recognized through “understanding one conceptual’ domain in terms of another conceptual domain”. Moreover, the abstract domain is the target domain, and concrete entity is called the source domain.⁵ This domain method provides the extraordinary beautification and aesthetic aspect of the Sonnets. The varieties of ordinary metaphors in Shakespeare’s sonnet are combined and made highly aesthetic metaphors. For example, In Sonnet One includes the combination of conceptual metaphor: line Two “beauty’s rose” and in eleventh line “thine own bud” are based on the combination “beauty is a plant” and people are plants respectively. Line three “as the ripper should by time decease” shows the conceptual metaphor “time is motion”, time is” a destroyer. Line five “but thou, contracted to thine own bright eyes” is based on “love is economic exchange”, and in line six “thy light’s flame” is based on “love is fire”. The superb combination of conceptual metaphor delivers heart touching softness to the audience.

In the last section, Jacobson associates similarity and contiguity with most common figures of speech: metaphor and metonymy. Metaphor, based on similarity, is the fundamental trope of poetry, since poetry is dominated by similarity relations of various sorts.⁶ Metaphor of architecture is also found in Sonnet Twenty four. Architectures can also be interpreted in terms of metaphors. In Sonnet Twenty-four, the speaker carves the friend’s beauty in his heart, and the duty of his body is to keep that carving. The speaker here invites the youth to see his chest or heart which is carved with the beauty of his friend. The speaker discloses his “skill” and “art” through the using of the theory of Metaphor. Mapping between source and target domains in the sonnet is shown in this part.

*Thy beauties forme in table of my heart,
My body is the frame wherein ti’s held,
And perspectiue it is best Painters art.
For through the Painter must you see his skill,
To finde where your true Image pictur’d lies,
Which in my bosomes shop is hanging stil,
That hath his windowes glazed with thine eyes:*

A competition between both devices, metonymic and metaphoric, is manifest in any symbolic process, be it intrapersonal or social. Similarity in meaning connects the symbols of a Meta language with the symbols of the language referred to. Similarity connects a metaphoric term with the term for which it is substituted.⁶ In Sonnet 18 Shakespeare technique of using metaphor is superb and very hard to identify it.

The Aesthetics of Lyrical imageries in William Shakespeare’s Sonnet:

The plurality of meaning in William Shakespeare’s Sonnet manifest the dominant aspects of lyrical images, therefore, multiplicity of meaning of sings manifest the aesthetic beautification of the sonnet. The theory of intertextuality shows us to think that Sonnets should be approached as literary or social text. Lyrical imageries in Sonnet have been considered in order to be read as intertext. Roland Barthes argues: ⁷ Text is experienced only in an activity of production. This production manifest a ceaseless chain of signifier and this progress of signification continues. In this cage the process creates the very plural of meaning. It is built form a semiological sequence which remains before it. It is a second order semiological system which is a sign of a concept and lyrical image.

In Sonnet two, line one and two presents beautiful tone of flute which is able to fit music with any occasion. It is a gift of live music which provides ordinary to extraordinary tone to the heart of audience. *When forty winters shall besiege thy brow/ and dig deep trenches in thy beauty’s field* introduce us with the lost aspect

of time metaphorically. We find a historical background of a war where soldiers beleaguer the city and dig vast trench warfare around the city. There is no way to escape. The history is lyrical and full of beautiful tone of flute which displays a superb portrait of images in audience heart.

*When fortie Winters shall beseige thy brow,
And digge deep trenches in thy beauties field,
Thy youthes proud liuery so gaz'd on now,
Wil be a totter'd weed of smal worth held:
Then being askt, where all thy beautie lies,
Where all the treasure of thy lusty daies;
To say within thine owne deepe sunken eyes,
Were an all-eating shame, and thriflesse praise.*

The youth lose his beauty gradually and the youth's beauty declines and dies. Time wins the crown of victory and youth is defeated. In the lines mentions above remind us the image of Trojan War through lyrical verse. William Shakespeare applied the theory of Semiology as the gesture of signs. 'Fortie winter' and 'deep trenches' are the gesture of sign which expresses multiple meaning. The successful use of Semiology in Sonnet two created a superb lyrical image. Ferdinand de Saussure, Roland Barthes, the pioneers of Semiology believe that Semiology is the key to unlocking meaning of all things.⁸

The Aesthetics of epic imageries in William Shakespeare's Sonnet:

According to Saussure, the founder of Semiology speaks that the linguistic sign constructs image-sound and concept. Saussure elaborates the tripartite relationship.

Signifier + signified = sign

The relationship between signifier and signified is arbitrary. The signifier has physical existence that can carry meaning. The signified is a mental concept that is meaning. The sign is the total of two. We speak it as signifying construct.⁹ "Forty winters" in the line one of sonnet two indicates the mythologies of Thoas, one of the Suitors of Helen and also a signifier of epic imageries. The imageries remind us a great historical Trojan war and the destruction of the city of Troy. Thoas joined in Trojan War with forty Aetolian Ships. Lassar Ajax in Homer's Iliad, one of the suitors of Helen participated in Trojan War with forty ships. Two sons of Iphitus, Polypoetes and Meges were also the suitors of Helen participated in the Trojan War with forty ships. Podares and Protesilaus, sons of Iphiclus and suitors of Helen led forty Ships to fight in Troy. The signifier 'forty years' is also an epic imagery of Israelites who ate Manna for forty year until they came to the land that was settled.¹⁰ They ate Manna until they reached the border of Canaan.

In sonnet twenty five William Shakespeare presents a brave quarrelsome has been victorious in countless battle but the failure in the last battle turned him the ejected from the leadership. The speaker here shows a practical image of victory and rejection of the world. The gain is short and the loss is long. Earl of Essex expected their triumph in Ireland. Essex's greatest failure in Ireland made them prisoner and no English commander had been successful. They needed more military force to win against Irish chieftains. This dishonoring defeat can be compared with the defeat of Achilles in Homer's Iliad. Earl of Essex and Achilles both knew that they will be remembered in future, like the Youth's beauty and Speaker's love in 'May not remove nor be removed'. The line suggests that nothing can reject or separate the speaker from the limitless real love.

*The painful warrior famoused for worth,
After a thousand victories once foiled,
Is from the book of honor raised quite,
And all the rest forgot for which he toiled:
Then happy I that love and am beloved
Where I may not remove, nor be removed.*

The Sonnet meets with epic image, although the image of love here dominates the image of War's hero. The Aesthetics of love and the Aesthetics of defeat will always be remembered in the history of the World. The painful Warrior is a signifier that shows us epic image which is the source of Aesthetic in William Shakespeare's Sonnet. This source is eternal and everlasting as Achilles says:

*Swear that there will come a time when a longing for Achilles will be felt by the sons of the Achaeans, by every one of them; cries Achilles, 'and on that day, for all your sorrow, you will be able to do nothing to help, when many of them drop and die before man slaughtering Hector.'*¹⁰

Though Achilles felt himself dishonored and reacts by refusing to fight any more, but he was in a pleasure mood that he will be remembered as a great warrior on the page of history. William Shakespeare also creates a fresh association and relation in Sonnets by which he is remembered by the history of the world. He emphasizes that 'gentle love' is the best feeling that should live in the youth's body, any defeat and failure cannot destroy it.

Results

This study is concerned with aesthetics in William Shakespeare's sonnets. Intertextuality and Semiotics are very important factor and also closely associated with aesthetics in order to study aesthetics and the beauty of sonnets. This study focused on the sign of the sonnets as aesthetics texts. Metaphors render and lead William Shakespeare's Sonnets beautifully. Metaphor has come together to create an aesthetics signs of metaphor. The combining of several metaphors creates a fresh metaphor. The theory of semiotics provided by Roman Jakobson and Roland Barthes are applied in the article.

Metaphor, moreover, projects abstract in terms of concrete metaphors, or portray target domain of a metaphor. The study also shows the two parallel metaphors in the same sonnets. This study shows metaphor of Shakespeare's sonnets in association with other images or signs of the same sonnets as aesthetic signs or text. It discusses the aesthetics of the worlds of the sonnets in terms of their source, metaphor. The study also shows that art like sculpture and architecture are represented as metaphors in the sonnets. The signs of these arts are portrayed in and through metaphors. The significant of the objects of architecture are indicated as winning metaphors, as Barthes said in 1981, "the subfield of semiotics that deals with art is called aesthetics."¹¹

The study traces the signs of lyrical and epic imageries of the sonnets. Then it made combination of signs and dialogic relationships among these signs. The signs of epic imageries of the sonnets shows that these signs signify other signs or revealed other layers of signs. Therefore, epic and lyrical imageries have been proved as intertext in terms of aesthetics.

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