

SONNETS OF SHAKESPEARE

Kobilova Komila

*Senior student, 2nd Department, Uzbekistan State World
Languages University, Tashkent, Uzbekistan*

Annotation: This article is intended to provide brief information about William Shakespeare, who is one of the best writers in the world. Additionally, the term subject is analyzed and the difference between the former sonnet and the sonnet which appeared in Shakespeare's works is given for a reader to be able to evaluate how Shakespeare's provision to the world literature. Moreover, analysis of sonnets lets the reader to understand its meaning more deeply.

Key words: Tragi-comedy, romantic tragi, poetry, rhyming system, sonnets

Introduction

William Shakespeare is considered one of the best writers in the world due to his unique characterization, plotting and fascinating language. According to research, Shakespeare utilized 1,700 new words out of 17,677 total words. He used words from various languages and classic literature to come up with these phrases. Shakespeare's influence improved the structure and styling of grammar. He created a new set of English vocabulary, which is now in the usage of the English language. He owns most top-rated plays in the world. For example, "Hamlet" is a high-rated character. He portrayed the drawbacks and beneficial aspects of humanity in his characters and appreciated the fact that they have feelings and emotions. Moreover, his plays were dramatically mixed with a bit of comedy. Despite enriching the library and theatre scenarios, his plays were performed in the heart. He is the author of 39 plays, including tragedy, comedy, 154 sonnets, tragi-comedy and historical plays. "Hamlet", "Othello", "King Leo", "Macbeth", "Romeo and Juliet", "The Merchant of Venice" are great examples of Shakespeare's contribution to English literature. Therefore, they have a significant influence on the subsequent theatre. "Romeo and Juliet" is a blending of tragedy and comedy together. It led to the creation of a new romantic-tragedy genre. In addition, earlier romance was not considered a suitable project for tragedy. But for Shakespeare, "The will is infinite and the execution confin'd, but the desire is boundless and the act a slave to limit"¹. Therefore, he brought a new trend. He made jokes with spectacular violence to mix elements with profound tragedy. Besides this, he knew seven languages except for English. In his plays, he created up words that are now included in dictionaries that everyone reads. William Shakespeare is not only

¹ <https://www.quotemaster.org/q3a4ff685e44024ca7eada5d30647c151>

England's national poet but also the greatest dramatist of all time. His compositions have fascinated audiences and academics alike.

Chapter I Sonnets

Sonnet characteristics

“A sonnet is a poetry form which originated in the Italian poetry composed at the Court of the Holy Roman Emperor Frederick II in Palermo, Sicily..... The term sonnet is derived from the Italian word sonetto (lit. “little song”, derived from the Latin word sonus, meaning a sound). By the 13th century it signified a poem of fourteen lines that follows very strict rhyme scheme and structure.”² quotes Wikipedia about the description of the sonnet. Before William Shakespeare the word sonnet could be applied to any short poem. In Renaissance Italy, at the time Elizabethan England, sonnet was fixed by cancelling all previous structure rules and became 14 lines written in iambic pentameter. “At the heart of the sonnet form is the idea of eloquence — the skilful display of words with admirable wisdom, brevity and wit. The sonnet is the emphatic statement of a dramatized self that appeals to an imagined listener through a carefully selected set of arguments and explanations. The sonnet nearly always involves some progression of a single idea and some effort to arrive at an agreeable and true to life wrapping up.”³ describes the characteristics of sonnet Dr Md Sadique, professor P.G Centre of English Gaya College, Gaya. The following three characteristics are shared by all sonnets: 14 lines, a flexible rhyme system, and rigorous metrical composition.

1.2 Sonnet form

There are many various types of sonnets. The famous one named Petrarchan sonnet and also known as the Italian sonnet. This sonnet type named after Francesco Petrarca. Even though he did not discover this sonnet type but Renaissance poets. From Dante Alighieri through Michelangelo, many Italian authors experimented with the form. Petrarch, regarded as one of the Italian Renaissance's founding scholars, is most likely credited with perfecting the present sonnet form. It has fourteen lines of poetry in it. An eight-line subsection (referred to as an octave) is followed by a six-line subsection (called a sestet). The octave follows the ABBA ABBA rhyming system. It signifies that the first, fourth, fifth, and eighth lines are all rhyming. The second, third, sixth and seventh lines all rhyme with each other on the same way. The opening octave of the Petrarchan sonnet in the “Crybin” variation has a distinct rhyme scheme, which is ABBA CDDC. ACDE CDE scheme is the most common rhyme to encounter.

1.3 Shakespearean Sonnets

² <https://en.wikipedia.org/wiki/Sonnet>

³ [https://www.magadhuniversity.ac.in/download/econtent/pdf/English%20Sonnet%20B.%20A.%20\(H\)-I%20%20\(21-04-2020\)%20-%20Dr%20Md%20Sadique.pdf](https://www.magadhuniversity.ac.in/download/econtent/pdf/English%20Sonnet%20B.%20A.%20(H)-I%20%20(21-04-2020)%20-%20Dr%20Md%20Sadique.pdf)

Before Shakespeare's contribution to the sonnets, the 14-line sonnet form had already existed. However, Shakespeare formed an easily characterized rhyme scheme. A Shakespearean sonnet is a twist on the Italian sonnet. During and around the Elizabethan era in England, the form took shape. Elizabethan or English sonnets are two terms used to describe these sonnets. There are 14 lines in all, broken into four groups: three quatrains and one couplet. Each line is ten syllables long and written in iambic pentameter. The rhyme scheme ABAB CDCD EFEF GG is used in Shakespearean sonnets. Shakespeare wrote 154 sonnets, which all of them were published in 1609. But there are six extra sonnets which are on the other plays of Shakespeare. They are "Romeo and Juliet", "Henry V", "Love's Labour's Lost". Shakespearean sonnets were rebelling against the 200 years worn sonnet writing tradition. He hadn't followed the same norms that had been in place for two centuries, he looked to the sonnets from the other side. "In his plays, Shakespeare himself seemed to be a satiric critic of sonnets—the allusions to them are often scornful. Then he went on to create one of the longest sonnet-sequences of his era, a sequence that took some sharp turns away from the tradition.

Aside from the biographical and linguistic approaches, another method to think about Shakespeare's sonnets is to put them in the context of the culture and literature that surrounds them. Shakespeare's sonnets are still undiscovered piece of arts. Shakespeare's sonnets are often breath-taking, sometimes disturbing and sometimes puzzling and elusive in their meanings. As sonnets, their main concern is 'love', but they also reflect upon time, change, aging, lust, absence, infidelity and the problematic gap between ideal and reality when it comes to the person you love. Even after 400 years, 'what are Shakespeare's sonnets about?' and 'how are we to read them?' are still central and unresolved questions. Shakespeare composed a total of 154 sonnets. Time, love, jealousy, infidelity, and mortality are among his themes. There are 126 sonnets devoted to a young man, leaving 28 for a "dark lady."

Chapter II Analysis of Shakespeare's sonnets

Analysis of sonnet 4

“Unthrifty loveliness, why dost thou spend
Upon thyself thy beauty's legacy?
Nature's bequest gives nothing but doth lend,
And being frank, she lends to those are free. 4 Then, beauteous niggard, why dost
thou abuse
The bounteous largess given thee to give?
Profitless usurer, why dost thou use
So great a sum of sums yet canst not live?
For, having traffic with thyself alone,
Thou of thyself thy sweet self dost deceive.

Then how, when nature calls thee to be gone,
What acceptable audit canst thou leave?

Thy unused beauty must be tombed with thee, Which usèd lives th' executor to be.”⁴

“The speaker’s reproaches to the youth grow stronger here. His argument is repetitious but more insistent, and the suggestions of masturbation are expanded. The tone is set by the three semi-harsh, semi-comic names he uses to address the youth: “unthrifty loveliness” (l. 1), “beauteous niggard” (l. 5), and “profitless usurer (l. 7), all of which revert to the vocabulary of the first sonnet. Similarly, the threads of money, death and beauty are carried over and combined with legal terms: “beauty’s legacy” (l. 2), “nature’s bequest” (l. 3), and the “executor” (l. 14). Paradoxically, the youth is both a spendthrift and a miser, another echo of Sonnet 1 (l. 12).”⁵ So far, time has been the main foe of youth, but now nature has been joined as a major force. Nature has bestowed beauty on him, but only as a loan. She lends to people who are generous in the same way she is. The rationale continues: you deny people of your “lovely self” because you don’t have any traffic except with yourself. As a result, you are unable to provide a “acceptable audit” when you’re called to the tomb by nature. The argument’s conclusion is similarly paradoxical. If the youngster does not use his beauty (to reproduce), his “unused beauty” must accompany him to the grave; however, if he had used it properly and begotten a son as lovely as himself, that beauty (the son) would live on to be the executor of his testament. Despite the speaker’s harsh rhetoric about his failure to marry, the term “lovely self,” which is repeated from Sonnet 1, underscores the speaker’s affectionate emotion for the “delicate” youth. If the speaker is compromising his own attraction by pressing the youth to marry, the youth is betraying his obligation to propagate. The author calls the reader not to just spend their beautiful life for waste, he advises to find a soulmate.

Analysis of sonnet 116

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds
Or bends with the remover to remove. 4 O, no, it is an ever-fixèd mark
That looks on tempests and is never shaken;
It is the star to every wand’ring bark,
Whose worth’s unknown, although his height be taken. 8 Love’s not Time’s fool,
though rosy lips and cheeks
Within his bending sickle’s compass come;
Love alters not with his brief hours and weeks,

⁴ https://shakespeare.folger.edu/downloads/pdf/shakespeares-sonnets_PDF_FolgerShakespeare.pdf

⁵ <http://campus.lakeforest.edu/kbennett/sonnets/entirebook.pdf>

But bears it out even to the edge of doom.

If this be error, and upon me proved,

I never writ, nor no man ever loved.⁶

“This famous, emphatically positive poem contains nine negatives, three of them in the last line. It is also in contradictory juxtaposition with the preceding sonnet, whose beginning confesses to previous lies, whereas Sonnet 116 begins and ends with avowals of truth. Pairing them illustrates the paradoxes of permanent change and permanence despite change. In Sonnet 115 the speaker tries to explain his own confusion about the varying degrees of love (and hate) that he has experienced and their changes over a period of time. In Sonnet 116, he emphatically asserts that true love never alters. “Love is not love / Which alters when it alteration finds.” This comment on the vicissitudes that threaten love is at the heart of the whole sequence, the fabric of which is fluctuating emotions.

The speaker in Sonnet 115 has told us that he was “certain o’er uncertainty.” (l. 11) In Sonnet 116, he announces his firm belief in love’s stability. The threats of time and old age have disappeared. Even sensuality has been set aside. The marriage is that of true minds, not bodies. “Rosy lips and cheeks” (l. 9) can be victims of time’s sickle, but love lasts “even to the edge of doom” (l. 12). For the first time in the sequence, immortality does not depend on procreation or poetry. And time itself is defeated. It cannot make a “fool” (a toy) of love (l. 9) and it cannot last longer because at the day of doom all time will cease.

One crucial fact about this poem is that it is not addressed to the friend, unlike the vast majority of the sonnets so far. The implication is clear: the per durance of love does not depend on him.”⁷ The speaker expresses his desire to never hinder true minds from marrying. He goes on to explain true love by stating that true love does not alter or move when one of the parties changes or moves. Rather, like the North Star, it is a fixed mark that is unaffected by external factors and is used by mariners for navigation. Love remains constant over time, despite the fact that youthful beauty does. True love is eternal. If the speaker is not telling the truth, he states that he has never written anything and that no one has ever been in love.

Analysis of sonnet 30

When to the sessions of sweet silent thought

I summon up remembrance of things past,

I sigh the lack of many a thing I sought,

And with old woes new wail my dear time’s waste;

Then can I drown an eye, unused to flow,

For precious friends hid in death’s dateless night,

⁶ https://shakespeare.folger.edu/downloads/pdf/shakespeares-sonnets_PDF_FolgerShakespeare.pdf

⁷ <http://campus.lakeforest.edu/kbennett/sonnets/entirebook.pdf>

And weep afresh love's long since canceled woe,
And moan th' expense of many a vanished sight.

Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoanèd moan,
Which I new pay as if not paid before.

But if the while I think on thee, dear friend,
All losses are restored and sorrows end.⁸

Both Sonnets 29 and 30 are about remembering love, its joys and sorrows; nevertheless, Sonnet 30 finishes with a broader, absolute happiness. All losses have been made good, and all sufferings have come to a close. The grief flood tide recedes, but it is followed by smaller waves. It is a pleasant satisfaction of justice done and the wretched past put to rest, rather than exuberance (singing hymns at heaven's entrance) or derision (refusal to swap places with monarchs). In his recall, the injustices done to him, his losses, and his failings have caused enormous anguish, almost as great as when they were new. The word sessions (l. 1), which connotes court proceedings, sets the tone for the emphasis on justice and debt repayment. The court that is being held is the court of the speaker's thinking, not the court of "the world." In his recall, the injustices done to him, his losses, and his failings have caused enormous anguish, almost as great as when they were new. With his departed loves, vanished vistas, and long-ago grievances, the speaker continues his list of laments (which parallels his variety of complaints in Sonnet 29). He tallies—and repeats—moans he's made before, like an accountant. He continues the financial narrative by talking about paying debts as though he had never paid them before. "Throughout, the speaker is vague about the "things" remembered. (In fact, this poem is more general than the preceding one.) He has many times failed to find what he has sought, causing him to sigh. He has "old woes" (l. 4) that he can bewail again, some destruction ("waste," l. 4) of things dear to him. Particularly striking are his renewed tears "for precious friends hid in death's dateless night" (l. 6), a relatively specific description. Elsewhere Shakespeare's art of suggestion is much in evidence; the reader can feel the intense emotion without knowing details of the cause. What we feel swings again from emotional bankruptcy to renewed elation."⁹ When the speaker considers all of his regrets and unhappiness from the past, he weeps for things that used to make him sad—dead friends and misplaced goods. He grows resentful of previous injuries and resentful of tragic things he'd already moved on from. When he thinks about the matter, though, his mood shifts totally and he returns to being joyful.

⁸ https://shakespeare.folger.edu/downloads/pdf/shakespeares-sonnets_PDF_FolgerShakespeare.pdf

⁹ <http://campus.lakeforest.edu/kbennett/sonnets/entirebook.pdf>

Conclusion

Shakespeare is a fantastic dramatist and poet all of the time. He is largely regarded as the finest English-language writer and the world's foremost dramatist, he is the author of 154 sonnets and many plays which were being performed for more than 4 ages. Even though the ages passed Shakespeare's arts are continuing to performance in our hearts. Nevertheless, there can be found negative, positive and neutral regardless people. It has been investigated and analyzed that Shakespeare had almost discovered the half of English languages, and it has been discovered the all various fascinating possibilities of language into usage. Hidden possibilities and beauties of language have been discovered. And everyone who suspects about Shakespeare's talent can read his works and to make sure of it again, again and again. Comparing to the other poets before Shakespeare, they continued in the same rhyme even without trying to change of it. But the Shakespeare made laugh of them. And he picked his own path for creating art rather than following in the footsteps of poets. "Love is not love which alters when it alteration finds, or bends with the remover to remove: o no! it is an ever-fixed mark That looks on tempests and is never shaken" (Sonnet 116).

REFERENCES

1. <https://www.quotemaster.org/q3a4ff685e44024ca7eada5d30647c151>
2. <https://en.wikipedia.org/wiki/Sonnet>
3. [https://www.magadhuniversity.ac.in/download/econtent/pdf/English Sonnet B. A. \(H\)-I \(21-04-2020\) - Dr Md Sadique.pdf](https://www.magadhuniversity.ac.in/download/econtent/pdf/English_Sonnet_B._A._(H)-I_(21-04-2020)_-Dr_Md_Sadique.pdf)
4. <https://study.com/academy/lesson/petrarchan-sonnet-rhyme-scheme-format-example-poems.html>
5. https://uomustansiriyah.edu.iq/media/lectures/8/8_2020_03_09!01_46_10_PM.pdf
6. https://en.wikipedia.org/wiki/Shakespeare%27s_sonnets<https://www.bl.uk/works/shakespeares-sonnets>
7. https://shakespeare.folger.edu/downloads/pdf/shakespeares-sonnets_PDF_FolgerShakespeare.pdf
8. <http://campus.lakeforest.edu/kbennett/sonnets/entirebook.pdf>