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The Hermeneutics of Symbolical Imagery in Shakespeare's Sonnets

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RESUMO

A presente dissertação consiste em um estudo das imagens simbólicas dos Sonetos de Shakespeare sob a luz das teorias modernas e contemporâneas do imaginário, mito e símbolo de autores como C.G.Jung, P. Ricoeur e G. Durand. Procura mostrar parte do processo criativo Shakespeareano identificando mitos pessoais, imagens recorrentes, assim como arquétipos e padrões arquetípicos presentes nos sonetos. Divide-se em três capítulos. O primeiro, a *Introdução*, apresenta Shakespeare como poeta e resume algumas abordagens críticas e os problemas decorrentes que foram debatidos até então. Antecipa ainda, a discussão sobre a importância do imaginário do leitor no processo hermenêutico. O segundo capítulo, *O imaginário e o imaginário de Shakespeare*, divide-se em duas partes. Na primeira, apresento os campos onde literatura, mito, e símbolo relacionam-se entre si, assim como a teoria da metáfora de P. Ricoeur. A segunda parte consiste em dados gerais do imaginário simbólico dos 154 sonetos, cuja base é uma versão moderna da edição de 1609 (conhecida como *The Quarto*), com a análise de dois sonetos (28,146) que funciona como modelo para as demais, integrantes do terceiro capítulo. Finalmente, o capítulo 3, *A hermenêutica das imagens simbólicas dos sonetos de Shakespeare*, traz o estudo propriamente dito, e apresenta as imagens recorrentes, arquétipos, padrões arquetípicos e mitos pessoais encontrados nos sonetos. A conclusão reflete a tentativa de mostrar a importância das imagens simbólicas para os Sonetos, assim como apontar formas através das quais os imaginários de autor e leitor misturam-se, gerando significação.

ABSTRACT

This thesis aims at studying the symbolical imagery of Shakespeare's Sonnets in the light of modern theories on the imaginary, symbolism, and myth put forward by authors such as C.G. Jung, P. Ricoeur, and G. Durand. It attempts at showing a part of Shakespeare's creative process by identifying personal myths, recurrent images, as well as archetypes and archetypal patterns inherent in the Sonnets. The work is divided into three chapters. The first chapter presents Shakespeare as a poet and summarizes some critical approaches and consequent problems that have been part of the Sonnets' critical heritage. It also anticipates the discussion on the importance of the reader's imaginary in the hermeneutic process. Chapter two is divided in two segments. The first, where I present the grounds on which myth, literature and symbols are related, as well as Ricoeur's theory of the metaphor; and the second, that consists of general imaginary symbolic data about the 154 sonnets, approached through a modernized version of the 1609 *Quarto*. In addition, there comes the analysis of sonnets 28 and 146, as models for the others to come in chapter 3. Finally, chapter three *The Hermeneutics of Symbolical Imagery in Shakespeare's Sonnets*, displays the study of recurrent images, archetypes, archetypal patterns and personal myths within Shakespeare's Sonnets. The Conclusion reflects upon the work's attempt at showing the importance of symbolic images for the study of the sonnets, as well as considers some of the ways through which the imaginary of the writer and that of the reader bind, generating meaning.

TABLE OF CONTENTS

Resumo.....	03
Abstract.....	04
Table of Contents.....	05
1 INTRODUCTION.....	08
2 – THE IMAGINARY AND SHAKESPEARE’S IMAGINARY.....	34
2.1 – The Theory of Metaphor.....	34
2.2 – Shakespeare’s Imaginary.....	40
3 - THE HERMENEUTICS OF SYMBOLICAL IMAGERY IN SHAKESPEARE’S SONNETS.....	60
Sonnet 1.....	64
Sonnet 5.....	69
Sonnet 9.....	72
Sonnet 12	77
Sonnet 15.....	82
Sonnet 18.....	86
Sonnet 21.....	89
Sonnet 22.....	91
Sonnet 24.....	93
Sonnet 27.....	96
Sonnet 33.....	100
Sonnet 40.....	104
Sonnet 43.....	107
Sonnet 44.....	115
Sonnet 45.....	117
Sonnet 49.....	121
Sonnet 55.....	126
Sonnet 61	129
Sonnet 73	133
Sonnet 76.....	136
Sonnet 80.....	140
Sonnet 95.....	145
Sonnet 97.....	147
Sonnet 103.....	150
Sonnet 104.....	152
Sonnet 113.....	154

Sonnet 116.....	157
Sonnet 118.....	161
Sonnet 127.....	163
Sonnet 130	168
Sonnet 144.....	173
Sonnet 146	178
Sonnet 153.....	181
Sonnet 154.....	185
CONCLUSION.....	187
BIBLIOGRAPHY.....	195
APPENDIXES.....	200

“A função da arte não é a de passar por portas abertas, mas de abrir portas fechadas. Quando o artista descobre novas realidades, porém, ele não o consegue apenas para si mesmo; ele realiza um trabalho que interessa a todos que querem conhecer o mundo em que vivem, que desejam saber de onde vêm e para onde vão.”

ERNST FISHER, 1973, p. 238.

1 INTRODUCTION

Working with Shakespeare's Sonnets is doubtlessly a hard task to be accomplished, so many barriers are there to be overcome. Any reader of the Sonnets nowadays has to deal with the gap between 'contemporary' English and Elizabethan English along with 400 hundred years of social and cultural changes. For a Brazilian reader of the Sonnets, there is still the language barrier, which carries along with it not only the two features mentioned before but also the special one of having a distinct reading background. While Anglo-American readers have been exposed to Shakespeare's work not only earlier in life but perhaps largely read him, as a central classic Renaissance writer, a Brazilian (or Latin American) reader has probably done the same, but with Camoens' work. While an Anglo-American reader most probably read authors which came before Shakespeare, such as Chaucer and Marlowe, as well as authors that followed him such as Donne, Milton, Blake and Stevens; Brazilians have read Pessoa, Cecília Meireles, Drummond.

Thus, one of the purposes of my study of the Sonnets is to find a link which allows, or better allows, modern readers to enjoy the reading of the Sonnets without the concern of fully understanding all the social and cultural background that is lost due to his/her condition of being an 'outsider' (not only as a non-Anglo-American reader, but as a 'modern' reader).

I believe such link to be the study of the symbolic images presented in Shakespeare's Sonnets. I attempt to show recurrent symbolic images which become fundamental to the *Quarto*. They not only represent some aspects of the whole of Shakespeare's symbolic formation, but also images that embody the symbolic power of archetypes, archetypal motifs as well as

archetypal patterns. Furthermore, I attempt to establish symbolic associations with different authors. One of my goals then, is to highlight my assumption that symbolic imagery of one particular author can be better understood and appreciated when compared with the symbolic formation of other authors. Based on the theories of the Imaginary put forth by Jung, Durand, Ricoeur, among others, it is also relevant to show that the symbolic formation transcends the traditional genre conceptualizations, allowing association between different genres such as poetry and narration, or poetry and short story.

Shakespeare has been a passion since I was an adolescent, even before becoming an undergraduate student. I strongly believe that working with Shakespeare's Sonnets is actually working with the lyrical forces that form all poetry. It transcends the author. Furthermore, I trust that, belonging to a society which shows great resistance to poetry, working with a genre which is called not only difficult but also non-attractive to most readers makes this an even greater challenge which nothing but the strength of passion would be willing to undertake.

The accomplishment of such challenge, luckily, might allow a more respectful, a more interested and tender look at poetry by modern readers.

Perhaps the most difficult challenge of a twenty first century critical attempt at approaching Shakespeare's Sonnets is the vast amount of work which has already been produced. Along with this verification, criticism of the Sonnets has proved to be an unstable ground. There are a multitude of perspectives from which they can be looked at, and the twentieth century alone produced a number of important critical editions as diverse and outstanding as Stephen Booth's, or John Fineman's, or Helen Vendler's. Consequently, a first question to be posed is why should there be another work adding to those already existing? One first reason for such a study can

be summarized by Schiffer's words when arguing on the kind of criticism produced,

Despite the vast quantity of sonnets criticism, there's very little agreement about the circumstances of their composition and first publication as a collection. Scholars have been – and remain – deeply divided on a number of issues regarding the Quarto volume published by Thomas Thorpe in 1609 (also known as 'Q') (Schiffer, 2000, p.5)

In his essay entitled *Reading New Life into Shakespeare's Sonnets*, Schiffer separates and numbers these issues in six different categories that present a practical overview usefully organized and briefly summarized. Such issues are posed as follows: *authenticity; date of composition; authorization and order; Thorpe's dedication; lyric versus narrative versus dramatic; and relation to Shakespeare's life.*

Thus, from the first question of whether or not there was a gentleman called Shakespeare, who wrote the one hundred and fifty four sonnets of the *Quarto*¹; whether the Sonnets were written and/or compiled as a sequence or at random; authorized by him or not; if they should be read as purely inner meditations, a continuous narrative story, or a sequence of dramatic scenes; and finally if the content of the Sonnets reflects purely the life of the man called Shakespeare; all have received extensive criticism resulting in a myriad of possibilities, specially as to what concerns the text relation with Shakespeare's life. However, in spite of all which has been

¹ At Elizabethan times, most of the books were published *in folio* or *in quarto*, terms that indicate the form in which the pages of the book were imprinted and folded when bound. In the books *in folio*, the big sheet of paper was folded once, generating two sheets or four imprinted pages. *In quarto* books, the paper was folded twice, generating four sheets or eight pages, and this was generally the format in which drama play texts were imprinted. The original sheet ranged from 11" x 16" up to 15" x 22". A *quarto* book would be, before having the edges cut out by the bookbinder, a book of 5 ½ by 8 inches, or, something around 14 x 20,5 cm. (Footnote of the translator, in Jakobson, 1990, p. 111) (Translation mine) *APPENDIX 4

written, scholars seem to be under dark clouds in each and every of these issues.

A sober overview of the dynamics of such a variety of criticism is given by Vendler when she analyses the patterns followed by different theories put forth over centuries of scholarship and speculations,

Biographical, allegorical, historical, and thematic methods of reading return in perpetual recrudescence, no matter the dubiousness of their results, and one can only conclude that something in literary response as it has evolved among us ensures that in every century some group of people will try to re-identify the sonnets' *dramatis personae*, will allegorize (morally, historically, or dramatically) the import of the series, and will debate the psychology and sexuality of the intrigue (Vendler, 1999, p. 39)

One second reason, which at a first sight might seem a paradoxical one, is that at the same time there is a great amount of critical work being produced on the Sonnets, such production has been a very little one compared to that of the plays. New light on the criticism of the Sonnets can be considered of fairly recent brightness if one takes that the Sonnets occupied an obscure position for almost two hundred years after their first publication - being incorporated into the Shakespeare canon only in the eighteenth-century,

Although the 1609 Quarto had been reprinted in 1711 and 1766, Malone's edition was the first to provide Q with textual notes and critical commentary, thus for the first time bringing

the Sonnets into the Shakespearean canon. (Schiffer, 2000, p 20).

After Edmond Malone's edition – he is one of the most important editors of the *Quarto* – the Sonnets received a differentiated look, but one which still encountered great resistance. The sonnets were still discredited and looked at with very suspicious eyes from scholars. This suspicion can be clearly seen in an almost two hundred years' later passage, when in 1962 Nejgebauer says,

Criticism of the sonnets will not stand comparison with that of the plays. The former has not developed anything like the great new ways of approach to the text, the poetic qualities and the dramatic and theatrical values of Shakespeare's dramas; on the contrary, it has been amateurish and misplaced (Nejgebauer, 1962, p.18)

Therefore, as to what concerns Shakespeare's poetry, there seems to exist a space in between different critical winds, which might bring new air over this particular site that still holds its secrets. Although the second half of the twentieth century carries to a fair extent a tendency to focus on a view that highlights the text's intrinsic merits, Vendler's more aesthetic or 'formal' opinion, sets the ground for new attempts at reading the sonnets,

Since the sonnets are still the least investigated, aesthetically speaking, of Shakespeare's works, there is still room for a first sketch of the salient stylistic presentation of each of these poems (Vendler, p. xiv)

A third and perhaps more important reason consists in the fact that any attempt to study Shakespeare's Sonnets is at the same time an incursion

into the lyric forces which pass over all poetic production and characteristics there inherent, from formal to symbolical ones. Such incursion has a greater meaning than that of a poet alone (independently of how great he/she is) for it represents a part of the corpus from which all poetry is made of.

Along with such relevance, the universe contained in a sonnet is at a better reach than those of longer poetic texts where the strength of criticism might dissipate or fall short of different samples for analysis and immediate associations. Both issues can be summarized in Helen Vendler's words,

One can write convincing evidential criticism only on fairly short texts (in longer texts, the permutations become too numerous). The sonnets are ideal for such purpose; and they deserve detailed and particular commentary because they comprise a virtual anthology of lyric possibility – in the poet's choice of subgenres, in arrangements of words, in tone, in dramatic modeling of the inner life, in speech- acts." (Vendler, *Art*, p. 12)

The sonnets *comprise a virtual anthology of lyric possibility*; this alone should mean sufficient reason for whatever study, being Shakespeare's inventiveness large in scope and so full of word traps, aside from any relation to Shakespeare the man, living and carrying renaissance England's dues, as Walter's words corroborate,

The sonnets are marked by an unusual linguistic inventiveness that produces elaborate verbal patterns. Equally complex effects are produced by the poems' alliteration and assonance, neologisms, word play, and specially *metaphorical elaboration*. (Cohen Walter, Norton, p. 1921) (Italics mine)

Overall, the most important achievement of scholarly criticism of the Sonnets nowadays seems to be their full awareness that different approaches bring along their pros and cons, and, as a consequence, there hardly seems to rise any space for one which claims universal truth to what concerns the sonnets. Or, in other words,

Many of today's sonnets critics seem better able to understand the transitory, culturally influenced nature of their own critical positions, and therefore they often make a point of declaring their ideological and methodological assumptions.(Schiffer, 2000, p.48)

One particular trait however, if not unanimous, seems to be of common ground to the greatest number of views: Shakespeare's absolute achievement as an imaginative power. For centuries, such hard to define characteristic has been pointed out as what discerns ordinary writers and 'geniuses' (I take the word 'genius', here, in the sense used by the romantic poets).² Scholarship has taken turns in pointing out what would drive such feature and how could it be identified in different texts. Sometimes it would be closer to the concentration of puns and wordplay, (Mahood), to its verbal achievements (Jakobson), purely semantics (Wyndham), and, finally, Vendler's 'aesthetics'. When one comes across words such as Greenblatt's it is generally very hard to find where to stand,

So absolute is Shakespeare's achievement that he has himself come to seem like great creating nature: the common bond of humankind, the principle of hope, the symbol of the imagination's power to transcend time-bound beliefs and

² The same idea of genius is used by Harold Bloom in *Genius: A Mosaic of one Hundred Exemplary Creative Minds*.

assumptions, peculiar historical circumstances, and specific artistic conventions. (Greenblatt, 1997, p.1)

The value ascribed to Shakespeare's textual production is clear when he says Shakespeare's imagination power *transcends time-bound beliefs and assumptions*, historical particularities and '*circumstances*', and '*specific artistic conventions*'. But where does the power of such symbolism lie? How do these symbols and artistic features intertwine, forming the corpus of the text we finally read? These are some of the outgoing questions. In the second half of the twentieth century a new approach to literature, that nowadays is called 'Studies of the Imaginary,' arrived. Unfortunately, due to the fact that such varied questions have multidimensional roots in different fields, specially in what concerns symbolism, myth and psychology, the imaginary has been misinterpreted and generally addressed as some aspect of a broader area such as psychology, linguistics, anthropology, or comparative religion. Such difficulty (or characteristic) has been identified by Wolfgang Iser,

Since such a multifaceted potential can be explored only in terms of its aspects, it is scarcely surprising that the history of imagination, or fantasy, frequently involves irreconcilable discourses, concerned sometimes with its grounding, sometimes with its status as an *ars combinatoria*. (Iser, 1993, p. 171)

In spite of its common *status as an ars combinatorial* a vast amount of studies were and have been produced, works that ultimately would, in the last decades of the twentieth century, establish the Imaginary as an independent field of study. Of the necessity for such a field, and the mood of its becoming, Iser states,

The imaginary, a relatively modern term, has gained currency in the face of mounting skepticism concerning the 'true nature' of imagination and fantasy. Obviously this human potential manifests itself in different ways: With flights of fancy it can wander off into worlds of its own, or, as imagination, it can conjure up images, or through the powers of the imagination, it can summon the absence into presence. (Iser, 1993, p. 171)

The more new aspects of creativity were studied and identified, the greater has been the need for an autonomous field more acceptant of the interplay of forces at work when the power of imagination takes place in the form of textual production. One example is the number of features identified by Vendler in her book *The Art of Shakespeare's Sonnets*, described as temporal; emotional; semantic; conceptual; philosophical; perceptual and dramatic; inherent to Shakespeare's Sonnets (and which could be identified in other outstanding poetical texts as well). Such characteristics are what Vendler calls *compositional strategies*,

Shakespeare's speaker, alone with his thoughts, is the greatest achievement, imaginatively speaking, of the sequence. He is given 'depth' of character in each individual sonnet by several compositional strategies on Shakespeare's part. (Vendler, p. 19)

However clear 'compositional strategies' are described and explained, some questions are still left to be answered. How is it that imagination, or pure fancy, comes into being in the literary texts we finally read? Are the final characteristics we immediately identify in the reading all there is to be understood? Are there any underlying paths or grounds on

which the images are built? These are some of the questions the Imaginary seeks to answer.

Thus, I attempt to answer some of the former questions by pointing out recurrent images as well as interpreting them in Shakespeare's Sonnets. I attempt to show that there is more to be understood than what is seen in some traditional readings of the Sonnets. A symbolic reading of Sonnet 76, for instance, which is generally seen as an apology to verse or poetry production, may convey much more meaning underlying its most immediate message. In Sonnet 76 we find images symbolizing more than just literary creation, but a chain that involves artistic creation and ultimately all kinds of creation as well.

Gilbert Durand takes the Imaginary to be *the set of images and relation of images which constitute the capital thought of homo sapiens* (Durand, 2002, p. 29). Durand describes the form through which the Imaginary expresses itself,

The imaginary is not a discipline, it takes roots in the beyond, in the reality of mundus imaginalis, which, I elsewhere paradoxically argued to the purpose of symbols, is the epiphany of a mystery: make see the invisible through its significant, through parables, myths, poems. (Durand, 1996, p. 243-244) (translation mine)³ ¹

If we compare the textual strategies, or 'compositional strategies,' mentioned by Vendler and the imaginary strategies through which imagination manifests itself, one can perceive that the former is of a different nature from those of the imaginary. While the first generates what

³ This particular excerpt, which is from a book in Portuguese, - and as a consequence is found under the reference 'translation mine' - is identified by a roman number. Its original transcript is by the end of the paper under the title 'Footnotes from Books in Portuguese'. So are all the subsequent excerpts which fall under this category.

is seen in the textual dimension as ‘*the chief aesthetic “game”*’ ‘ being played in the Sonnets (Vendler, *Art*, p. 23) or any other poem for that matter, the later has its roots beyond the text or in what Durand calls *mundus imaginalis*. In the first we have linguistic components (metaphors, similes, alliterations) which change the semantic meaning of words but are still in the textual dimension. The second has a double meaning: a semantic and a non-semantic one, which connects with the source of imagination and is expressed through symbols. Such fundamental characteristic is what approximates symbolical studies from different areas (psychology, anthropology, philosophy) to the poetic discourse, for both need a mediator to unveil hidden scenarios, to generate different meanings. When Durand says *make see the invisible through its signifiers, through parables, myths, poems*, he is fully aware of the chain generated in the creative process, which converges to a very similar chain identified by Jung, who comments on the difficulty faced by poets,

The primordial experience is the source of his creativeness, but it is so dark and amorphous that it requires the related mythological imagery to give him form. In itself it is wordless and imageless (...) it is nothing but a tremendous intuition striving for expression... Since the expression can never match the richness of the vision and can never exhaust its possibilities, the poet must have at his disposal a huge store of material if he is to communicate even a fraction of what he has glimpsed. (Jung, 1966, p. 96)

Once the imaginary has been conceptualized and the symbol has been established as its essential mediator, studies of the imaginary seek to bring to light the processes through which the images present in a particular text connect with those which are present in the reader (who is ultimately

the end of such a hermeneutic chain). The first step to establish how the imaginary forces present in the text dialogue with those present in the reader is the identification of the different symbolical images at play. Such identification necessarily brings along the nucleus of the problematic involving symbols, the symbolical interpretation. Or, in other words,

The starting point of the reading of the imaginary is the hermeneutics of images, symbols and myths of a work so as to apprehend the imaginary of a particular author, culture or age. (Mello, 2002, p.11) ⁱⁱ

Thus, the main purpose of the present study is an attempt to provide the hermeneutics of symbolical images in Shakespeare's Sonnets. Aware of the fundamental role of the reader, who carries within himself the 'completion of the puzzle' put forward in the text, I attempt to present text that allows the identification of some of the symbolical images and patterns which, along with compositional strategies, intertwines with the readers' imaginary, generating meaning. The primary principle adopted is that of trying to show symbolical associations through which a modern reader can not only enjoy the reading of the Sonnets but at the same time better understand the ways in which the text mirrors and connects with what is already present within the reader. For, as accurately put by Stephen Booth,

A modern reader faced with the quarto text sees something that is effectively different from what a seventeenth-century reader saw. (Booth, 2000, p.ix)

Here, the difference between different ages is clear. However, I follow a different path, by taking a modernized version (as far as the

spelling and punctuation are concerned) as the main grounds of my study. However plain it may seem, the socio-cultural background of a twenty first century reader is completely different from that of a seventeenth-century reader.

Thus, instead of trying to bring to the modern reader *a Renaissance reader's experience of the 1609 Quarto* I try to use the modern reader's own experience in interpreting and connecting to the sonnets. In order to do so, a number of other principles as well as systematic features have to be pointed out. The first is a full acceptance of a modernized spelling and punctuation of the Sonnets. The importance of spelling and punctuation has long been established especially in terms of rhythm, but when dealing with poetry both are of essential importance. Any change, however careful, may lead to a significantly different result when interpreting one single verse or image, as postulated by Jakobson in his analysis of Sonnet 129,

We upheld the orthographic fluctuations from the Elizabethan period, for, as in certain cases, they unveil peculiarities of the old pronunciation or offer visual support to Shakespeare's rhymes. (Jakobson, 1990p. 113)ⁱⁱⁱ

He later reinforces,

Poetry is not the only realm in which the symbolism of sound is felt; it is, however, a province where internal nexus between sound and meaning converts itself from latent into patent for it is manifested in a more palpable and intense way... (Jakobson, 2003, pg.153))^{iv}

However, as the use of a modernized version is a necessary one, among renown editions such as Stephen Booth's or Helen Vendler's, this study follows the latter - not for being a more recent one, but for keeping

one only pattern. Vendler comments that she considered and adopted the choices made by Booth and Evans before finding her *best understanding of the articulation* of the Sonnets 'in modernizing their punctuation' (Vendler, *Art*, p. xiii) .

There are some punctual differences between Vendler's and Booth's editions such as that of Sonnet 146, first quatrain, second verse, where Booth keeps the gap left in the Quarto,

*Poor soul the center of my sinful earth,
... to these rebel powers that thee array,*

and Vendler, on grounds of keeping *Feed* as what she identifies as the 'key word', who makes use of the word *feeding*,

*Poor soul the center of my sinful earth
feeding these rebel powers that thee array,*

In what concerns ordering, I accept that presentation of the Quarto, which does not follow any subdivision of whatever kind (such as the traditional one ascribing 126 sonnets dedicated to the Young Man, and 28 to the Dark Lady). The criterion of analysis is no other but that of each poem's symbolical potential. It seeks at investigating recurrent images used by the poet, myths and archetypes they convey, and how they come to light in obsedant metaphors and similes.

Moreover, it seeks to investigate the chain of symbolical meanings generated by the shock between the imaginary of a modern reader and that of Shakespeare. Such imagetic chain can be seen when establishing connections with other symbolical images present in other poetic texts, the

lyric of Camoens for instance; or even a different literary genre such as narrative⁴ in a book as popular as Tolkien's *The Lord of the Rings*.

In order to achieve its purpose, my study will work with all symbolical features inherent in the Sonnets, which can widen the scope of lyrical interpretation. I will make use of all symbolical features which give room for the reader to establish imaginary connections, to fantasize over poetic forces and accept the poems as *poetry*, not as some narrative or drama whose socio-cultural Elizabethan reality (or any other period for that matter) either decentralizes, deceives or misleads the reader from the Sonnets' symbolical value.

There are, unmistakably, dramatic as well as narrative 'moments' present in each of the Sonnets, but their lyrical inner tensions and motivations lie elsewhere.

Two important passages have been put forth about the lack of attention given to the Sonnets as poems, the first by Vendler,

Though many of the sonnets play (often in blasphemous or subversive ways) with ideas central to their culture, I assume that a poem is not an essay and that its paraphrasable propositional content is merely the jumping-off place for its real work. (Vendler, p. xiii)

Two fundamental features can be seen here. The first, which is considerably self-explanatory, is that *a poem is not an essay*. This alone takes hold of one of the core principles when interpreting all poetic language. The second, from which another essential substrate must be taken, the *real work* of a poem. Such real work is the poem's *inner agenda* generating meaning. Although, to Vendler, this 'work' lies on mostly

⁴ Narrative is a genre which is generally taken as a more familiar genre to the modern

aesthetic grounds, it is a mistake to take it only as a formal view, for the author herself argues that any real interpretation of a poem must take into account *the poem's linguistic strategies as well as its propositional statements*. (Vendler, p. 40).

The second commentary is by Raleigh Walter,

Poetry is not biography; and the value of the sonnets to the modern reader is independent of all knowledge of their occasion. The processes of art have changed the tear to pearl, which remains to decorate new sorrows. The sonnets speak to all who have known the chances and changes of human life. (Raleigh Walter, p.91)

Where, then, can the value of the Sonnets be found? The present work aims at contributing with bringing to surface the symbolical imagery present in *the processes of art* and showing that, to a great extent, there lies the value of the Sonnets. It also takes that such value can be found detached from biographical or historical connections that a modern reader would not necessarily know; for age old human anxieties are at play, but in perpetual new scenarios. Those are the imaginary sites where the 'pearls' can be collected.

The dynamics of such commentary and part of the symbolical problematic can be profitably exemplified in the final couplet of Sonnet 144,

*Two loves I have, of comfort and despair,
Which like two spirits do suggest me still.
The better angel is a man right fair,
The worser spirit a woman coloured ill.
To win me soon to hell my female evil*

*Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride;
And whether that my angel be turned fiend
Suspect I may, yet not directly tell;
But being both from me, both to each friend,
I guess one angel in another's hell.*

*Yet this shall I ne'er know but live in doubt
Till my bad angel fire my good one out.*

The symbolical forces at play in the sonnet are built over the tension positive/negative explicit in *good angel/bad angel*, two extremely significant images of the Western imaginary. This symbolical tension, however, can be taken farther towards different symbolical images that range from Otto Rank's *The Double*, and its variety of manifestations, up to the contradictory nature of love, seen in other poems which deal with the same feature, as Camoens Sonnet XLI,

*Amor é um fogo que arde sem se ver
É ferida que dói e não se sente.
É um contentamento descontente;
É dor que desatina sem doer;*

*É um não querer mais que bem querer;
É um solitário andar por entre a gente;
É um não contentar-se de contente;
É cuidar de que se ganha em se perder;*

*É um estar preso por vontade;
É servir a quem vence o vencedor;
É ter com quem nos mata lealdade.*

*Mas como causar pode o seu favor
Nos mortais corações conformidade,
Sendo a si tão contrário o mesmo amor?*

When the modern reader sets his eyes to a poem such as Shakespeare's 144, his imaginary is immediately struck by the reader's own life experience. Everything he lived and read (for this particular matter) is set in motion. The nature of love is what will strike him. The power of angels and devils, the contradictory feelings towards any real or imaginary love he ever felt, just like any other human creature. What strikes the reader is how his *comfort and despair* are touched; it is his personal experience of a *contentamento descontente*.

The study also attempts to show that in the last couplet,

*Yet this shall I ne'er know but live in doubt
Till my bad angel fire my good one out.*

little, if any relevance could come (for the world of fantasy, myth and dream) out of a modern reader's awareness that the *angels* he reads and sees might actually be no more than ordinary 'personages' of a sexually boisterous game where the man *occupies the sex organ ('hell') of the*

⁵ In Elizabethan times the word *hell* could be taken as the sex organ of the woman. (Greenblatt, 1997, p. 1972)

woman⁶. Or that the *bad angel* is a personage who will ultimately *infect his female partner with venereal disease*⁷ or still that the ‘angel’ is *bad money which drives out good money*⁸. In fact, I attempt to show that such interpretation works in a completely opposite direction leading to a literally ‘dead end’ in a process Durand describes as *mythological or symbolical devaluation*⁹ where the symbolical power invested in the poetic discourse is completely lost.

Of the problematic involving glosses, in the Preface to his 1977 edition Booth strongly argues that,

Scholarly glosses, particularly those for the sonnets, have commonly done a disservice both to the readers and poems by ignoring the obvious fact that verse exists in time (Booth, 1977, p. x)

Booth’s poignant assertion points out the permanent danger which profuse guidance can generate. Doubtlessly modern readers need updating or ‘correction’ due to their lack of familiarity with those words and expressions which suffered linguistic and semantic changes over the centuries. However, there is nonetheless the need of constant attention so as not to fall into perniciousness rather than enlightening. A wide number of glosses are important mainly (if not solely) to scholars, students, advanced readers or those readers who are willing to take up such quest of learning of

⁶ GREENBLATT, Stephen, *The Norton Shakespeare*, Oxford University Press, 1997. P. 1972.

⁷ Ibidem, p. 24.

⁸ Ibidem. P. 24.

⁹ DURAND, Gilbert, *Campos do Imaginário*, Lisboa: Instituto Piaget, 1996.

other aspects which are not, or are secondary to, proper poetics in its lyrical force.

Booth fully clarifies the matter when he says,

The general effect of such a gloss is to tell the reader that he is foolish to have let his mind wander off into any of the incidental byways toward which the accidents of particular words and idioms beckon him (...) the difficulty is that a modern reader quickly develops the assumption that anything in a Renaissance text that does not accord with the general line of its argument is an illusion generated by his own ignorance. (Booth, 2000, p. xiv)

When Booth argues that the reader feels ‘ignorant’ and ‘foolish’ to try out his own path, foolish to *let his mind wander off*, the same can be said of particular images and symbols at play against the reader’s own imaginary. Over such interplay the present analysis of the Sonnets is built upon.

Perhaps some words should still be said on a very reasonable concern when choosing this particular line of analysis, the concern about “the story” involving the Sonnets. Vendler expresses this concern at the same time she points out what can be mistakably seen as a flaw but, from a different perspective, is the special treasure the Sonnets hold. She says,

A psychological view of the sonnets (whether psychoanalytically oriented or not) stresses motivation, will and other characterological features, and above all needs a story on which to hang motivation. The ‘story’ of the sonnets continues to fascinate readers, but lyric is both more and less than story. (Vendler, Art, p. 3)

Any poem or, in this case, the Sonnets, carries a 'story' which gathers in its inner motivation all those phonemic, graphic, syntactic, linguistic, features which together set their structure in motion. It is essential to make clear that the story which finally comes to surface and is there seen by the reader, is the picture one fantasizes upon, but its ultimate inner grounds are the symbolical patterns and under patterns of each of the sonnets that dialogue with the reader's imaginary.

The interplay between the many symbolical images present in the text and those innumerable images derived from the reader's imagination constitutes an obligatory mechanism through which the reading, and consequent interpretation process, takes place. Thus, one avoids unnecessary or even useless efforts at forcing new views simply as a way of promoting meaningful interest,

In an effort to make lyrics more meaningful, even linguistically minded critics try to load every rift with ore, inventing and multiplying ambiguities, plural meanings, and puns as if in a desperate attempt to add adult interest to what they otherwise regard as banal sentiment. (Vendler, *Art*, p. 13)

This study does not seek to establish imaginary associations for the sake of 'multiplying ambiguities', or 'plural meanings' which are not there. On the contrary, it aims at showing how the Sonnets constitute a relevant example of a poetic discourse that is rich of 'symbolical pregnancy' (Cassirer, 2004).

Ambiguities and plural meanings are the core aspect of poetry, and an attempt to unveil symbolical meanings that are present in the text – through the author's imaginary, as well as the reader's. They may constitute a useful tool for the understanding of the creative process.

To assume that when the creator of *Hamlet*, *Macbeth*, and arguably about thirty seven other plays, which constitute some of the canon literary productions of all times says,

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of may
And summer's lease hath all too short a date*

(Sonnet 18)

or,

*Why is my verse so barren of new pride
So far from variation or quick change
Why with the time do I not glance aside
To new found methods and to compound strange*

(Sonnet 76)

or,

*O speak again, bright angel, for thou art
a glorious to this night, being o'er my head,
as is a wingéd messenger of heaven*

(*Romeo and Juliet*, act two, scene I, in
Ingledew, 1999)

all there is to be seen is no more than what could be *regarded as banal sentiment!* Such interpretation would be the same as assuming that Borges' poetry is as discardable as a spare tire on a boat, for his poetry is not what holds him into the so called Western canon. This is a strongly mistaken

notion, for distinctions such as genres do not exist to the imaginary. The symbols, myths, images, as well as their associations, occur in all fields alike. The choices made for one image and not another were not all taken under the light of consciousness, consequently the presence of recurrent symbolical images in narrations and poems open up the energy of the imaginary being distributed over distinct literary productions.

If we take the first quatrain of Sonnet 144¹⁰, and the previously quoted passage from *Romeo and Juliet*, it is possible to make this particular point reasonably clear, for it is very unlikely that the similarities which could be focused solely in the recurrence of the poetic image of ‘angels’ and the symbolical meaning it carries is no more than a coincidence. The amorphous energy of the imaginary does not distinguish genres. As previously mentioned, such recurrences are part of the symbolical patterns and under patterns which generate meaning.

It is of common theoretical grounds that there is a literal meaning in any discourse. However, the avoidance of searching for other meanings underlying the more immediate one restricts the reader to fruitless sites. Such danger is poignantly approached by Roland Barthes in his famous essay originally entitled *Critique et Verité*,

It is said that it is essential to preserve the meaning of words, to summarize that the word has one only meaning: the right one. Such rule abusively brings down a general banalization of image. At times it is forbidden, at times it is ridiculed, at others, it is demanded that only the *cliché* of an era be recognized. This way we land at singular lessons of reading: it is but necessary to read the poets without evoking interpretations. It is forbidden to let (...) sight rise up beyond these words so simple and so concrete (...) Actually, the words

¹⁰ Cited on page 27

do not carry any referential worth, only a mercantile one; they serve to communicate and communicate only, just as the most trivial of transactions, not to suggest. In other words, the language only elicits one truth: that of banality. (Barthes, p.194)^v

If one follows the path constructed by the symbolical images already existing in the text, avoiding the literal meaning of the Sonnets (and that of whatever literary discourse) does not mean *trying to load every rift with ore* for banality can be seen at both endings, forced assertions as well as no other but the literal one. It could be said that the first falls into the sin of pride and the second into that of sloth.

On the search of the symbolical forces at play, Barthes moves on and settles the matter,

If, for example, I pointed out all that is of breathing in the verb ‘to breathe’, it is not that I know not of the current meaning at that time (swell) as I mentioned elsewhere before. It is that the lexical meaning did not contradict the symbolical one, which is in such a malicious way, the first one. (Barthes, p. 193)^{vi}

Barthes makes it clear that as long as the most immediate meaning does not contradict a symbolical one underneath it, such reading cannot only be done, but is of essential relevance, for it allows the reader to ‘wander of’ as previously mentioned by Booth, and find out what material there lying is most significant to him.

If we analyze Booth’s passage, a parallel between verbal effects and symbolical effects can be established.

Insignificant and/or unintentional verbal effects figure largely in casual conversation and in good and bad workaday prose (...) [that] trigger our instinct. Such non signifying patterns and tensions also occur in great poems; they contribute to a great poem's identity just as and just what they contribute elsewhere.(Booth, 2000, p. xi)

I attempt to show that what is said of verbal effects can be said of apparently common imagery trespassed by metaphors, metonyms and similes, for they are fundamental for a great poem's identity.

The experience lived by each person is unique in itself, and unique in its time. The life aspect the experience entails is one of a kind. It is due to us to interpret what is left for interpreting, as in the words of Cecília Meireles,

Reconsider all things which have passed you by. Could they be seen, today, as in the very instant they were taking place? Is everything so plainly elementary that it may only manifest itself over one only aspect, one only and eternal vision? Would not the character of the world itself change at every instant, whirl as the kaleidoscopes, mingle and confound itself, juxtapose, multiply itself into appearances and possibilities of explanations and interpretations? (Meireles, C. *Obra em Prosa Volume 1*, p. 101/102)¹¹

Being aware of the socio-cultural as well as historical factors present back in the sixteenth century which helped shape the mood of the creative process of Shakespeare's poems may enable us to a larger and more

¹¹ 'Reconsiderai as coisas que já passaram pela vossa vida. Poderão ser vistas hoje, como no instante em que estavam existindo? Tudo é tão elementar que só se possa manifestar sob um único aspecto, com uma única e eterna visão? Não será mesmo o caráter do mundo mudar a cada instante, girar como os caleidoscópios, misturar-se, confundir-se, sobrepor-se, multiplicar-se em aparências e possibilidades de explicações ou de interpretação?

complete understanding of the *responses to the Sonnets in the past* . Such response, more than five hundred years later, however, could not but inevitably be impregnated with all which has been produced and experienced since then.

The present study may be justifiable as one that follows the path that leaves the immediate meaning seen on the sonnet's surface and dives deeper into the symbolical possibilities of the imaginary there presented. Thus, by scrutinizing this particular dimension of expression through words, the modern reader is positioned at a better place not only to understand, but to appreciate the poems Shakespeare wrote, and see how meaningful they still are, after more than five hundred years, for their symbolical power can be endlessly recaptured.

2 THE IMAGINARY AND SHAKESPEARE'S IMAGINARY

One might well start here by restating that the Studies of the Imaginary count on the contributions of different fields of knowledge, especially those of philosophy, anthropology, psychology, religion and mythology. Advances in each of those fields only recently provided us with the appropriate tools for the study of the symbolic images presented in literary texts and their origin, function and working dynamics.

It is then essential to approach some concepts and patterns which are core constituents of the Imaginary. Among such concepts, that which constitutes the most important feature in poetic literary works is the Metaphor. Renown thinkers such as Kant, Jakobson, Durand, Jung, respectively, from the fields of Philosophy, Linguistics, Anthropology and psychology, all point out the Metaphor as the key element in poetic discourse, and, as it will later be seen, symbolic representation.

2.1 The Theory of Metaphor

The core review in the traditional or classic Theory of Metaphor - in which the metaphor is classified as a trope - is put forward by Paul Ricoeur in a collection of essays entitled *Interpretation Theory: Discourse and the Surplus of Meaning*¹². There, the author questions the assertion of being verbal meaning all the meaning there is. Based on the works of I. A. Richards, Max Black¹³, and others, Ricoeur elicits that a metaphor does

¹² RICOEUR, Paul. *Teoria da Interpretação*. Lisboa: Edições 70, 1976.

¹³ 2 RICHARDS, I.A. *The Philosophy of Rethoric*. Oxford: Oxford University Press, 1936.

represent semantic innovation, and that it has more than a mere decorative function. It is established that the metaphor does not involve only “substitution” of meaning, and that metaphorical utterances should be taken as generators of original – new – significance. Metaphors possess the double characteristic of invoking a literal and a figurative meaning – thus rising communication to a differentiated level that represents the best linguistic procedure to parallel with the double characteristic of the Symbol. The metaphor can be conceptualized then as a linguistic procedure possessing double meaning, the literal one and the figurative one. The figurative meaning represents a real innovation of meaning into the language that comes to light only through the appropriate work of hermeneutics. Such metaphorical structures are very important in the studies of Shakespeare’s puns.

The importance ascribed to the metaphor in Ricoeur’s Theory of Interpretation can be felt when he says that a linguistic procedure houses the metaphor which is a strange form of predication within which we can find symbolic power (Ricoeur, 1976, p 81).

Consequently, Ricoeur takes the metaphor to be the *touchstone of the cognitive value of literary works*, as he opens up the path to a conceptualization of the Symbol.

2.1.2 - The symbol

Just as the Metaphor has a double meaning, so does the Symbol. However, while the two different meanings of the metaphor take place on semantic grounds, the symbol reaches beyond semantics. The symbol also

has a double meaning that is both semantic and non-semantic. It is possible to assert that the symbol carries a side that can be seen through metaphorical imagery - allegories, metonyms - and also a hidden or obscure side which is permanently connected with a different dimension. In other words, that the obscure side of the symbol can be brought to language, can be brought, to light, only through metaphorical imagery (metonym, synecdoche, comparison), a linguistic process which can function as a mediator to the symbolic. (Mello, 2002, p.96)

Therefore, it seems clear that the metaphorical processes enable us – readers – to visualize the part of the symbol that can be seen.

As symbols are a subject matter of different fields of studies, such conceptualization should be followed to enlighten the grounds on which the imaginary will be built, having the symbol as the mediator between imagination and its concrete manifestation or, in other words, textual form.

Durand conceptualizes the symbol as follows,

Let us withhold the following conceptualization, the following qualities and abridged classification of symbol as a *signum* which remits to an unutterable and invisible meaning, this way obliged to concretely incorporate this particular adequacy which escapes from it, through the play out of mythical redundancies, rituals, iconographics which correct and complete inexhaustively the inadequacy. (Durand, 1988, p.19)^{vii}

In the previous passage, Durand reiterates the obscure side of the symbol as ‘an unutterable and invisible meaning’ whose only feasible way to come to light is to take up not only linguistic assistance - but to make use of *mythical redundancies, rituals, and iconographics*.

Thus, Durand approaches a crucial element of the Imaginary: the Myth and its manifestations.

2.1.3- Myth and the Imaginary

The Imaginary is a new term used to clarify the studies of this 'human potential' which manifests itself in different forms. It is intimately related to human creativity and its processes generate concrete achievements that vary as to length and field. Its main concern is to unveil and analyze the images and imagetic structures used by a people, a community, an artist, an author. Such images have their roots in the 'beyond', just as the creative element and the creative moment which are postulated by Jung. According to Jung, such creative elements are irrational and manifested in a different form in Art. Rationalizing attempts are all challenged for the psychic processes coming from the unconscious can solely be shown in a casual manner. The deep roots of the creative moment, which dive in the unconscious, are not but closed to human knowledge. It is, in other words, possible to depict its manifestations, but not apprehend it (Jung, 1985, p. 76).

Thus we can see that the creative moment which has its roots in the unconscious (Durand calls this the *mundus imaginalis*) cannot be rationally captured, only described. Here, the double character of the symbol becomes clear for the 'obscure' side of the symbol remains permanently connected to the 'Cosmos'. Jung asserts the unconscious as being what has here been previously called 'the beyond'. For him, the unconscious is divided into *personal* unconscious (which relates to the individual unconscious) and *collective unconscious* which is common to different peoples separated in time and place, and responsible for the universal archetypes.

Being aware of the constituent elements of the imaginary, Durand approaches its dynamics saying that one cannot solely rely on his/her own personal imagination, actually, it is necessary to grab hold of 'normal' as

well as 'pathological' imaginary, which are offered to us by different cultural layers such as history, mythology, ethnology, linguistics and literature (Durand, 2002, p.18).

In other words, his postulation converges to that of Jung, who argues that so large in scope is the poet's vision, that he needs the vastest amount of material *if he is to communicate even a fraction of what he has glimpsed*. (Jung, in SEAGAL, Robert A. *Jung on Mythology*. New Jersey: Princeton, 1998. P. 10) In order to have a concrete expression of what is captured in the Imaginary, the poet must take hold of all the relevant *layers* he has access to. It could be argued that without this particular chain of mediators it is impossible to express the 'primordial experience' the poet faces. Therefore, such chain has as its constituents all the imaginary elements after the poet's vision, or 'primordial experience', that include myths, symbols and metaphors.

This imagistic chain, which has as its final harbor - before the blending with the reader's imaginary - the poetic text, is built up over a number of images that are visible to the reader, for 'the image is the visible half of the symbol whose other half is the symbolized; both combined generate signification. (Burgos, 1982)

In addition, as to what concerns images and the generation of meaning, Durand argues that in the reality of imagination – differently from any arbitrary given sign of the language – there is a side which cannot be sought anywhere else but in its own imaginary significance. Consequently, the 'figurative meaning' would ultimately be the only one, and the one called 'proper meaning' just a 'specific and narrow case' of the broad semantic chain which 'drains the etymologies'(Durand, 2002, p.29).

It is possible to assume, then, that the most important procedure is that of interpretation. Interpretation is the tool scholars as well as common readers will have to use in order to grasp the meaning of the text. Such

concern is expressed by Eliade that points out interpretation as the central problem for *the validity of hermeneutics* can always be questioned. (Eliade, 1991, p.20)

When the imaginary elements are concerned, the ultimate step of the imagistic chain takes place in the reader. The reader plays a core role in the process, for myths and symbols will exert a powerful effect which generates particular responses. It is rather unlikely, for instance, that a seventeenth century reader would have the same responses that a modern one. Just as it is rather unlikely that a British or an American reader will respond in the same way of a Brazilian reader when reading a fifteenth century poem.

Burgos' following passage finds resonance in Booth's reasoning on the impact general glosses may have over a reader, restricting his mind to narrow paths, or in Booth's own words, preventing his mind from *wandering into any of the incidental byways toward which the incidents of particular words and idioms beckon him*. The same can be said of particular images that strike the reader with a multitude of hermeneutic possibilities. According to Burgos, any new reading of a text consists in a new action that sets forward a number of previously non-existing possibilities. Such expansion of hermeneutic possibility results of the intertwining of the poet's imaginary and that of his receptor.

However, the response to particular images and symbols has a similar resonance in all readers in spite of time or geography. Such similar response comes whenever the text contains archetypal images and symbols. Every time the presence of archetypal motifs is felt, a whole new world of multiple significance is seen at play. The words and expressions are automatically pregnant with symbolic power. Under such circumstances the sea one bathes in and the sand one walks over is not merely the natural scenario one rests when on vacation, but 'sea' and 'sand' achieve a

different symbolical status, as ironically argued by Ricoeur, when exemplifying the symbolic forces at work in their excess of meaning,

The sea of the ancient Babylonian myths means a lot more than the vastness of water which can be seen from the beach just as the rising of the sun in a Wordsworth's poem means a lot more than a weather phenomenon. (Ricoeur, 1976, p. 67)^{viii}

2.2. Shakespeare's Imaginary

Scholars have usually argued that the Sonnets' greatest achievements are related to their inventiveness in terms of complex and elaborate verbal patterns, to the detriment of other artistic qualities, specially to what concerns meaning and comparative artistic achievements of the Sonnets to that of the plays. Two brief passages summarize these views, the first by Walter Cohen,

Shakespeare's plays have always been noted for their indifference to the rules of construction (...) His sonnets apparently fall in the opposite end of the spectrum: they faithfully conform to a highly structured set of formal requirements that often seem to constrain artistic creativity. (Greenblatt, 1997, p. 1915)

The second, the poignant comment previously mentioned by Helen Vendler,

Very few lyrics offer the sort of philosophical depth found complex, self-contradicting texts like Shakespeare's plays

or Dostoevsky's novels. In an effort to make lyrics more meaningful, even linguistically minded critics try to load every rift with ore, inventing and multiplying ambiguities, plural meanings, and puns as if in a desperate attempt to add adult interest to what they would otherwise regard as banal sentiment. (Vendler, *Art*, p. 13)

Two important comments need to be made on the matter. First, before the final product which will therefore be a play, narrative or lyric (in terms of literary texts) the creative act, which has its roots in the imaginary, does not discriminate genres. One author may have the 'primordial experience' but only later will he decide - in what constitutes already a conscious process - the best form to concretely manifest experience. It is plausible to assume, then, that in terms of symbolic power and consequent significance, the images produced by a creative mind will have resonance in whatever later work that is produced. This can be seen in a number of creative minds which have attempted to write in different genres such as Jorge Luis Borges, who wrote short stories, poems and essays. It does not take a long and serious study to identify not only symbolic archetypes but also more common allegories and expressions which have resonance not only in short stories and poems but also in his essays (his allegories related to Time, for instance). In Shakespeare's particular case, it is possible to identify a great number of such cases in an imagistic spiral that goes from simple expressions and allegories concerning Love, Time, Nature, up to the great archetypes and archetypal patterns of the Double, the Quest, Immortality, Creation and others that impregnate not only his plays but the 154 sonnets of the *Quarto*.

The second comment is that the limits imposed by the fourteen lines and other formal features found in a sonnet are in no way valid in terms of symbolical representation, for when analyzing the complete corpus of the

Sonnets, a singular word like *sun*, *time*, body or sea can assume the role of a universal archetype.

Thus, in investigating Shakespeare's Sonnets, it is possible to identify essential features of his symbolic formation. Furthermore, the strength of the Sonnets increases when there is a deeper overlapping of the aesthetic patterns and under patterns (fully worked out by authors such as Vendler and Booth) and the imagistic and symbolic ones. The Sonnets' 'inner agenda' and 'compositional motivations' harmonically connect aesthetics and symbolism. One of the greatest strength of the sonnets lies in the multiple imagistic chains full of symbolic power.

Thus, one first principle for the analysis is to take the Sonnets not in terms of genre, but as a lyrical experiment detached from Shakespeare's personal circumstances in life. Such position is essential in order to avoid a simplistic reading condemned by Northrop Frye when referring to sonnets traditionally ascribed to the 'handsome youth'. Frye argues that it is hard to believe,

The world's greatest master of characterization will not give him the individualizing touch that he so seldom refuses to the humblest of his dramatic creations. (...) But considering him as a real person, and reading only what is there, we are forced to conclude that Shakespeare has lavished a century of the greatest sonnets in the language on an irresponsible oaf as stupid as a doorknob and as selfish as a weasel. (Frye, 1963, p. 89)

In terms of symbolic representation, such reading of the sonnets falls into what Durand calls "symbolic disqualification." The process through which myth loses its symbolical power to become an ordinary report, and

live metaphors become dead ones – like the foot of the bed (Ricoeur). Mircea Eliade sums up the process in the passage,

It is then image in itself, whereas as a set of meanings, which is *true*, and not *one of its meanings only*, or *one only of its many reference levels*. Translating an image into its concrete terminology (manifestation), reducing it to just one of its referential levels is worse than mutilate it, it is to fully destroy it, to make it void as a means of knowledge. (Eliade, 1991, p.12)^{ix}

The study of the Sonnets will take hold of some elements put forth in Durand's work entitled "As Estruturas Antropológicas do Imaginário"¹⁴.

Two basic concepts will guide the analysis: the *nocturnal regimen of imagination* and *diurnal regimen of imagination*. Through them it is possible to identify a number of archetypes and archetypal patterns recurrent in Shakespeare's Sonnets, examining features that are not only highly representative to the text, but also to understand the dynamics of the creative process.

A solid first step in the study of Shakespeare's imaginary and of the process of his symbolical formation is to identify, in the whole of the *Quarto*, the most recurrent and most important archetypes and archetypal patterns there found. As the archetypes can be divided in images, patterns and even genres, (Frye) the division into Nocturnal Regimen and Diurnal Regimen seems consistently appropriate.

The diurnal regimen can house all those images conveying solar symbols seen in words such as *day sun, fire, stars, thunder, sight/eyes, summer*, symbolizing creative energy, consciousness, thinking, enlightenment, wisdom, spiritual vision. The nocturnal regimen conveys

¹⁴ *Les Structures Anthropologiques de L'imaginaire*, original title.

night symbols, seen in words such as *night, moon, water, shadow, sin, blindness*, symbolizing Chaos, Fertility, the Mystery of the Universe, the Unconscious, Death and others.

Perhaps a more 'natural' division would be that of water symbols and solar symbols. But I do not think this is the best procedure to be used with Shakespeare's Sonnets, as later on will be clarified.

Such division can be reinforced by Frye's words, in which some of the antithetic characteristics present in Shakespeare's Sonnets are most evident,

A human being is a microcosm of nature and the most obvious and conspicuous form of nature is the cycle. In the cycle there are two core elements of poetic importance. One is the fact that winter and summer, age and youth, darkness and light, are always a contrast. The other is the continual passing of one into the other, or the cycle proper. (Frye, 1963, p.99)

It is not surprising, then, to find antithesis and paradoxes as constant features in the Sonnets. One fair reading of the Sonnets can show antithetic structures which range from simple images: *weed/flower, summer/winter/, earth/sea, man/woman, warm/cold, day/night, sun/moon*; contrasting allegories: *brightness/shadow, eyesight/blindness, virtue/sin, comfort/despair, love/hatred, falsehood/trust*; to more complex archetypal patterns: *good/evil, soul/body, heaven/hell, life/death, eternal/ephemeral*.

It is however surprising that in the 154 sonnets of the *Quarto*, that which should be considered the most predictable symbolic contrasts, fire/water is used but once, in Sonnet 154, the last one of the sequence.

In order to advance in the analysis of the Sonnets certain data are of particular importance. The references to the word Time, to Solar Symbols, to Water Symbols, and to Nocturnal Symbols will be closely tracked here.

Other important references will also be presented, though not followed so extensively.

a) The word *Time*, appears in 41 sonnets: 1, 3, 6, 11, 12, 15, 16, 17, 19, 22, 30, 32, 37, 39, 41, 44, 47, 49, 50, 52, 55, 57, 58, 60, 63, 64, 65, 70, 75, 76, 77, 82, 100, 102, 106, 107, 108, 115, 116, 117, 120, 123, 124, 126. In sonnets 6, 37, 41, not as a period of time (historical time), but as a number of times an action takes place.

A similar criterion to that used by Vendler to identify what she calls the 'Key word' could also be used to identify special words related to images. It is therefore possible to say that in sonnets 50, 75 and 102, however not explicit, the word *time* is present as a part of the world *sometime*. That would raise the number to 44.

It is relevant to point out that, as currently argued by scholars, *time*, for Shakespeare is not a mere word, it takes up much higher significance. Time is 'the enemy of all things in the Sonnets, it is the universal devourer which reduces everything to non-existence' (Frye, 1999, p.112). However, even this metaphorically uttered *time* image is sometimes seen as 'historical time' and Shakespeare's *time* reaches beyond that. It is actually a symbol of the mythical or sacred *Time* which is "qualitatively different from profane time, from the continuous and irreversible lasting in which takes place our day-by-day and non-sacred existence." (Eliade, 1991, p.53).

Along with *time* other images and patterns are highly symbolically representative.

b) The *Solar Symbols* -

The solar symbols constitute the largest and most representative of archetypal patterns quantitatively and perhaps qualitatively. The most evident solar symbols (*sun, fire, day, eyes/sight, light, brightness, heaven,*)

are seen in 73 sonnets - if we consider the times in which solar symbols appear as part of a word/image such as in 27, *journey* (day in French), 56, *today*; 91, *delight*; and others - The respective sonnets are 1, 2, 5, 7, 12, 13, 14, 15, 16, 17, 18, 20, 21, 23, 23, 24, 25, 28, 27, 29, 32, 33, 36, 37, 38, 43, 45, 47, 49, 55, 56, 61, 65, 68, 75, 76, 78, 82, 83, 88, 91, 92, 93, 94, 95, 98, 100, 104, 106, 109, 110, 113, 114, 115, 123, 124, 130, 132, 133, 137, 139, 140, 141, 142, 144, 145, 147, 148, 149, 150, 151 (conscious), 152, 153. Only time explicitly – approximates – such number.

All solar symbols, have their orbit around the image of the *Sun*. The sun is highly recurrent in the Sonnets, it appears in eleven sonnets plus the different references such as *the summer*, '*the eye of heaven*', '*gracious light*' etc. The sun which first of all symbolizes the principle of creation, in the cosmos as well as in the world of humans, constantly paralleled with Shakespeare's own power of creative imagination. The main star of our galaxy which symbolizes 'law in nature', the regent which provides light and life to all animate beings and inanimate things. It also represents thinking, wisdom and consciousness (sonnet 151). Another strong solar or 'fire value' is that which associates fire as 'sexual conquest' resulting in the all but surprising fact that '*the fire has remained sexualized, for so long and so vigorously*' (Bachelard, 1999, p. 65). It is also important to be aware that different solar or fire images carry different features and lead to different connotations, for different 'fires' carry different principles,

Naturally, the distinct fires must bring along the indelible traits of their individuality: 'The ordinary fire, the electric fire, that of matches, volcanoes, thunder, and so on, carry essential inner differences, which are naturally associated with a more intrinsic principle than those accidents that will modify the same ingenuous matter'. (Bachelard, 1999, p.66) ^x

The *sun* in Shakespeare's Sonnets acquires a mythological status as explicitly stated in his own words *Serving with looks his sacred majesty* (sonnet 7).

Another very important solar symbol in Shakespeare's Sonnets is the *eye*. The *eye* which represents our sight and allows us to see what is around and what is beyond. The eye used to capture the essence of beauty in the beloved, in nature; the eye which is able to notice increase, freshness, abundance *values considered by the speaker as axiomatic and self-evidently good* (Vendler, p. 47).

Symbolism associated to the eye and the beloved can also be seen in Bachelard's passage,

The beam of light is susceptible of being animated, so as the soul within him separates in animal colours. Who has not dreamed the look of the beloved?(Bachelard, 1999, p. 69)^{xi}

The images associating the eye and the sun are abundant, however, there are three of particular importance: *And scarcely greet me with that sun thy eye* (49); *But as the marigold at the sun's eye* (25); *but from thine eyes my knowledge I derive, And, constant stars, in them I read such art* (14). This these verses is clear about the kind of solar imagery and symbolical formation the poet creates and the multitude of meaning he ascribes to all *eye* images scattered in the *Quarto*.

c) *Water Symbols*

The other important solar symbols such as *the summer* (also included in seasonal symbols), *brightness*, *heaven* and others will be approached in the individual analysis of the Sonnets in chapter 3.

Some of the most powerful symbols are those associated with *water* - according to Jung, the most common symbol for the unconscious.

Water is associated with the mystery of creation, purification, redemption. The images of the ocean/sea, mother of all life; spiritual mystery and infinity, death and rebirth; timelessness. The image of rivers associated with the flowing of time into eternity, rites of passages such as baptism, incarnation of deities.

However important water symbols are, the most evident water symbols appear in only sixteen sonnets, 5 (*liquid*), 9 (*weeping*), 14 (*rain*), 21 (*sea*), 34 (*rain*), 44 (*sea*), 56 (*ocean*), 60 (*waves*), 64 (*weeping/ocean*), 65 (*sea*), 80 (*ocean*), 113 (*sea*), 119 (*tears*), 135 (*sea/water/rain*), 143 (*crying*), 154 (*water*).

This particular feature justifies the avoidance of a subdivision of the study into solar and water symbols.

d) *Nocturnal Symbols*

At the other opposite of the spectrum we find the nocturnal symbols. It is important to mention water symbols are included in this category. These are the counterpoints to the solar symbols. Of high significance, the most evident nocturnal images, as *shadow*, *darkness*, *blind*, *moon* appear in thirteen of the sonnets, respectively, 27, 34, 35, 37, 43, 53, 67, 98, 100, 107, 137, 148, 149 (the word night is not included, for it stands in a separate category).

In order not to fall into an exclusively 'horrific' world of enlightenment, there is a necessity of a different one connected to nocturnal rites and nocturnal symbolism. Thus, we have the nocturnal antithetic condition of the imaginary. Durand argues there is the need for a different imaginative attitude. Such attitude consists in capturing the vital forces involved – 'in exorcising the mortal idols of Chronos' – or, in other words, in mutating them into beneficial 'amulets' so as to embody the figures

representing continuity, the ‘irresistible mobility of time’, or yet, the so called ‘eternal cycles’ (Durand, 2002, pp.193/194).

Durand then, moves on to point out the double nocturnal character with one side that represents equilibrium and another that evokes evil features,

To the heroic régime of antithesis there will succeed the full regime of euphemism. Not only *night* succeeds *day* but also, and above all, disastrous darkness. (Durand, 2002, p.194)^{xii}

Innumerable nocturnal images can be seen over the *Quarto* such as, *Looking on darkness which the blind do see* (27); *Whilst that this shadow doth such substance give* (37); *The mortal moon hath her eclipse endured* (107).

Now, if the nocturnal and the diurnal regimen are contrasted in terms of the three most representative images/words, we have: *sun/moon*, *day/night* and *fire/water*, we find:

Sun: 11 sonnets, 21, 24, 25, 33, 49, 59, 73, 76, 130, 132, 148. The word is used 14 times.

Moon: 3 sonnets, 21, 35, 107. The word is used 3 times.

Day: 31 sonnets, 2, 7, 13, 15, 22, 28, 27, 29, 32, 34, 38, 43, 56 (*today/daily*), 59, 62, 65, 68, 70, 75, 76, 82, 95, 97, 102, 105 (*today*), 106, 108, 113, 117, 138, 145, 150.

Night: 16 sonnets, 12, 15, 27, 28, 30, 43, 61, 63, 86, 90, 102, 106 (*knight*), 113, 120, 145, 147.

Fire: 6 sonnets, 45, 55, 73, 144, 153, 154.

Water: 4 sonnets, 44, 109, 135, 154.

There are whole sonnets built up over nocturnal and diurnal images such as *Weary with toil, I haste me to my bed* (27); *When most I wink then do my eyes best see* and *How can I then return in happy plight* (43). One first conclusion which can be anticipated is the fact that solar symbols are clearly predominant all over the *Quarto*, constituting one particular feature of Shakespeare's symbolic formation.

Other images and archetypal patterns are very recurrent. First, seasons.

Season images appear in twenty two sonnets: 1, 2, 3, 5, 6, 12, 13, 14, 18, 19, 53, 54, 56, 63, 65, 68, 75, 94, 97, 98, 102, 104. Some of them are season-related, pointing to months such as *April or December*. Eventually one comes across the word *season* such as in sonnet 19. But what is considerably relevant is the number of times each season appears: *Summer*, twenty times; *Winter*, ten times; *Spring*, six times; and *Fall*, twice.

Seasonal images are a striking feature in the Sonnets. Perhaps their first symbolism is that of nature's cycle: birth and death, rising and setting sun, blossoming and decay. The cycle of the seasons overlaps with that of human lives as in Jung's words,

Meaning and purposefulness are not prerogatives of the mind; they operate in the whole of living nature. There is no difference in principle between organic and psychic growth. As a plant produces its flower, so the psyche creates its symbols. (Jung, 1964, p. 53)

Seasons can also be detached from cycle symbolism and be taken as specific symbols such as warmth or coolness (*deserts, ice*) or combined with other symbolism such as *summer/light; fall/yellow; winter/white/irony*.

Seasonal symbols also blend with those of nature, which constitutes another set of important images. There are innumerable references to it, but the word *nature* appears in thirteen sonnets: 4, 11, 18, 20, 67, 68, 84, 94, 109, 111, 122, 126, 127. Nature hosts a number of other symbols and symbolical patterns such as animal/deities; the tree usually associated to the cosmos, consistence, fruitful sap; gardens symbolizing paradise, innocence, unspoiled beauty as well as others. Some nature images are found in the following passages: *Not making worse what nature made so clear* (84), *Weeds among weeds, or flowers with flowers gathered* (124); *If Nature (sovereign mistress over wrack)*” (126)

There is still the very important archetype of immortality, which could be described in transcendental images. The words *immortal* or *eternal* appear in sonnets 13, 18, 64, 77, 81, 108, 122, 125. The word *soul* or *spirit* appears in sonnets 20, 26, 27, 56, 61, 62, 69, 74, 80, 85, 86, 107, 108, 108, 125, 136, 146, 151. The word *body* appears in sonnets 24, 27, 72, 74, 91, 146, 151.

Immortality motifs and patterns are generally of two kinds: ‘escape from time’ or return to paradise, the state of perfection. Along with that of cyclical time: the theme of endless death and regeneration. Human beings achieve a kind of immortality by submitting to the vast, mysterious rhythm of nature’s eternal cycle. The latter shows strong recurrence over the sonnets, *Thou art thy mother’s glass, and she in thee, Calls back the lovely April of her prime*” (3); *Then what could death do if thou shouldst depart, Leaving thee living in posterity?* (6).

The importance of immortal symbols - along with that of cycles - is put forth by Jung when he comments on the Christian concept of resurrection,

This sense of finality is probably one reason why early Christians, still influenced by pre-Christian traditions, felt that Christianity needed to be supplemented by some elements of an older fertility ritual. They needed the recurring promise of rebirth. (Jung, 1964, p. 99/100)

Other important images are those related to color. Colors can be highly symbolic, however, one must be attentive to their multivalent characteristics. The color *black* (Darkness) generally symbolizes chaos, the unknown, primal wisdom, death. The color *white* (highly multivalent) in its positive aspect is associated with light, purity, innocence; and in its negative aspects, terror, the supernatural (Melville's white whale). The color *green*, mostly associated with nature and natural phenomena, generally symbolizes growth, fertility, sensations (in negative contexts, death).

In Shakespeare's Sonnets they appear in seventeen sonnets: 12, 17, 63, 65, 68, 73, 98, 99 (color), 101 (color), 104, 112, 127, 130, 131, 132, 142, 147. Their recurrence is poorly distributed: *black* appears ten times; white, seven times; red, four times (six if one considers *scarlet* and *vermillion rose*); *green*, five times, *yellow*, twice; and *purple* once. Here, one finds another interesting fact: the color *blue* usually highly positive, associated with truth, religious feeling, security, spiritual purity (Guerin, 1999, p.161) does not appear in the whole of the *Quarto*. As a consequence, another important opposition cannot be found for the presence of blue could generate the counterpart of *red* usually associated with blood, sacrifice, violent passion, disorder (Guerin, 1999, p.161).

Some important color images can be found in: *For I have sworn thee fair, and thought thee bright, Who art as black as hell, as dark as night* (147); *Coral is far more red than her lips' red* (130); *Since first I saw you fresh, which yet are green* (104).

There are a number of other relevant symbolic images, such as those related to *sins* found in a large part of the sonnets (32); *marriage* (representing one of the most important rites of passage); the *archetypal man*; the *archetypal woman*; the *trickster*; *holy/religious/virtues*; the two other elements: *air* and *earth* and their respective symbolism such as *flying*, or *mother earth* respectively; as well as others that will be discussed in the proper individual analysis of the chosen sonnets.

One last comment concerning the symbolic is that sonnets which are sometimes overlooked can be particularly valued due to the importance of their imagistic patterns and under patterns. Such feature however should not be interpreted as higher literary value or assertions alike for as said before the study attempts to show that the overlapping of symbolic and aesthetic patterns generate a higher level of meaning.

Two sonnets can appropriately work as models and anticipate the last chapter: sonnets 28 and 146.

Although sonnet 146 and its metaphysical content is not the typically sonnet worked by Shakespeare it is considered one of the poet's main achievements. One only needs to verify that in Vendler's as well as in Booth's editions it has generated two of the longest (in Booth's it is the longest) commentaries. Booth clearly focuses on meaning eliciting Christian as well as non-Christian allusions. However, Christian allusions and associations predominate, there are innumerable references to the Bible (Psalms/Matthew/Isaiah) and approaches to mythological symbols through Genesis (angels/ Eden myth). Vendler, on the other hand, concentrates in *the aesthetic experience one encounters temporarily by reading the poem* (Vendler, p. 611), analyzing rhythmic variants, verb tenses, antithesis and repetitions, as well as the semantic content.

In addition to everything which has been said, sonnet 146 is responsible for one of the highest number of important archetypes and archetypal patterns,

Sonnet 146

*Poor soul the center of my sinful earth,
Feeding these rebel powers that thee array,
Why dost thou pine within and suffer dearth,
Painting thy outward wall so costly gay?
Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? Is this thy body's end?
Then, soul, live thou upon thy servants' loss,
And let that pine to aggravate thy store;
Buy terms divine in selling hours of dross;
Within be fed, without be rich no more:
So shalt thou feed on death, that feeds on men,
And death once dead there's no more dying then.*

The sonnet is built around the tension between images of *body* (flesh) and *soul* (spirit) raising the metaphysical inquiry as well as the first archetype which is that of immortality (that has been exhaustively commented). However there are other archetypal images that find resonance in particular images along the sonnet. In Q2 we find '*Shall worms inheritors of this excess, Eat up thy charge? Is this thy body's end?*' The immortal archetype subtly repeats itself in the single image of *worms*. In a highly symbolical sonnet, it is plausible to take *worms* as an

image of the serpent. The serpent can symbolize evil corruption, destruction, but it is also an age old symbol (snake eating its own tail) of sacrifice - instrument of sacrifice - and regeneration (Jung, 1956, p.586). It is clearly a powerful image, for it summarizes the whole content of the sonnet. We also find in the image *center* the symbol of the circle/Mandala/self. The symbol of the *self* expresses wholeness. It expresses *the totality of the psyche in all its aspects, including the relationship between man and the whole of nature* (Jung, 1964, p. 266). Another powerful symbol is that of the image of the human *body* housing the *soul* as well as all other images as such, *fading mansion, outward wall*. Ricoeur analyses this particular symbol and the correspondences at length in the passage,

There is a triple correspondence among human body, houses and cosmos which makes of the pillars of a temple and of our spinal cords reciprocal symbols. Such triple correspondence is, thus, the reason why the edges, doors, bridges and narrow paths delineated simply by the act of ‘inhabiting a place in space’ and living at it correspond to homologous rites of passage, which, initiation rites help us cross over along our pilgrimage through life: specific moments such as birth, puberty, marriage and death. (Ricoeur, 1976, p 74.)^{xiii}

The passage not only clarifies the symbolical correspondence of spinal cords/body/temples/pillars but also approaches the rite of passage. When the poet mentions our *pilgrimage through life*, as to what concerns the sonnet, it opens room for another archetype: the Quest. This particular archetype and the way it can be interpreted through Greek and Roman mythology will be separately analyzed in chapter 3.

The symbolical tension between the nocturnal regimen and the diurnal regimen was previously introduced as well as some relevant data concerning Shakespeare's use of opposite images such as sun/moon and day/night. Sonnet 28 consists in one of the most important of the sequence concerning the symbolic. Firstly, it summarizes the diurnal/nocturnal tension present in most of the *Quarto*. However, this happens at different levels containing images that, for instance, find relevant resonance, mythologically as well as psychologically. At this point it is worth mentioning that, as this study focuses on *the imaginary*, as to what concerns the analysis of the sonnets, whenever one particular area of knowledge seems appropriate to clarify, intensify, complete, or help in any way its development, such area will then be used. As psychology is closely related to myth and its dynamics concerning literary manifestations, it will eventually be of particular relevance, for,

The critic may hardly dismiss some sort of literary psychology which binds together poem and poet. Part of it can be a psychological study of the poet, however, the most important is the fact that each poet has his/her own private mythology, his/her own spectroscopic zone or peculiar symbolical formation, at which he is unconscious of to a large extent. (Frye, 1999, p.17)

Sonnet 28 transcribes as follows,

*How can I then return in happy plight
That am debarred the benefit of rest?
When day's oppression is not eased by night,
But day by night and night by day oppressed;
And each (though enemies to either's reign)*

*Do in consent shake hands to torture me,
The one by toil, the other to complain
How far I toil, still farther off from thee.
I tell the day to please him thou art bright,
And dost him grace when clouds do blot the heaven;
So flatter I the swart-complexioned night,
When sparkling stars twire not thou gild'st the even:
But day doth daily draw my sorrows longer,
And night doth nightly make grief's strength seem stronger.*

Though traditionally sonnet 28 is taken as a continuation of the previous one (Booth, Vendler) sonnet 28 has its own symbolic dynamics. The tension between day/night, taken as 'natural enemies,' repeats itself at different levels and in particular images all through the sonnet. The oppression the speaker suffers by both day and night is taken to the mythical level for it is manifested as a *projection onto the cosmic powers* (Vendler, p.157). Day and night represent deities which see the grief-stricken speaker from their reigns. As the 'story' told goes along - already in Q1 and explicitly in Q2 - we see that the Deities are not merely passive, but actually active - *Do in consent shake hands to torture me* - when the oppression hits the speaker just as Odysseus was harshly hit by Poseidon. However, differently from the Greek hero, the speaker is oppressed by two deities. The speaker finds no rest *I - That am debarred the benefit of rest*. Sonnet 28 holds a perfect equilibrium of symbolic opposite images, at the same time it brings down such equilibrium - day eases night, night fears enlightened by day - for the speaker which is forever to suffer their power as seen in the suggested unhappy ending, *But day doth daily draw my sorrows longer, And night doth nightly make grief's strength seem stronger*.

The night/day symbolism concretely takes form in equal numbers for both words appear explicitly six times each, as pointed out by Vendler: *day* [*daily*] verses 3, 4, 4, 9, 13, 13 and *night* [*nightly*] verses 3, 4, 4, 11, 14, 14. However, such balance occurs not only here but – differently from other sonnets in which solar symbols predominate – also in terms of nocturnal versus diurnal symbols. Solar images happen in verses 9, *though art bright*; 10, *heaven*; 12, *sparkling stars*; and 13, *thou gild'st the even*. Nocturnal images happen in verses 10, *clouds do blot*, and 11, *swart-complexioned*. However, the solar symbol ‘sparkling stars’ is transformed in a nocturnal one for the speaker says *When sparkling stars twine not*. As a consequence, we also find a perfect equilibrium of solar and nocturnal images, three solar verses (9, 10, 13) and three nocturnal verses (10,11,13).

The symbolism gains strength, for it overlaps with psychological meaning as images such as ‘*day*’, ‘*bright*’, ‘*gild'st*’, can be linked to consciousness and images such as ‘*night*’, ‘*clouds*’ ‘*twine not*,’ not only to the unconscious but also to what Jung calls *the shadow*. He says,

When an individual makes an attempt to see his shadow, he becomes aware of those qualities and impulses he denies in himself, but can plainly see in other people – such things as egotism, mental laziness and sloppiness; unreal fantasies, schemes and plots; carelessness and cowardice; inordinate love of money and possessions – in short, all those little sins about which he might previously have told himself. (Jung, 1964, p. 174)

Thus, the outer cosmic tension also mirrors the internal one. The tension day/night could also be read as conscious/shadow, for the latter represents the quest one has to undertake in order to make himself aware of shadow features which have to be understood so as to be appropriately

dealt with. Such process consists of an enlightenment corroborating in a different level to the tension day/night.

One final and very important matter is to visualize how closely the 'shadow' archetype is connected to Shakespeare's imagistic formation. According to Jung,

Whether the shadow becomes our friend or enemy largely depends upon ourselves." (Jung, 1964, p. 182)

It is clear that in sonnet 28 one finds exactly the opposite idea, for in the couplet the speaker says, *But day doth daily draw my sorrows longer, And night doth nightly make grief's strength seem stronger*. The conjunction 'but' means no matter what I do or say, the Gods seem to follow up against me, making me suffer longer and deepening my sorrows; or in other words, "I am not in control;" a clear Shakespearean picture of human condition which finds resonance and shows its highly symbolic power in *Romeo and Juliet's* famous line: ' *I'm fortune's fool* '.

Two last important points need to be made. The first is that an M.A. thesis does not comprise the space for the full analysis of the *Quarto* in its 154 sonnets. Second, that such work is not meant in any way to exhaust the sonnets' symbolic potential. Thus, chapter 3 deliberately holds the attempt of analyzing the 'imagistic game' of forty sonnets of the *Quarto*. They amount to almost one third of the total number of sonnets, and may serve as a solid sample of the sonnets' symbolic content.



3. THE HERMENEUTICS OF SYMBOLICAL IMAGES IN SHAKESPEARE'S SONNETS

Before entering the realm of Shakespeare's symbolic images, it is important to understand how the sonnet tradition came into being.

The sonnet, as it is called today, originated in Italy in the thirteenth century. It consists of a fourteen line long poem divided in two quartets and two tercets divided by the rhyming scheme ABBA ABBA CDE CDE.

The internationalization of the form is ascribed to Francesco Petrarch whose sonnets addressed,

an unapproachable, beloved woman in a sequence chronicling the author's passionate suffering, his self absorption, his idealization of the beloved, his exquisitely modulated expressions of longing and frustration. (Greenblat, 1997, p. 1915).

The sonnet reached England during the Renaissance. This is late, if compared to other European countries, being there introduced in the sixteenth century by Thomas Wyatt and Henry Howard in a book called *Tottel's Miscellany*, published in 1557. The rhyming scheme developed in England, which is known today as the 'English Sonnet' or 'Shakespearean Sonnet', ABAB CDCD EFEF GG, was actually adopted by Shakespeare from Wyatt and Howard. The sonnets generally circulated in manuscript form and, therefore, reached a limited scope of audience, inserted in the Elizabethan society. The vogue of the sonnet is believed to have lasted around twenty years or so (1580-1604), and sonnet sequences *responded to poets' literary, social, and economic ambitions as well as to the gender politics of the late Elizabethan court* (Greenblatt, 1997, p. 1915). Such characteristic has lead many scholars to overstress similarities between the

contents of the Sonnets and Shakespeare's life in what is called Historical-Biographical criticism.

There are a number of theories concerning the acceptance of the *Quarto* (traditional gathering of the Sonnets published in 1609) as a fully Shakespearean work; however, as I argued before, that is the path followed in the present work. The *Quarto* published by editor Thomas Thorpe in 1609 is the source for the modernized version put forward by Helen Vendler, which is the source edition for this study.

The *Quarto* is generally accepted as a sequence of 154 sonnets from which the first 126 are said to be addressed to a 'Young Youth', from sonnet 127 to 152 to the woman known as the 'Dark Lady', and sonnets 153 and 154 to the mythological figure of Cupid.

Arriving late at the sonnet tradition and closed in a rigid pre-established rhyming structure, Shakespeare had to recreate the sonnets from within bringing forth as a result the characteristic scholarly accepted as his greatest achievement *unusual inventiveness that produces elaborate verbal patterns* (Greenblatt, 1997, p. 1916) to the detriment of elaborate themes.

Aesthetic achievement is the path followed by Vendler and other scholars as well as highlighting Shakespeare's creative capacity to generate complex and striking effects such as usual combinations of *alliteration and assonance, neologisms, word play and metaphorical elaboration* (Greenblatt, 1997, p.1916).

I, however, follow a very distinct path. The purpose of the study is to analyze Shakespeare's symbolic formation, the symbolic images that constitute the inner patterns and sub-patterns of his creative process. Furthermore, I mean to show the recurrence of a number of such images, their relevance and internal connections for each of the sonnets as well as for the *Quarto* as a whole. Within such process, it is also my objective to

point out modern associations between the sonnets and other literary works, not only in poetry but in other genres as well. Thus, I deliberately avoid associations between the content of the sonnets and that of the plays, as well as the content of *A Lover's Complaint*, exhaustively worked out by renown scholars. Such associations are only eventually used, so as to make a particular point clear.

In order to establish associations and connect the Sonnets to the readings that are current for the modern Brazilian reader, we can establish some associations involving the symbolic imagery presented in the Sonnets and in the works by Hawthorne, Wilde, Stevenson, Saramago, or Tolkien. And by Camoens, the only writer contemporary to Shakespeare. Comparisons between Shakespeare's Sonnets and Camoens' Sonnets are useful for two reasons. First, both associations take place in the same genre - poetry. And secondly, they evoke important symbolic imaginary formations for readers who have a totally different reading background, such as Brazilian and English-speaking ones. Brazilian readers will automatically use Camoens' Sonnets as a reference in their hermeneutic processes, not Wordsworth's, or Blake's or Milton's, or Donne's poems.

As for the criteria for the selection of the sonnets, it was no other than their potential for symbolic imagery. The analysis of each of the selected poems will use theoretic material from different areas, sometimes making use of a pure mythological approach, other times of a psychological approach, and so on.

I have selected thirty-five sonnets which are analyzed according to their order in the *Quarto*. They are, respectively, sonnets 1, 5, 9, 12, 15, 18, 21, 22, 24, 27, 28, 33, 40, 45, 43, 44, 49, 55, 61, 73, 76, 80, 95, 97, 103, 104, 113, 116, 118, 127, 130, 144, 146, 153, and 154. Any closer look will identify sonnets from each and every set of ten. The selection comprises a

number of sonnets from each of the traditional subdivisions (Young Man/Dark Lady) and contains sonnets embodying each of the so-called three main characters (Youth/Dark Lady/ Rival Poet). It deliberately avoids sonnets 99, 126 and 145 due to their unusual forms (sonnet 99 contains 15 verses; 126, 12 verses, and 145 is octosyllabic. An attentive reader might miss the analysis of sonnet 129 (considered by scholars aesthetically, perhaps, the most important one). The reason for that is the amount of work already produced on it, works that overlap different approaches. Exhaustive analyses were put forward by Jakobson (*Poética e Ação*, 1990); Booth (*Shakespeare's Sonnets*, 1977), Vendler (*The Art of Shakespeare's Sonnets*, 1997); Bloom (*Genius*, 2002).

Finally, the number of sonnets (35) was established after much pondering, mostly related to the tension between a number that could represent a valid scope of analysis versus the length limitations of a Master's thesis.

Systematically, the study is organized by bringing the number and printing of the respective sonnet followed by its analysis.

Sonnet 1

*From fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the ripener should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament,
And only herald to the gaudy spring,
Within thine own bud buriest thy content,
And, tender churl, make'st waste in niggarding:
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.*

When a reader faces the first poem of a book, or of a particular sequence there contained, he is inevitably struck by specific anxieties and expectations, which, automatically, bring forth a kind of instinctive investigative drive. It is not a surprise that in general poets pay special attention to the first poem, for whether they are conscious or not, the first poem carries to a large extent a symbolical character. Helen Vendler argues that Sonnet 1 is of such importance, that it could even have been written after the *Quarto* sequence was complete, for it could function as a kind of *preface to the others*,

The sonnet can be seen, in sum, as an index to the rest of the sonnets, or as a diapason of the notes of the sequence. (Vendler, Art, p. 47)

This is the first time the reader will be in contact with Shakespeare's 'speaker' - the lyrical subject - to be heard in the *Quarto*. Already from the start, he is exposed to a vast number of characteristics, which will find resonance as well as have particular importance all through the *Quarto*. Along with a general overview of the sonnet,¹⁵ Vendler points out three groups of core importance and exemplifies them briefly,

1. **Values:** *beauty, increase, inheritance, memory, light, abundance, sweetness, freshness, springtime, the world's rights.*
2. **Concepts:** *increase, decease, immortality, mortality. Famine, abundance, gluttony, debt, waste, hoarding.*
3. **Images:** *the rose; bright eyes; flame and light, fuel, herald, spring, bud.*

To her valuable and extensive commentary, however, a fourth group could be added: **archetypes** or **archetypal motifs**. A number of values, concepts as well as images (as it should be clear by now, that metaphorical images, allegories and symbols are different things) could be drawn to the archetypal level.

Before establishing a list of archetypes that would form the fourth group, it is essential to make two points very clear. First, that archetypes, archetypal motifs and archetypal patterns can arise from any of the previous groups, as well as independently. Second, that such archetypes do not automatically appear in the first sonnet, they reach the archetypal level

as they become recurrent along the *Quarto*, for only recurrence establishes them as such. The same is true to other whatever archetypes in any given literary work. This second concern must be permanently kept in mind for as Wilfred Guerin puts it in *A Handbook of Critical Approaches to Literature*,

The archetypal images we have listed do **not necessarily** function as archetypes every time they appear in a literary work. The discreet critic interprets them as such **only if the total context of the work logically supports an archetypal reading**". (Guerin, 1997, p. 165) (bold ours)

This feature can be exemplified in the first quatrain of Sonnet 1, third verse: *as the riper should by **time** decease*. This is the Speaker's first mentioning of the word *time*. So far, it is no more than an image. It has not reached yet the status exhaustively pointed out by scholars of '*the enemy of all things*', '*the universal devourer that reduces everything to nonexistence*' (Frye, 1963, p. 100). Or, in other words, it has not transcended the level of historical time to that of sacred or mythical time. Only recurrence can give such status to the image.

Thus, the story inherent in Sonnet 1 can be read at a more superficial level, as a poem in which the Speaker tries to persuade his lyrical object: *but **thou** contracted to **thine** own bright eyes*, that the only way to keep 'beauty' and remain alive forever: *thereby beauty's rose might never die* is to breed. Be it literally interpreted: *his tender heir might bear his memory*; or figuratively, the *only herald to the gaudy spring* should release his *bud*. This can also be read considering the deeper symbolical patterns and under patterns there presented. Therefore, a number of archetypes and archetypal

¹⁵ For the full list of values, images and concepts along with Helen Vendler's complete commentary check *The Art of Shakespeare's Sonnets* pages 46 – 51.

motifs can be identified in Sonnet 1. To give birth is perhaps the most essential of archetypal motifs, that of creation. Creation of life, creation of verse, creation of a feature, of society, manners, behavior and an infinite list of things that go from simple material things up to those which provide an account of how the *cosmos, nature, and humankind* (Guerin, 1997, p. 165) came into being. From this first archetype, a list of others can be drawn: Immortality, *thereby beauty's rose might never die*; Archetypal Time *as the riper should by time decease*; Seasonal archetypal images, *gaudy spring*; archetypal motif of the Seven Capital Sins, *or else this glutton be*, and those which constitute particular symbolic significance: the Solar symbols. As in some examples we find, *'bright eyes'*, *'light's flame'*, *'fuel'*; all images symbolizing fire and embodying their own fire principles.

Along with Vendler's commentary on Sonnet 1, there is a list of words of special relevance due to their resonance through the other poems of the *Quarto*,

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." (Vendler, p. 47).

If one casts a closer look at the list, the presence of the most evident solar symbols is noticeable: *'bright'*, *'eyes'*, *'light'*, *'flame'* along with the secondary ones ¹⁶ as *'fuel'* or *'memory'* while one can notice mere secondary nocturnal ones such as *'bury'* and *'grave'*. Accordingly, from

¹⁶ I understand primary symbols as those which immediately call up solar images: *day, summer, sun, eyes, bright, light, fire, flame*, for instance; and secondary ones, as those which might be understood as such depending to a large extent on the context: *memory*, when representing consciousness; *fuel*, when related to matter for a 'burning fire'. The same is true to nocturnal images being the primary ones: *night, darkness, shadows, black, death, moon*, and the secondary ones *bury* and *grave* which can be associated to death).

the start, it is already possible to see the speaker's tendency to a symbolic formation closely bound to solar symbols.

Finally, to the three core groups previously mentioned, **Values**, **Images**, and **Concepts**, a fourth one could be added over the title **Archetypes and Archetypal Motifs: *creation, immortality, seasonal archetypes, archetypal sins, and solar symbols.***

Sonnet 5

*Those hours that with gentle work did frame
The lovely gaze where every eye doth dwell
Will play the tyrants to the very same,
And that unfair which fairly doth excel;
For never-resting time leads summer on
To hideous winter and confounds him there,
Sap checked with frost and lustry leaves quite gone,
Beauty o'ersnowed and bareness every where:
Then were not summer's distillation left
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it nor no remembrance what it was.*

*But flowers distilled, though they with winter meet,
Lese but their show; their substance still lives sweet.*

Sonnet 5 is of particular importance specially as to what refers to the *first time* certain features appear. It is the first impersonal sonnet, *wholly impersonal sonnets are very rare in the sequence* (Vendler, p. 66). Therefore, all metaphorical manifestations, all images and their correspondent symbolism, gain strength in a chain that will ultimately lead to a metaphorical closing *rather than with literal biological advice* (Vendler, p. 66/67). One example of a *literal biological advice* closing is the one found in the final couplet of Sonnet 3, *But if **thou** live rememb' red not to be, Die single, and **thine** image dies with **thee***. This verse is a clear example of the straightforward influence personal shifters may have over the poem.

In Sonnet 5 one can also see the first time seasonal metaphors are used, a characteristic which *will animate other sonnets such as 73 and 97* (Vendler, Art, p. 66).

This is also the first time the symbolic images of *summer* and *winter* appear explicitly as antithetical elements. Before that, we find seasonal images in other contexts or building up a sort of preparation for Sonnet 5. We find the single *spring* image in Sonnet 1. Then, we find the one with bad qualities ascribed to winter in Sonnet 2 (however, winter is actually a metonymic use for the year – time –) *when forty winters shall besiege thy brow, and dig deep trenches in thy beauty's field*. Finally, we find the suggestion for spring in Sonnet 3 *the lovely April of her prime*.

Thus, the symbolic images of summer and winter become antithetic only in Sonnet 5 when the Speaker says *never resting time leads summer on to hideous winter* Q2; and later *beauty's o'ersnowed and bareness everywhere*, ascribing the value of *beauty* to summer – a value that will find special resonance in Sonnet 18 *Shall I compare thee to a summer's day?* - .

Actually, the symbolic power in Sonnet 5 may be seen as a well defined one: Q1 brings the archetype of *time*, explicitly as the 'universal devourer' (one might say it is the first time the image achieves the mythical status) *Those hours that with gentle work did frame/Will play the tyrants to the very same*; then Q2 and Q3, built upon the *summer x winter* symbolism; and finally the couplet bringing the archetype of cyclical immortality: *But flowers distilled, though they with winter meet, leese but their show, their substance still lives sweet*'.

Sonnet 5 carries another particular trait. It is the first time the speaker uses water symbols, which are of very restricted use within the Sonnets. In Q3 one finds the beautiful image *liquid prisoner*, and in Q2 'Sap' which works antithetically against 'frost', symbolizing not only winter but a cold

desert (bareness). In the same way we have 'frost', solid - symbolizing 'hard to change' - antithetically working against 'liquid' - water - symbolizing 'flowing of time into eternity, mystery of creation' (Guerin, 1997, p.161). Both images converge to the final meaning of the sonnet.

It is worth mentioning how the sonnet gains in strength and beauty when other symbolic images (such as the ones containing the four essential elements) are set in motion, for each element brings along a number of specific nuances; for example, different kinds of fire carry their distinct inherent principles. The same happens to water, earth, and air.

Sonnet 5 is a good example of the dynamics through which compositional strategies and symbolic imagery overlap, generating more powerful meaning and therefore more beauty.

Sonnet 9

*Is it for fear to wet a widow's eye
That thou consum'st thyself in single life?
Ah! If thou issueless shalt hap to die,
The world will wail thee like a makeless wife,
The world will be thy widow and still weep,
That thou no form of thee hast left behind,
When every private widow well may keep,
By children's eyes, her husband's shape in mind:
Look what an unthrift in the world doth spend
Shift but his place, for still the world enjoys it,
But beauty's waste hath in the world an end,
And kept unused, the user so destroys it:
No love toward others in that bosom sits
That in himself such murd'rous shame commits.*

It is of common knowledge among scholars that the first seventeen sonnets of the sequence are ascribed to the Speaker's pledge for the 'Youth' to mate and have a son. In Frye's words, *they begin with seventeen appeals to a beautiful youth to beget a son* (Frye, 1963, p. 88). In terms of society's standards, having children immediately brings forth the very serious matter of marriage. But, furthermore, historically, legally and symbolically, in particular, marriage has always been specially placed in what concerns human condition. Therefore, Sonnet 9 has been chosen to represent not only the symbolic image of marriage of the first seventeenth sonnets, be it explicit, *By unions marry to offend thine ear* (8); or indirect *Which husbandry in honour might uphold* (13), *Die single and thine image*

dies with thee (3). This notion is also present in all other sonnets in which the marriage image is resonant, *Let me not to the marriage of true minds admit impediments* (116). Differently from the previous cases, the symbolic image to be analyzed is that of the 'story' told by the Speaker. Thus, it is of no relevance if the story can be read as a *youth who is urged to marry as the only legal means of producing offspring* (Frye, 1963, p.88-89), or if whether or not the Youth (lyrical object) is in love, or with whom, or if, for him to achieve his means, *apparently any woman will do* (Frye, 1963, p.89). What is essential is actually the symbolical status the image of marriage can achieve in the *Quarto*.

Before any kind of interpretation, marriage is a rite of passage. Its symbolical importance can be seen in Jung's words,

Here we come to that aspect of initiation which acquaints man with woman and woman with man in such a way as to correct some sort of original male-female opposition. Man's knowledge (logos) then encounters woman's relatedness (Eros) and their union is represented as that symbolic ritual of a sacred marriage which has been at the heart of initiation since its origins in the mystery-religions of antiquity. (Jung, 1964, p.126)

The power of the image of marriage can be seen in Shakespeare's *Romeo and Juliet* in which the two young protagonists consummate the carnal union as well as the symbolical one. When the two young lovers are forced to drift apart and Romeo is sent to exile, all their actions are set in motion by the power of their symbolic union. This feature can also be seen in Ovid's *Metamorphoses*, in the tale of Pyramus and Thisbe. There, the importance of symbolism reaches even higher, for differently from *Romeo and Juliet*, the two protagonists do not get married, nor consummate their carnal union. They are driven solely by the power of their symbolic union,

their 'invisible marriage'. As it can be seen in the following particularly representative passage,

There was a crack, as slender chink, that had developed in the party wall between their two houses (...) the lovers were the first to find it: nothing can escape a lover's eyes! They used it as a channel for their voices, and by this means their endearments were safely conveyed to one another, in the gentlest of whispers. Often when Pyramus stood on one side, Thisbe on that, when in turn they felt each other's breath, they used to exclaim 'jealous wall, why do you stand in the way of lovers?' How little it would be to ask that you should let us *embrace* or, if that is too much, that you should at least open enough for us to exchange kisses!" (Ovid, 1955, p.96) (bold ours)

The drawbacks and challenges faced by lovers in search of their symbolical union 'marriage' is large in number within literature. When the Speaker utters *Let me not to the marriage of true minds admit impediments*, the symbolic theme finds resonance in different stories such as *Romeo and Juliet*, *Pyramus and Thisbe* or in Sonnet 9: *Is it for fear to wet a widow's eye That thou consum'st thyself in single life?* Or in other words, what is the challenge, what is the quest *thou* has to undertake which keeps *thou* from finding the comfort of union?

For a modern reader's imaginary the image of consuming oneself in 'single life' or in exile, for some kind of duty can be associated with images within stories found in different genres such as what could be called a modern mythological narrative, *The Lord of the Rings*,

I do not speak of my daughter alone, You shall be betrothed to no man's child as yet. But as for Arwen the fair,

lady of Imladris and of Lórien, Evenstar of her people, she is of lineage greater than yours, and she has lived in the world already so long that to her you are but as a yearling shoot beside a young birch of many summers. (Tolkien, *The Return of the King*, p. 340)

In this passage from the tale of Aragorn and Arwen the same archetypes can be seen in a different distribution. The archetype of immortality and that of mythological impediments can be seen bound together in the passage within the conflict established by the love between a mortal man and an immortal elf.

When Shakespeare says *Is it for fear to wet a widow's eye* the same question could be posed to Aragorn when he drifts apart from his beloved,

“You have a chance for another life. Away from war... grief... despair.”

“Why are you saying this?”

“I am a mortal; you are Elfkind. It was a dream, Arwen, nothing more.” [Movie script, council-of-elrond.com]

As the ‘story’ develops in the sonnet, so does the story in the narrative, for when the speaker says *If thou issueless shalt hap to die, The world will be thy widow and still weep*, the same is crossing Arwen’s thought about her beloved’s halting decision not to *marry* her. Later, when the speaker says, *When every private widow well may keep, By children's eyes, her husband's shape in mind*, the narrative brings Arwen’s vision of an ageing husband whose ultimate destiny is death. However, at the same time, she sees a child whose eyes, staring at her, are her ultimate symbolic sign to the decision she makes of going through all sufferings for love. When her yet husband to be is gone, she will *keep, by children's eyes, her husband shape in mind*.

But Arwen went forth from the House, and the light of her eyes was quenched, and it seemed to her people that she had become cold and grey as nightfall in winter that comes without a star (Tolkien, *The Return of the King*, p. 344)

Thus, the genre's own private laws respected, the images carry on the same archetypal motive of symbolic union, and bring forth the same message: one should not keep him/herself from going through this rite of passage. One should not give in for the challenges, or whatever adversities, which cross upon one's path and *keep such possibility unused*, for the consequences could be devastating: *No love toward others in that bosom sits That in himself such murd'rous shame commits.*

Sonnet 12

Before the analysis of sonnet 12, it is fitting to re-estate that a study of symbolic images is not to be restricted by genres. However, when one compares symbolic images on the same ground, the same genre for instance, the dynamics of the images seem to be more complete, for they are built following patterns that are alike. In the case of the Sonnets, these patterns are lyrical patterns. Therefore, pointing out symbolic images common to texts from different authors can be of relevance. As the analysis of Shakespeare's Sonnet 12 will include a comparative study of Camoens's Sonnet 76 – as well as the analysis of other sonnets by the Portuguese poet - it is important to establish beforehand not only some principles, but also some historical facts connecting the two poets. Such data has no other purpose than making a point: the power of archetypal images does not depend on geography, culture and whatever social energies that might be used to reduce literary (poetic) achievement.

It is of common knowledge that Shakespeare and Camoens are contemporaries. Both are renaissance figures and both face a poetic tradition reminiscent from the middle ages: the sonnet tradition inherited from, or centered at the figure of Petrarch. The sonnet is brought to England in the early 16th century in the works of Sir Thomas, Wyatt & Henry Howard (Greenblatt, 1997, p. 1915), a date very close to its arrival in Portugal, 1527 in the works of Sá de Miranda (Fisher, 1998, p. 12). Both authors share a similar life span, Shakespeare 52 years(1564 –1616) and Camoens around 55 (+- 1524-25 – 1580). From such data one first – and very important – conclusion can be reached: the sonnets were written at distinct times. As Camoens died in 1580 – many of his sonnets were written considerably before his death – and scholars believe Shakespeare wrote the *Quarto* no earlier than 1593 *published in 1609 the sonnets may*

go as far back as 1593 (Bloom, *Genius* 2002, p. 16). It is clear that (in what concerns Shakespeare's existence) Camoens's poetic production could receive but not direct influence of whatever kind. However, the recurrence of some symbolic images not only in the sonnets, but in their lyric production, is remarkable.

Sonnet 12

*When I do count the clock that tells the time,
And see the **brave day** sunk in **hideous night**,
When I behold the violet past prime,
And **sable curls** all silvered o'er with **white**;
When **lofty trees** I see **barren of leaves**,
Which erst from heat did canopy the herd,
And **summer's green** all girdled up in sheaves
Borne on the bier **with white and bristly beard**:
Then of thy beauty do I question make
That thou among the wastes of time must go,
Since sweets and beauties do themselves forsake
And **die** as fast as they see **others grow**,
 And nothing 'gainst Time's scythe can make defence
 Save breed to brave him, when he takes thee hence.*

Sonnet 12 is fully built over antithetical images which are set in motion through the power of 'Time' over all things. Two different entities can be seen as time. First, what could be called historical time, the entity of continuity in which all things are bound. The second, the mythical one, the 'universal devourer' or in Vendler's words, *the gradually vanishing conceptual entity and the model represented by the aggressive emblem-*

figure of Time with his scythe (Vendler, p.97). There is a marked evolution of the ‘time’ image since it first appears in Q1 ‘*When I do count the clock that tells the time*’ (explicit reference to historical time by the use of the image ‘clock’ as well as the aesthetic phonetic construction simulating a clock’s ticking). Then Q3 *That thou among the wastes of time must go*, and finally in the couplet *And nothing ‘gainst Time’s scythe can make defence,*’ in which the image ‘Time’ has clearly been heightened in status, not only in meaning, but also graphically – in the last image it is capitalized: ‘*Time*’.

The antithetical images start in Q1, second verse, with that which is the strongest antithetic symbolic image, between diurnal x nocturnal régime, ‘*brave day sunk in hideous night*’, an image which ascribes positive values to solar symbols and negative values to the nocturnal ones. These antithetical features find resonance in other poems such as ‘*summer on to hideous winter*’ (Sonnet 5). Then still in Q1 we find ‘*sable curls x white*’ (colors used to symbolize youth or old age); in Q2 ‘*lofty trees x barren of leaves*’ (symbolizing growth, fertility, hope, versus desert, death, hopelessness); ‘*summer’s green*’ x ‘*white and bristly beard*’; and finally Q3 ‘*themselves forsake And die*’ x ‘*others grow*’ - others are born – (explicitly life and death).

Here is Camoens’s sonnet transcribed:

Sonnet 76

*O tempo acaba o ano, o mês e a hora,
A força, a arte, a manha, a fortaleza;
O tempo acaba a fama e a riqueza
O tempo o mesmo tempo de si chora;*

O tempo busca e acaba o onde mora
Qualquer ingratidão qualquer dureza;
Mas não pode acabar minha tristeza;
Enquanto não quiserdes vós, Senhora.

O tempo o claro dia torna escuro,
E o mais ledo prazer em choro triste;
O tempo, a tempestade em grão bonança.

Mas de abrandar o tempo estou seguro
O peito de diamante onde consiste
A pena e o prazer desta esperança.

If one compares the symbolic images used in both sonnets, one notices that the first five verses of Camoens's sonnet can summarize the features ascribed to Shakespeare's mythical time, or, in other words, the features of *Time* the 'universal devourer,' for Camoens's Speaker says, *Time consumes the years, months and hours, power, art, all ways, the fortress (Q1 verses 1 and 2)*. Then, *time consumes with fame and wealth, time of he himself cries, time seeks and terminates with all housing (Q1 verses 3-4 and Q2 verse 1)*.

There is also a marked evolution of the image of time as 'tempo' in Camoens's 76. Verses 1,3,4,5 and 9 consist in a preparation for 'time' in verse 9 'O tempo, a tempestade em grão bonança' which could itself be capitalized for it sums up in one single image all the previous attributes ascribed to *Tempo*¹⁷. In the two tercets we find a list of antithetical

¹⁷ I interpret the word *tempo* used by Camoens to mean the same as the word *time* means in the sonnet, and not as the Italian word 'tempo' which carries a musical meaning.

symbolic images: '*claro x escuro*'; '*ledo prazer x choro triste*'; '*pena x prazer*'.

It is important to point out the closeness of Shakespeare's and Camoens's images for the antithesis nocturnal x diurnal regímen:

'And see the *brave day* sunk in *hideous night*' (Shakespeare's Q1, 2nd verse)

'O tempo *o claro* dia *torna escuro*' (Camoens' 9th verse)

The similarity is remarkable. Finally, as one approaches the end of Shakespeare's 12 and Camoens's 76, one notices that both end up with one only element powerful enough to fight 'Time', the 'universal devourer'. In Camoens's sonnet it is hope '*esperança*', whose fulfillment is in the hands of his mistress '*enquanto não quiserdes vós, Senhora*' (notice the symbolic power ascribed to her as the word is capitalized, just as Shakespeare's '*Time*'). In Shakespeare's sonnet the element is '*breeding*' whose fulfillment is in the hands of his lyrical object '*thou*': *save breed to brave him, when he takes thee*. Such counter element can also be seen in Vendler's commentary on death brought up by 'Time',

Those others are able to grow (...) also because the progenitors have chosen to breed, so that Death's power may be at least braved, if not evaded. (Vendler, p. 99).

Sonnet 15

*When I consider everything that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheerèd and checkèd even by the selfsame sky,
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory:
Then the conceit of his inconstant stay
Sets you most rich in youth before my sight,
Where wasteful Time debateth with Decay
To change your day of youth to sullied night,
And all in war with Time for love of you,
As he takes from you, I ingraft you new.*

Despite the apparent structural similarity with Sonnet 12,

ⁱ * “Na época elisabetana, a maioria dos livros era publicada *in folio* ou *in quarto*, termos estes que indicam o formato em que as páginas do livro eram impressas e dobradas ao ser encadernado. Nos livros *in folio*, dobrava-se uma vez a folha grande de papel, obtendo-se duas folhas ou quatro páginas impressas. Nos livros *in quarto*, o papel era dobrado duas vezes, produzindo quatro folhas ou oito páginas, e era o formato em que normalmente se imprimiam os textos das peças de teatro. A folha original variava de 11” x 16” até 15” x 22”. Um *quarto* seria, antes de ter as bordas cortadas pelo encadernador, um livro de cerca de 5 ½ por 8 polegadas, ou seja, mais ou menos 14 x 20,5 cm.”

“O imaginário não é uma disciplina. Radica no além, na realidade do *mundus imaginalis* que, como outrora afirmei paradoxalmente a propósito do símbolo, é ‘epifania de um mistério’, faz ver o invisível através dos significantes, das parábolas, dos mitos, dos poemas...”

ⁱⁱ “A leitura do imaginário parte da hermenêutica das imagens, dos símbolos e dos mitos de uma obra para compreensão do imaginário de um autor, de uma cultura, de uma época.”

ⁱⁱⁱ

“Preservamos as oscilações ortográficas do período elisabetano, porque, em certos casos, elas revelam peculiaridades da antiga pronúncia ou oferecem apoio visual às rimas de Shakespeare.”

iv “A poesia não é o único domínio em que o simbolismo dos sons se faz sentir ; é porém, uma província em que o nexu interno entre som e significado se converte de latente em patente e se manifesta da forma a mais palpável e intensa.”

v
“Professa-se que é preciso ‘conservar a significação das palavras’, em suma que a palavra só tem um sentido, o certo. Essa regra acarreta abusivamente uma suspeita, ou , o que é pior, uma banalização geral da imagem: ora a proibem, pura e simplesmente, ora a ridicularizam fingindo de modo mais ou menos irônico tomá-la ao pé da letra, ora se exige que nela se reconheça apenas um clichê de época. Chega-se assim a singulares lições de leitura: é preciso ler os poetas sem evocar: é proibido deixar que a vista se eleve para fora dessas palavras tão simples e concretas. A rigor, as palavras não têm mais valor referencial, mas apenas um valor mercantil; servem para comunicar, como na mais trivial das transações, não para sugerir. Em suma, a linguagem só propõe uma certeza: a da banalidade.”

vi “Se, por exemplo, mostrei o que há de *respiração* no verbo *respirar*, não é que eu ignorasse o sentido da época (distender-se) como aliás eu o disse, é que o sentido lexicográfico não era contraditório com o sentido simbólico, que é na ocorrência e de um modo muito malicioso, o sentido *primeiro*.”

vii
“Detenhamo-nos agora nessa definição, nessas propriedades e nessa classificação sumária do símbolo enquanto signo que remete a um indizível e invisível significado, sendo assim obrigado a encarnar concretamente essa adequação que lhe escapa, pelo jogo das redundâncias míticas, rituais, iconográficas que corrigem e completam inesgotavelmente a inadequação.”

viii
“O mar, nos antigos mitos babilônicos significa mais do que a vastidão da água que se pode ver da praia. E um nascer do sol num poema de Wordsworth

significa mais do que um simples fenômeno meteorológico.”

ix
“É então a Imagem em si, enquanto conjunto de significações, que é verdadeira, e não *uma das suas significações* ou *um único dos seus inúmeros planos de referências*. Traduzir uma imagem na sua terminologia concreta, reduzindo-a a um único dos seus planos referenciais, é pior que mutilá-la, é aniquilá-la, anulá-la como instrumento de conhecimento.”

x
“Naturalmente, os diversos fogos devem trazer a marca indelével de sua individualidade: ‘O fogo comum, o fogo elétrico, o dos fósforos, dos vulcões, do raio, têm diferenças essenciais, intrínsecas, que é natural relacionar a um princípio mais interno do que a acidentes que modificarão a mesma matéria ígnea.’”

xi
“O raio de luz é suscetível de ser animado, de sorte que a alma nele se decompõe em cores anímicas. Quem não sonha nesse momento com o olhar da amada?”

xii
“Ao regime heróico da antítese vai suceder o regime pleno do eufemismo. Não só a noite sucede ao dia, como também, e sobretudo, às trevas nefastas.”

xiii
“Existe uma tríplice correspondência entre o corpo, as casas e o cosmos que faz dos pilares de um templo e das nossas colunas vertebrais símbolos recíprocos. Esta tríplice correspondência é, pois, a razão pela qual os limiares, as portas, as pontes e as veredas estreitas delineadas pelos simples acto de habitar espaço e de nele morar correspondem a tipos homólogos de passagem, que os ritos de iniciação nos ajudam a atravessar nos momentos críticos da peregrinação pela vida: momentos como nascimento, puberdade, casamento e morte.”

When I do count the clock..

*When lofty trees
Then of thy beauty*

*When I consider everything...
When I perceive...
Then the conceit of...*

15

and the *Time* motif which also sets the sonnet in motion, *everything that grows holds but a little moment*, Sonnet 15 is not only fully autonomous, but also brings, to the reader, a number of particularities not previously seen. Two important symbolical differences can be seen as to what concerns the evolution of both sonnets. First, in Sonnet 12 the time image is put forth in a *crescendo*; only in the last time it is mentioned is the image ascribed the mythological status (the image appears in verses 1, 10 and 13, but only in the last one it is capitalized). In Sonnet 15, however, the image of *Time* has this status already from its first appearance (lines 11, 13).

The second symbolical difference is that, while Sonnet 12 is fully built over explicit antithetical images, Sonnet 15 not only has fewer of such images but they are unevenly distributed, and some of its appearances are indirect, or veiled. We find *cheerèd and checked* [*cheerèd* = *encouraged* and *checked* = *repressed/stopped*] (Booth, 2000, p. 156). Then the image *inconstant stay*, which constitutes an oxymoron and the explicit diurnal X nocturnal antithesis, *day of youth to sullied night*.

Sonnet 15 is highly mythological. Along with the *Time* image there is also the archetype of nature with its cyclical forces: *everything that grows Holds in perfection but a little moment* (all creatures' splendor is but ephemeral). Then the image of nature is again seen in verse 5 *men as plants increase*. Nevertheless, this is not its most important feature. Scholars have identified *Time* as Shakespeare's great 'devourer,' but is there any entity to play against such force? Most of the times this particularly important role is

attributed to 'Verse:' *so long as men can breath or eyes can see, so long lives this and this gives life to thee* (Sonnet 18), *For as the sun is daily new and old So is my verse still telling what is told.* (Sonnet 76) or (Sonnet 15) *And all in war with Time for love of you, As he takes from you, I ingraft you new.* However, the building of Sonnet 16 brings a different perspective within - to take a different image as *Time's* counterpoint and establish it as its greatest positive symbolical opposite in the *Quarto*. It is of common knowledge that *Time* has a mythical status. It is possible to infer that in verse 11 *wasteful Time debateth with Decay* the Speaker brings the image of *Decay* into such category – both capitalized, and both along with *Death* constituents of the three main dark forces in the *Quarto*. – If we pay a closer look to Sonnet 16 we will notice that there is another kind of symbol to which a higher status is ascribed: the Solar Symbols, the *sky* (verse 6) in particular.

In the *huge stage* where the 'story' takes place there are also positive forces at play. As the speaker brings *Time* and *Decay* as dark deities, he also brings forth *stars* and *sky* as well, but as positive ones. If one analyses the meaning of the word *influence* in the image of *stars in secret influence* one sees that it symbolizes *the power exerted by celestial bodies on earthly affairs* (Booth, 200, p 155). Such symbolism is reinforced in verse 6, when the divine power to *cheer* and *check* on everything which is happening on the *huge stage* is ascribed to the sky image. Such power is only exerted by deities. In Greek mythology Apollo is not only the god of light, riding the sun chariot (originally conducted by Helios), but also *the bright, life giving, pure, healing light of divinity* (Cotterell, 2002, p.66). Another reinforcement comes in verse 9, *this inconstant stay*, for one of the meanings of *stay* is found within the expression 'stay of the sun', which is *a synonym for 'solstice,' the time when the sun reaches its highest point* (Booth,2000, p.157).

Furthermore, if we symbolically take the figure *sky* as a deity, it functions as a full counterpoint to *time*, the ‘universal devourer’, which destroys everything and causes everything to decay, for Apollo is not only the god of light but also assumes other roles as *god of healing*, *god of prophecy* and *god of the arts*. Thus, a fourth antithetical image can be added to the one previously mentioned *Cheerèd and checked; inconstant stay* and *day of youth to sullied night*; that of the gathering of positive deities (verse 4) *Whereon the stars in secret influence comment* versus the negative deities (verse 11) *Where wasteful Time debateth with Decay*. Even the syntactic structure of the verses corroborate to such interpretation.

After this brief analysis of the symbolical imagery in Sonnet 15, it is possible to argue on the importance of myth and myth symbolism not only to this particular sonnet, but to the whole of the Quarto, as summarized in Cotterell’s words,

The wonders and mysteries of nature are explained in mythology through the will and action of the Gods. Sunrise and sunset, storms and tidal waves, summer and winter unfold a part of a divine living drama. (Cotterell, 2002, p.66)

It is also possible to argue that not only solar symbols are of core importance in the *Quarto*, but also the image of the *Sun* (as well as its variations) can be taken as the greatest power against the dark forces. Furthermore, this particular symbolical interpretation does nothing but empower some already existing interpretations. If we take the particular image of *sky* (sun - fire), it works in a multitude of directions, all converging to the same end: as the god of light, it opposes the dark forces; as the god of healing, it works on the cure of forces of *Decay* ; as the god of prophecy, it accounts for one major tone used by the Speaker; and as god of art, it not only reinforces the power generally attributed to verse but, more

importantly, it represents the archetype of creation in all its multitude of nuances.

Sonnet 18

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance or nature's changing course untrimmed:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wand'rst in his shade,
When eternal lines to time thou grow'st.
So long as men can breath or eyes can see,
So long lives this, and this gives life to thee.*

If commenting on Shakespeare's Sonnets is already a bordering challenge, what to say of that which is one of the best known and discussed of the whole sequence of the *Quarto*? The one whose range hits student recitations, from Brazil to Hollywood Universal Screens¹⁸? Sonnet 18 has been praised by a variety of commentators for its compositional powers, metaphorical constructions, general poetical achievements. Therefore, the attempt here is no other but to point out some aspects of its symbolical formation.

The sonnet starts with a comparison between *thee* and a *summer's day*. Therefore, two symbolic images are already present: seasonal (1) *summer*; and

¹⁸ Sonnet 18 was recited in a workshop on Anglo-American poetry, PUCRS University, 2001. Sonnet 18 is one of the sonnets which appears in the script of in the movie *Shakespeare in Love*, Oscar winner for best picture, 1998-99.

solar (2) *summer/day*. Sonnet 18 contains at least one solar symbol in each quatrain Q1 (3) *summer/day/summer*; Q2 (3) *eye of heaven (The sun)/ shines / gold complexion* – (4) if we break up the metaphor *eye/heaven/shines/gold complexion*. In Q3 we find (1) *summer* and in the final couplet it could be said there are (4) *eyes / life* which are set in motion by the verbs *see* and *live*. It is, consequently, symbolically a highly solar sonnet. Nocturnal images are reduced to two and in one only verse *Nor shall death brag thou wand'rest in his shade*. In a fading position for the speaker is singing nocturnal hopelessness facing solar power. Nature's cyclical forces are also important. Its cycle is complete in Q1 whose second verse presents summer's qualities *lovely/temperate* and follows to the end of it, *Summer's lease has all to short a date*; and Q2, which starts with *Sometime too hot the eye of heaven shine*, and follows to the end of the cycle *every fair from fair sometime declines, By chance or nature's changing course*. In Q3, however, there is a change in the symbolic dynamics, for the images then aspire to immortality. Q3 not only starts with the image of immortality, but also ends with it, *But thy eternal summer shall not fade* – the conjunction 'but' breaks up with the old dynamics, to start a new one – and finally *When eternal lines to time thou grow'st*.

The sonnet is built over its apparent main antithetical element: eternity x ephemeral *short a date/sometime declines* x *eternal summer /eternal lines*.

It is also possible to point out the imagetic resonance with other sonnets, for instance, *swart complexioned night* (Sonnet 28) as opposed to

gold complexion; or *and every fair with his fair doth rehearse* (Sonnet 21) and *every fair from fair sometime declines*.

It is possible to notice that one of the characteristics of the *Quarto* is that Shakespeare's reiterative structures and images help guide his reader through his imaginary.

Sonnet 21

*So it is not with me as with that Muse
Stirred by a painted beauty to his verse,
Who heaven itself for ornament doth use,
And every fair with his fair doth rehearse,
Making a couplement of proud compare
With the sun and moon, with earth and sea's rich gems,
With april's first-born flowers, and all things rare
That heaven's air in this huge rondure hems.
O let me true in love but truly write,
And then believe me my love is as fair
As any mother's child, though not so bright
As those gold candles fixed in heaven's air:
Let them say more that like of hearsay well,
I will not praise that purpose not to sell.*

Sonnet 21 is generally studied as a 'message' to poets of lesser qualities whose only achievement is repeating what they hear, *Let them say more that like of hearsay*. Hearsay being *Shakespeare's final judgment of the tendency of artificial poets to rehearse or to (hearsay, so to speak) things heard*. (Vendler, Art, p. 131)

It is also characterized by containing several first features, *The first of the Muse poems; the first offering comparison with rival poets the first to make the conventional paradoxical announcement that truth in loving leads to a poetics of truth in representation* (Vendler, Art, p. 131).

However, as to what concerns imagery symbolism, this is one of the few that bring forth water symbols, and the first to bring the image of the *Moon*. It is

very rich in Greek-roman mythological symbolism. In verse one the Speaker brings forth the Muse, *So it is not with me as with that Muse*. The muses are known as daughters of Zeus and Mnemosyne. For the Greeks, they *were the inspiration of poetry, music and dance* (Cotterell, 2001, p.60).

Q2, brings forth a controversial point. Some scholars (Booth, for example) argue that the sixth verse - which contains the highest number of mythological imagery - is unbalanced. As the images *sun, moon* and *earth* can be taken as celestial bodies, to the detriment of *sea* (that in this view would be no more than a constituent of a celestial body), such feature would cause the second pair of images *to emerge smaller in scope than the first* (Booth, 2002, p. 167). However, if one follows two other symbolical paths, the balance is not only restored, but heightened. If we take the *sun*, the *moon*, the *earth* and the *sea* as deities, the outcome is no other than perfect balance, the Sun, God of Light (Apollo, Helios); The Moon, the Great Goddess – one of the expressions ascribed to the Great Mother was ‘spiritual moon’ (Durand, 2002, p. 229) – The Earth, *Gaya*; and finally the Sea, Poseidon, God of the Seas.

Furthermore, if we base symbolism into the four essential elements fire, water, earth and air, we also find an equilibrium (taking the moon to represent air – as the body responsible for regulating the winds and the tides).

As to the distribution of solar symbols, we find in Q1, *heaven*; Q2, *sun* and *heaven*, Q3, *bright, gold candles* and *heaven*; and absence of solar symbols in the final couplet.

Sonnet 22

*My glass shall not persuade me I am old,
So long as youth and thou are of one date,
But when thee time's furrows I behold,*

*Then look I death my days should expiate:
 For all that beauty that doth cover thee
 Is but the seemly raiment of my heart,
 Which in thy breast doth live, as thine in me:
 How can I then be elder then thou art?
 O therefore, love, be of thyself so wary
 As I not for myself but for thee will,
 Bearing thy heart, which I will keep so chary
 As tender nurse her babe from faring ill:
 Presume not on thy heart when my is slain;
 Thou gav'st me thine not to give back again.*

Sonnet 22 is built over the speaker's fear of having his heart slain by his beloved, if his beloved is careless, *be of thyself so wary As I not for myself but for thee will, Bearing thy heart, As tender nurse her babe*. Such fear is related to the difference of age between the speaker and his beloved. In order to avoid the dreadful end of being hurt, the Speaker suggests not only a reciprocal exchange of hearts but a permanent one, as it becomes clear in the couplet, *Presume not on thy heart Thou gav'st me thine not to give back again*.

Considering this mutual exchange of hearts, *one of the received Renaissance symbols of reciprocity* (Vendler, Art, p. 134), it seems clear that the sonnet's most important archetypal pattern is that of the double. There are a number of images that cyclically reinforce this idea. In Q1 we find an important image that is eventually used by Shakespeare: that of the *glass*. This is the third time it appears in the sequence (previously in Sonnets 3 and 5); but in Q1, we perceive a game of reflection whose fate, if ill solved, is no other but death. The mirror is one of the most important symbols of the double. It is recurrent in literature to ascribe one's fate to that of his/her shadow, his/her twin, all

representations *of the idea of double personality* (Rank, 1939 p.109). The fear to lose his/her beauty - in Sonnet 22 transferred by the Speaker to his beloved's flesh: *beauty that doth cover thee Is but the seemly raiment of my heart* – finds resonance in Wilde's *The Picture of Dorian Gray* (WILDE, *The Picture of Dorian Gray*, 2003). There, we also find a cyclical structure, for, in the novel Dorian particularly likes a novel whose main character also loses his beauty. Dorian transfers his fears to a painting; the Speaker, to his beloved. In Q2, the game is played over the exchange of hearts, *that beauty that doth cover thee Is but the seemly raiment of my heart, Which in thy breast doth live, as thine in me* . In Q3, the game of the double is played almost purely on emotional grounds, for the image of heart in verse 11 is symbolically dissolved. It functions only as an imagetic conjunction between *be of thyself so wary As I not for myself but for thee will* and *which I will keep so chary As a tender nurse*.

Finally, in the couplet, we find the solving of the 'riddle' by achieving a balance between the forces at play through the image of the *heart*, even if the Speaker has to do that by means of force, *Presume not on thy heart when my is slain;Thou gav'st me thine not to give back again*.

Sonnet 24

Mine eye hath played the painter and hath stelled

Thy beauty's form in table of my heart;

My body is the frame wherein 'tis held,

And perspective it is best painter's art.

For through the painter must you see his skill

To find where your true image pictured lies,

Which in my bosom's shop is hanging still,

That hath his windows glazèd with thine eyes.

Now see what good turns eyes for eyes have done:

Mine eyes have drawn thy shape, and thine for me

Are windows to my breast, wherethrough the sun

Delights to peep, to gaze therein on thee.

Yet eyes this cunning want to grace their art,

They draw but what they see, know not the heart.

What will be said on Sonnet 24 can also be said of the other sonnets, specially those in which the solar symbolic imagery is represented by *eye/sight* such as sonnets 49 or 137.

As I have previously argued,¹⁹ our sense of sight is of great symbolical importance to Shakespeare. It is more than a value, it is the element, the special virtue that enables Speaker, Beloved, Reader, – celestial bodies to whom the status of deities, like the Dun, is ascribed – *Mine eyes Are windows wherethrough the sun Delights to peep*, to really 'see' the world. To really investigate the others and themselves as the ultimate quest. The ultimate door to be unveiled, a door whose other side may bring the most revolting violence or

¹⁹ Chapter 2 p. 45

the most affectionate caress. For what is to be unveiled is nothing but the truth: *To find where your true image pictured lies*. The final couplet could be understood as an urge to properly use this virtue, otherwise, there is nothing left but superfluities. Otherwise, one sees all but *not the heart*.

The sonnet is built over the idea of seeing through things in a chain that strikes the Speaker, the Beloved, the Sun, and the Reader. We find out that the word *eyes* appears five times in the sonnet. We also feel different tones attributed to the eye image by the Speaker's use of distinct verbs dictating the rhythm of the poem. The first comes as a modal working as a command, through the painter **must you see** his skill. Then we find eyes that *do, draw, peep* and *gaze*. Such eyes are truly delighted by the image of *thee* but their real goal lies high above. It is a message so as not to regret when such virtue (the eyesight) is unwisely used, bringing out distorted notions, or blindness. Blindness that may strike at whatever moment. This can be seen in Saramago's *Ensaio sobre a Cegueira* when, after the mysterious *cegueira branca* has struck most people, a group of blindmen exchange their experience,

Senti como se o interior da órbita vazia estivesse inflamado e tirei a venda para certificar-me, foi nesse momento que **ceguei**. Parece uma parábola, disse uma voz desconhecida, o **olho** que recusa a reconhecer a sua própria ausência, eu, disse o médico (...) o último que vi foi minhas mãos sobre um livro (...) O meu caso, disse o **primeiro cego**, tinha parado num semáforo, a luz estava vermelha (...) foi **então que fiquei cego** (...) quanto a mim, a última coisa que lembro de ter visto foi meu lenço, estava em casa a chorar, levei o lenço aos a olhos e **neste instante ceguei**(...) O meu caso, disse o ajudante de farmácia, foi mais simples, ouvi dizer que havia **pessoas a cegarem**, então pensei como seria se eu **cegasse** também, **fechei os olhos** para experimentar e quando os abri **estava cego**, parece outra parábola, falou a voz desconhecida, **se quiseres ser cego, sê-lo-ás**. (Saramago, *Ensaio sobre a Cegueira*, p. 129)

Here we find innumerable circumstances under which one might go blind. Some of them are so symbolic that it seems like a parable. If we go back to Sonnet 24, we perceive Q3 starts with an imperative *Now see what good turns eyes for eyes have done*. This voice of command moves forward so that even the sun gains eyes, the *sun Delights to peep, to gaze therein on thee*. However, the sonnet ends with an uncomfortable taste for what eyes do see, actually for what they do not see at all: *Yet eyes this cunning want to grace their art, They draw but what they see, know not the heart*. This seems like a parable as well.

Sonnet 27

*Weary with toil I haste me to my bed
The dear repose for limbs with travel tired,
But then begins a journey in my head
To work my mind, when body's work's expired;
For then my thoughts (from far where I abide)
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see;
Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which like a jewel (hung in ghastly night)
Makes black night beauteous, and her old face new.
Lo thus by day my limbs, by night my mind,
For thee, and for myself, no quiet find.*

Sonnet 27 is taken as *the first of the travel sonnets* (Vendler, Art, p.152). It is therefore in no way a surprise that the main archetype here is that of The Quest. The symbolic power of the Quest archetype has been exhaustively debated in different areas of knowledge and ranges, from the classical idea of Greek-Roman heroes such as Heracles, Odysseus, Perseus, Aeneas,

The lure of the unknown prompts all restless heroes to strike out on a new path in search of a fabulous treasure or shining dream, or for the sheer joy of discovery and adventure. (Cotterell, 2002, p.48)

To modern and more complex theories it also involves the rites of passage, that consist in essential steps of the human condition, extensively worked on by Dr. Jung,

One of the commonest dream symbols for this type of release through transcendence is the theme of the lonely journey or pilgrimage, which somehow seems to be a spiritual pilgrimage in which the initiate becomes acquainted with the nature of death. But it is not death as a last judgment (...), it is a journey of release, renunciation, and atonement. (Jung, 1964, pp. 149 -150)

Western literature is rich in modern examples of heroes who had to undertake impossible and/or fantastic journeys. Such literary examples range from the universal examples of Cervantes' *Don Quixote*, to Saramago's blind doctor and his fully sighted wife in "Ensaio sobre a Cegueira".

It is therefore on grounds of such line of thought that I set eyes on Sonnet 27, so as to unfold its symbolic patterns. The sonnet plays with a number of antithetical images and ideas body x mind (soul may also be inferred) *dear repose for limbs* x *begins a journey in my head* (imagination). We also find day pilgrimage x night pilgrimage in the final couplet *by day my limbs, by night my mind*. In Q2 we find the opposite images *looking/darkness* and *blind/see*. In Q3 *sight/shadow*; the oxymoron *sightless view* (if we break up the metaphor, we find *sight* = solar symbol) and still *jewel / ghastly night*. It seems plausible to me that the Speaker meant the *jewel* image symbolizing 'light' to work against the image of *night*). Finally, *by day/by night* in the couplet meaning the two main symbolical opposites.

Although some scholars have argued 27 to be mostly a nocturnal sonnet, for *the spiritual work of the mind replacing the body's work* (Vendler, Art, p. 153), if we look closer to the structuring of the sonnet, we find that solar symbols are the ones present in every quatrain ,for in Q1 we find *journey* (day in French); in Q2 we find (3) *eyelids, looking* and *see*. In Q3 we find (3) *sight, view, and jewel* (4 if we break up *sightless view*) and finally, the explicit image of *day* in the couplet.

As in Q1, *work my mind* and Q2, *my thoughts*, symbolize ‘thoughts’ and clearly parallel with Q3, *my soul’s imaginary sight* and knowing that thought, consciousness, enlightenment and spiritual vision are all symbols of ‘creative energy’, the Sun (fire and sky). I refuse to accept images such as *haste me to my bed* (Q1) or *work my mind* (Q1) as nocturnal images. Consequently, the sonnet’s nocturnal powers only explicitly appear and increase power in Q2 *darkness/blind* and Q3 *shadow/sightless/ghastly, night/ black nigh*, and finally even powers with solar symbolism in the final couplet *Lo by day my limbs, by night my mind*. This verse in particular finds resonance at innumerable moments all through the *Quarto*. Such moments represent distinct images of evenness, *When day’s oppression is not eased by night, Do in consent shake hands to torture me* (28) and the very same idea of evenness in 28’s couplet: *And day doth daily draw my sorrows longer, and night doth nightly make grief’s strength seem stronger*.

Going back to the pilgrimage image (quest archetype), we notice that, in the final couplet Shakespeare, allows different interpretations: *Lo thus by day my limbs, by night my mind, For thee, and for myself, no quiet find*.

As neither the Speaker nor *Thee* find peace, it is possible to assume a break up with the Quest paradigm - the hero, be it Speaker or *Thee* – does not find release, for both are still suffering. It is, then, also possible to assume that the journey is not over yet. Finally, it can be interpreted, also, that for the sake of some higher good or purpose, the hero’s suffering will end only with death, in accepting the archetype of sacrificial scapegoat – *the hero with whom the welfare of the tribe or nation is identified, must die to atone for the people’s sins and restore the land of fruitfulness* (Guerin, 1999, p. 166). Such is the fate of *Hamlet*, for instance.



Sonnet 33²⁰

*Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;
Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from forlorn world his visage hide,
Stealing unseen to west with this disgrace:
Even so my sun one early morn did shine
With all triumphant splendour on my brow;
But out alack, he was but one hour mine,
The region cloud hath masked him from me now.
Yet him for this my love no whit disdaineth,
Suns of the world may stain, when heaven's sun staineth.*

Sonnet 33 is a very illustrative example of Shakespeare's symbolic formation. Here we find the poet's tendency to use solar symbolism, as well as the kind of imaginary dynamics he imposes. The 'story' told by the Speaker, metaphorically establishing a parallel between what we may infer as people (*my sun* = thou; *Suns of the world may stain* and celestial bodies (Sun), is in its theme evenly divided, and clearly structured, as pointed by Vendler: Q1 Good; Q2 bad; Q3 verses 9/10 good; 11/12 bad.

As it is clear by now that Shakespeare ascribes positive images and qualities to solar symbols, leaving negative ones to nocturnal, *The brave day*

²⁰ So as to better identify the symbolical images, *Nocturnal* images are within a box; Diurnal images are underlined.

sunk in hideous night (12). If we take the good x evil construction and look at its symbolic imaginary we find a Q1 fully solar,

*Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with golden face*

The metaphors and other figures of speech are built over solar symbols glorious morning; sovereign eye; golden face; golden face. The dynamics is set forth by verbs related to sight: *glorious mornings have I seen*; *Gilding pale streams with golden face*. Even the verbs not explicitly solar are solar related, for set forth a solar image *Kissing with golden face the meadows green*. In Q2, however, we find a complete inversion of symbolism and consequently in the values ascribed to it,

*Anon permit the **basest clouds** to ride
With **ugly rack** on his celestial face,
And from f6rlorn world his **visage hide**,
Stealing **unseen** to west with this disgrace:*

Here we find a **quartet** purely built on nocturnal images ***basest clouds***²¹ ; ***Ugly rack***; ***his visage hide***; whose dynamics are either set forth by nocturnal verbs *Stealing unseen* or verbs that set forth such nocturnal images ***basest clouds to ride***.

In Q3, however, we find both nocturnal and diurnal images,

Even so my sun one early morn did shine

*With all triumphant splendour on my brow;
But out alack, he was but one hour mine,
The region cloud hath masked him from me now.*

Verses 9/10 (Good) dictated by solar symbols and set forth by verbs so related: *my sun one early morn did shine* and verses 11/12 dictated by nocturnal images and verbs *The region cloud hath masked him*.

Finally we reach the couplet which brings forth its ultimate antithesis of diurnal x nocturnal images - whose final words result in a proverbial couplet – and whose structure is equally balanced:

*Yet him for this my love no whit disdaineth,
Suns of the world may stain, when heaven's sun staineth.*

In verse 14 we find two clauses where the balance in imagetic symbolism is clear: *Suns x stain* (first clause); *heaven's sun x staineth* (second clause).

It is also important to point out Shakespeare's use of this particular metaphorical utterance, whose symbolic imagery is straightforwardly related to other sonnets, *heavenly alchemy*. This explicit image finds resonance in a number of other sonnets in which Shakespeare makes use of images built over the four basic elements (fire, water, earth, air), specially sonnets 44 and 45. It is of common knowledge that Shakespeare was connected to alchemical studies and their usages, therefore, no surprise to find this reflected in his creative process.

²¹ Basest meaning darkest; least bright; lowest (in the sky); most ignoble. Booth, 2000, p.186/187)

Sonnet 40

*Take all my loves, my love, yea take them all;
What hast thou then more than thou hadst before?
No love, my love, that thou mayst true love call,
All mine was thine, before thou hadst this more.
Then if for my love thou my love receivest,
I cannot blame thee, for my love thou usest;
But yet be blamed, if thou this self deceivest
By wilful taste of what thy self refuseth.
I do forgive thy robb'ry, gentle thief,
Although thou steal thee all my poverty;
And yet love knows it is a greater grief
To bear love's wrong than hate's known injury.
Lascivious grace, in whom all ill well shows,
Kill me with spites yet we must not be foes.*

This particular sonnet is built over the love theme and therefore filled with love images. Its structure, however, is uneven from the start. We find *love* in Q1, Q2 and Q3. The word - and in this case the image - which would be the natural 'key word' *love*. However, it does not appear in the couplet at all! Q1 alone contains half of the times the word *love* is used in the whole sonnet. Furthermore, it also contains one of the two moments of greatest dramatic pathos. Q1, verse 1, *Take all my loves, my love, yea take them all;* and the last one *Kill me with spites yet we must not be foes*. If we take love's inherent antithetical characteristic, it is no surprise to find exactly two of such moments. In one of the three possible interpretations given by Booth for verse 1 we find 'accept all kinds of affection I can give' (Booth, 2000, p. 199). Taking up such path, the Speaker starts with not only one kind of love but all kinds of love and

their features. The complexity of the concept of love is then opened wide so as to be narrowed down to one kind of love, *true love*²² in verse 3. The complexity of the concept of love can be felt in the passage,

With husband and wife kind of love one leaves the spiritual field and arrives at that dimension between spirit and instinct, in which, on the one hand, the pure fire of *eros* burns the ardor of sexuality and, on the other hand, ideal forms of love – such as love for parents, love for the country, and love for other human beings are bound together with anxiety for personal power, desire for ownership and domination. (Jung, 2000, p.95)^{xiv}

For a better understanding of the passage one must take ‘husband and wife kind of love’ as that between two whoever individuals that share carnal or erotic communion. In this way, when we go back to the first quatrain of Sonnet 40, we find a mutation from all kinds of love, *Take all my loves*, to one only – the one that really matters – *No love, my love, that thou mayst true love call, All mine was thine, before thou hadst this more*. Thus, in spite of carrying all the previously mentioned characteristics, *true love* follows its own internal laws. Q2 and Q3 serve then as a kind of preparation, or, in other words, a ‘bridge’ between the dramatic pathos of Q1 and the final pathos – that summarizes the whole idea of the sonnet – in the couplet.

The particularly important oxymoron put forth by Shakespeare in the image *Lascivious grace* (verse 13) again summarizes love’s antithetical nature. It is, at the same, time caress and violence. It is good and bad, hedonism and sacrifice. Verse 13 may be argued to be the spiritual content of the dramatic pathos of the final verse, for the Speaker claims loud and strong, *Kill me with*

²² The symbolic imagery of love used in sonnet 40 finds special resonance in 116. For a more complete understanding of what *true love* means check my comment on sonnet 116.

spites yet we must not be foes. The power of the half-lines²³ is clearly seen here, *Kill me with spites!* - it does not matter how ill I might be treated (consciously or not), how much of violence, meanness, sacrifice I have to put up with - *yet we must not be foes.*

²³ Vendlar calls special attention to the importance of half lines in Sonnet 40 (Vendlar, p. 208/209)

Sonnet 43²⁴

*When most I wink then do mine eyes best see,
For the day they view things unrespected,
But when I sleep, in dreams they look on thee,
And darkly bright, are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
How would thy shadow's form form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would (I say) mine eyes be blessed made,
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
All days are nights to see till I see thee,
And nights bright days when dreams do show thee me.*

Sonnet 44 could be said to be the antithetical nocturnal x diurnal *par excellence*. The antithetical images symbolizing light x darkness multiply themselves following a nonstop crescendo to reach its peak in the final couplet. The structure is made up in a way so as to permanently reinforce the exact same 'things' which were said before, by a different use of metaphorical imagery though with the same symbolic matter. Thus, in Q1 we have,

*When most I wink then do mine eyes best see,
For the day they view things unrespected,*

²⁴ So as to better identify the symbolical images, *Nocturnal* images are within a box; *Diurnal* images are underlined.

*But when I sleep, in dreams they look on thee,
And darkly bright, are bright in dark directed.*

The first quatrain could be paraphrased as, The time I really sleep is at the same time the one I best do see, *When most I wink then do mine eyes best see.*

One should notice the specific use of verbal choice in verse one – my eyes *best see* – meaning to examine someone or something. In verse two the Speaker proceeds with an explanation: during the day my eyes see other unimportant things, things that are set apart from my consciousness into the dark side (the unconscious). In verses three and four, by using a subordinate conjunction (but), the Speaker brings forth the power of dreams (in the true sense of experimenting a vision) *But when I sleep, in **dreams** they look on thee.* Finally we reach verse four, in which, by the use of an oxymoron (*darkly bright*), the Speaker plays with the idea of mysteriously bright eyes – or users of an unnatural light. Such light is straightforwardly directed to darkness, bringing light to it – reinforcing the idea that such are the moments *mine eyes best see*, for *Thee*'s image is the strongest light. This last interpretation is fully plausible and reflected by verse 9, *with thy **much clearer light**.*

The second quatrain follows the same structure, reiterating the same theme,

*Then thou, whose shadow shadows doth make bright,
How would thy shadow's form form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!*

The time I spend sleeping is the time I see best, for your image enlightens everything with unrivaled light, including my blinded eyes. In verse 3 we find this trick brought forth by the use of the conditional: *How would...* Such

rhetorical display brings forth the question: What good could come of *thee* shining at daytime if thy light is so much brighter? In Q3, we then find,

*How would (I say) mine eyes be blessèd made,
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!*

How would I consider my eyes as being blessed by looking on (real) *thee* during day time, if your symbolical image (imperfect shade) invades even *dead night* so powerful as to enlighten *blinded eyes*? In other words, what force can be bigger than that which makes the blinded eyes actually see better than the regular eyes? This image becomes such a symbolical reference when we realize that the speaker is playing games with that which is the one of his greatest values (the ability to see). What other symbol could be bigger than the all powerful creative solar symbol?

In structuring the sonnet, the images are set forth in such a way as to reach the highest number of nocturnal *versus* diurnal images. However, reiterating the same 'theme' in Q1, Q2 and Q3, Shakespeare carefully gives them different internal dynamics. We find in the quatrains alternating moments of diurnal and nocturnal pathos. Q1, balance. Q2, diurnal (solar) pathos,

*To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!*

And in Q3, nocturnal pathos:

*When in dead night thy fair imperfect shade (image)
Through heavy sleep on sightless eyes doth stay!*

It is, however, difficult to point out one exact and unchangeable interpretation of such symbolical distribution. The main reason is that there is a massive use of images with multiple meaning (made so by the use of oxymorons *dark bright*, Q1, antistasis²⁵ *shadow shadows*; *bright* – adjective/adverb, etc) as well as with double meanings core to such hermeneutics, for example *shade* = shadow or *shade* = image. A tentative description can be presented as follows²⁶,

Q1, I *wink*²⁷ x *eyes best see*; *the day they view* x *unrespected* (taking *unrespected* as things ignored/ unnoticed/neglected. According to Jung, things neglected by the conscious mind [light] are driven to the unconscious [darkness], therefore, *unrespected* = things unseen in the dark); *sleep* x *in dreams they look*; and *darkly bright* x *bright in dark*.

In Q2, we find *shadow shadows* (1)²⁸ x *bright* (1); *shadow's form* (1); *clear day*, *clearer light* (2); *unseeing eyes* x *shade shines* (taking *shades* = image). In Q3, (taking *shade* [verse 11] as 'image') we find: *eyes* (1); *looking*, *living day* (2); *dead night* (1) ; *heavy sleep* on *sightless eyes* (2). Consequently, we find a sum of 11 nocturnal images x 12 diurnal images. However, if we take all *shade* images to mean *shadow*, we find 13 nocturnal x 12 diurnal. The couplet brings again the antithetical tension: *days are nights to see* and *nights bright days*.

Sonnet 43 brings still a very important image, whose appearance symbolizes the sonnet: *dreams*. It is worth noticing that the image only appears in Q1 (beginning) and in the couplet (end). The main opposition of the sonnet could also be set up in terms of consciousness (Speaker awake) x the unconscious (Speaker asleep). The importance of dreams, and their particular dynamics, are summarized in the passage,

²⁵ The repetition of a word in a different or contrary sense: *bright* the adjective, *bright* the adverb.

²⁶ All 'boxed' meaning *darkness*; all underlined meaning *light*.

²⁷ Shut my eyes/ sleep.

As a general rule, the unconscious aspect of any event is revealed to us in dreams, where it appears not as a rational thought but as a symbolic image. (Jung, 1964, p.5)

If we look closer, we realize the resonance of the passage in the sonnet, for *dreams* allow the Speaker to see the image of *thee*. A symbolic image is not a perfect representation of any real object – specially because real objects, perceived by the five senses, are not the only matter dreams are made of. Therefore, when the Speaker explicitly says that *thee*'s image (*shade*) is imperfect, *When in dead night thy fair imperfect shade*, he does not mean only that such imperfection is because *thee*'s shade is unreal. He means that such image is a 'symbol' of everything *thee* represents. That *thee*'s influence reaches beyond temporal or geographical boundaries, *When in dead night thy fair imperfect shade Through heavy sleep on sightless eyes doth stay!*

This game involving real object and imaginary object also offers us the archetype of the double. Such archetype is reinforced and played with by the image of the *shadow*²⁹:

Through dreams one becomes acquainted with aspects of one's own personality that for various reasons one has preferred not to look at too closely. (Jung, 1964, p. 174).

The shadow is generally taken as conveying those negative aspects inherent to all human beings. In the sonnet, the Speaker ascribes to *Thee* some sort of healing powers to transform such shadow³⁰ aspect, *Then thou, whose shadow shadows doth make bright.*

²⁸ The numbers between parenthesis represent the number of images.

²⁹ Check Sonnet 27.

³⁰ For my additional information on the shadow, check Sonnet 61.

Now, if one reads Camoens's sonnet *Debaixo Desta Pedra Sepultada*, not only one seems to find an apparent number of similar symbolic images, but it also seems easier to grasp their meaning through imagetic association,

*Debaixo desta pedra sepultada
Jaz do mundo a mais nobre formosura,
A quem a morte, só de inveja pura,
Sem tempo sua vida tem roubada,*

*Sem respeito àquela assim estremada
Gentileza de luz, que a noite escura
Tornava em claro dia; cuja alvura
Do sol a clara luz tinha eclipsada,*

*Do Sol peitada foste cruel morte,
Para o livrar de quem o escurecia;
E da Lua, que ante ela luz não tinha.*

*Como de tal poder tiveste sorte?
E, se, a tiveste, como tão asinha
Tornaste a luz do mundo em terra fria?*

Both sonnets deal with the same motif: distance from the beloved. However, the reason for such distance is of different nature: Shakespeare's is geographical, and Camoens's is the beyond – the beloved one is dead - *A quem a morte, só de inveja pura, Sem tempo sua vida tem roubada*. The symbolic images of both sonnets are very close. Shakespeare uses the image *shade/shadow* that is *darkly bright* and that has the healing powers that *shadows doth make bright*. Camoens uses the less enigmatic (for more explicit) and more

suave image *Gentileza de luz*. Both represent shades, both have the power to make the darkest night into the brightest day. Here the similarity in the symbolical imagery used is nothing but astonishing, *whose shadow shadows doth make bright/ Gentileza de luz, que a noite escura Tornava em claro dia* or *To the clear day with thy much clearer light / Do sol a clara luz tinha eclipsada*.

In terms of structure, Camoens also reiterates the same idea of the beloved having a stronger light than any other natural element – the symbolic dynamics is the same but the images are different. Camoens creates a nocturnal one *E da Lua que ante a ela luz não tinha*, while Shakespeare creates a diurnal image, *To the clear day with thy much clearer light*.

The similarities could also be expanded to the use of vocabulary and other compositional strategies; but, as mentioned before, Camoens's sonnets deserve their own symbolic analysis. Here they participate as symbolic support only.

Through this brief comparison of the two sonnets, we realize to what extent a closer look at the symbolic imagery of different authors, or texts, may help unveil hidden patterns, as well as help a better understanding of distinct poems and their creative processes.

Sonnet 44

*If the dull substance of my flesh were thought,
Injurious distance should not stop my way,
For then despite of space I would be brought,
From limits far remote, where thou dost stay.
No matter then although my foot did stand
Upon the farthest earth removed from thee,
For nimble thought can jump both sea and land
As soon as think the place where he would be.
But ah, thought kills me that I am not thought,
To leap large lengths of miles when thou art gone,
But that, so much of earth and water wrought,
I must attend time's leisure with my moan,
Receiving naught by elements so slow
But heavy tears, badges of either's woe.*

Sonnet 44 brings forth the inner tension of the Speaker: being made of flesh *versus* his utmost wish of becoming thought so as to overcome the spatial and temporal obstacles that separate him from his beloved. In order to do so, in Q1, the Speaker ascribes to thought all the positive skills, such as to overcome distance *distance should not stop my way* and *I would be brought, From limits far remote, where thou dost stay*. The Speaker ascribes himself powers that only a superhuman creature would possess, by mutating into thought. In Q2 the Speaker reinforces this idea (verses 5 and 6, that repeat what was previously said) and (in verses 7 and 8) expands it symbolically, by means of imagery containing two of the four basic elements (water/earth – *sea/land*) *For nimble thought can jump both sea and land*. If one takes the whole of the *Quarto* for

symbolical reference, we realize Shakespeare's use of this particular image is of apparent importance, for water symbols are seldom used, and, therefore, gain special relevance. If we consider the quest undertaken by the greatest heroes of Greek mythology such as Heracles, Perseus and Odysseus, we notice that part of their journeys was spent in land and part at sea. This adds to making such journeys more complex, difficult, troublesome, and therefore, of higher worth. Q2 brings still another important change, for it adds to the already existing geographical obstacle, the temporal one: *As soon as think the place where he would be.* Q3 brings the Speaker back from his fancy *But ah, thought kills me that I am not thought,* leaving him with his sorrow *so much of earth and water wrought, I must attend time's leisure with my moan.*

Fully back, in the couplet, the Speaker realizes he is actually left with nothing but a sour taste *Receiving naught by elements so slow But heavy tears, badges of eithers' woe.*

As Sonnet 44 is closely associated with Sonnet 45, for both are linked by theme and also imagery, it is profitable to study them in a row, for Sonnet 45 completes the symbolic game set forth in 44 leading the reader to a journey with the other missing elements (fire-air).

Sonnet 45

*The other two, slight air and purging fire,
Are both with thee, wherever I abide;
The first my thought, the other my desire,
These present-absent with swift motion slide.
For when these quicker elements are gone
In tender embassy of love to thee,
My life, being made of four, with two alone
Sinks down to death, oppressed with melancholy,
Until life's composition be recurred
By those swift messengers returned from thee,
Who even but now come back again assured
Of thy fair health, recounting it to me.
This told, I joy, but then no longer glad,
I send them back again and straight go sad.*

It may be argued that the Speaker's desire brought forth in Sonnet 44, to become *thought*, is not but his urge for the quickness and agility he does not possess, for the elements that do provide such features are missing. The Speaker is incomplete. Therefore, he establishes a metaphoric game using the four basic elements so as to fulfill the characteristics he lacks. Without the presence of the four elements, he is fated to die, *My life, being made of four, with two alone sinks down to death*.

The heavier and slower elements of 44 (earth and water) that ultimately leave him with heavy tears *receiving naught by elements so slow But heavy tears*; in Sonnet 45 give room to the lighter and quicker elements of air and fire, *The other two, slight air and purging fire*. The metaphoric game finds

straightforward resonance in 44 as the speaker calls back all qualities ascribed to *thought* when he restates what in fact the *air* element is: his thought. The Speaker says, *The other two, slight air and purging fire, The first my thought.* The next symbolic parallel is that of fire and desire³¹ a very strong, age old association. All the features present in a desire-struck subject - passion, attraction, purgation - that come as quickly as love at first sight, are present in the *fire/desire* bond. Therefore, Q1 contains the Speaker's presentation of the two elements. In Q2, we have the Speaker's confession that all four elements are essential to his survival. Q3 and the final couplet play with the irony of having and not having, at the same time. The two light elements are constantly exchanged between the speaker and his lyric object *those swift messengers returned from thee* leave but sadness as they depart: *This told, I joy, but then no longer glad, I send them back again and straight grow sad.*

The symbolic imagery used by Shakespeare in Sonnets 44 and 45 can also be seen in Camoens's *Quando se Vir com Água o Fogo Arder*,

*Quando se vir com água o fogo arder,
E misturar com dia a noite escura,
E a terra se vir naquela altura,
Em que se vêem os céus prevalecer;*

*O amor por razão mandado ser
E a todos ser igual nossa ventura,
Com tal mudança vossa formosura,
Então a poderei deixar de ver.*

Porém, não sendo vista essa mudança

³¹ If the conquering of fire is, primitively, a sexual 'conquest', we should not be surprised that the fire has remained sexualized for so long and so vigorously' (Bachelard, 1999, p. 65) translation mine.

*No mundo, como claro está não ver-se,
Não se espere de mim deixar de ver-vos.*

*Que basta estar em vós minha esperança,
O ganho da minha alma, e o perder-se,
Para não deixar nunca de querer-vos.*

The structure used by Camoens is completely different from that used by Shakespeare. Shakespeare develops both Sonnets 44 and 45 along with the constant metaphoric game of the elements, while Camoens focuses all elements in one quatrain, the first one. However, the symbolic imagery is similar just as the theme of 'distance'. Both speakers are concerned with the changes and sufferings imposed by being away from their lyrical object. Shakespeare's dilemma is between giving and receiving messengers. Camoens' is between seeing and stopping seeing his beloved. The combination of the four elements strengthens the pathos in both cases. In Shakespeare's 45 we find *My life, being made of four, with two alone Sinks down to death*. Camoens inverts the chronological development (Shakespeare's 45's pathos is found in verses 7 and 8) and starts directly from the pathos, *Quando se vir com água o fogo arder*. Or, in other words, I will only stop seeing you if the brutal, the complete inversion of the world as we now know it takes place, and *water* becomes *fire* and *earth* is seen in the *sky*, *E a terra se vir naquela altura, Em que se vêem os céus prevalecer*.

As mentioned by the end of the comment on Shakespeare's 44, the complete imagistic game of the four elements is completed only by reading both sonnets, 44 and 45. By establishing, later, the brief parallel with Camoens's sonnet, I have attempted to show a snapshot of the important role of the basic four elements in the symbolic imagery used by distinct writers.

Sonnet 49

*Against that time (if ever that time come)
When I shall see thee frown on my defects,
When as thy love hath cast his utmost sum,
Called to that audit by advised respects;
Against that time when thou shall strangely pass,
And scarcely greet me with that sun thine eye,
When love converted from the thing it was
Shall reasons find of settled gravity:
Against that time do I insconce me here
Within the knowledge of my own desert,
And this hand against my myself uprear,
To guard the lawful reasons on thy part:
 To leave poor me thou hast the strength of laws,
 Since why to love I can allege no cause.*

Shakespeare's Sonnet 49 and Camoens's *Vossos Olhos, Senhora, que Competem* find such double resonance that I could not but analyze them together in what concerns their imagistic symbolic terms. They perhaps consist in two of the finest examples of the special grounds on which the creative process is built. They consist also in a great example of how the imaginary of different writers can be closely connected in spite of whatever external factors (such as geography, culture, social standards). Furthermore, they may suitably show that the text and the ultimate hermeneutic process - built by the meeting of the text (writer's imaginary) and the reader's imaginary - is closely bound to the kind of background such reader has. By that I mean all factors which help build one's particular *mundus imaginalis*. Such imaginary world is built not only by the

whole of his life experience – his/her readings in particular – but also by everything he/she keeps of the collective unconscious. Thus, when a modern Brazilian reader faces any of Shakespeare’s sonnets, the impact of the readings will be built in a chain created less on historical-biographical grounds surrounding the authors, than on the most representative symbolical images.

Shakespeare’s Sonnet 49 starts with a Q1 in which the Speaker hypothetically settles the grounds on which the *time* of love has ended. The Speaker does that so as to find himself ready for such time, if that is ever to really come, *Against that time (if ever that time comes) or in preparation for* (Booth, 2000, p. 212) this dreadful time. It is worth noticing that Shakespeare clearly indicates that, in this particular scenario, the image of *time* is not really the ‘universal devourer’ but rather what could be called historical time. Neither the content (the image *time* represents loss, but not complete destruction) nor the structure (the word *time* appears four times in the sonnet, none of which capitalized³²) validate another interpretation. Q2 starts with the anaphoric *Against that time* (Q1, Q2 and Q3, *Against that time if ever that time come; Against that time when thou shall strangely pass; Against that time do I insconce me here*; respectively) and follows up in a crescendo to describe the scenario of strongest grief. Verses 6 and 7 bring forth *the moments of greatest pathos* (Vendler, p. 246). It is at this exact moment that we find a symbolic solar image. The Speaker says: *thou shalt scarcely greet me with that sun thine eye*. Right after, in verse 7, the Speaker ends up with love, or, if he doesn’t end up with love completely, at least with the kind of love existing until then, *When love converted from the thing it was*. In Q3 the Speaker retrieves himself to the knowledge of his frailty *I insconce me here Within the knowledge of my own desert*, while he acknowledges his own ‘guilt’ *And this hand against my myself uprear* and hopelessness, explicit in the final couplet *Since why to love I can*

³² As seen before, an explicit indication of mythical time.

allege no cause. At no time, however, there is any indication that the Speaker runs out of love. On the contrary, his love *alters not when alteration finds* (76).

If we analyze Camoens's sonnet,

*Vossos olhos, Senhora, que competem
Com o sol em beleza e claridade,
Enchem os meus de tal suavidade,
Que em lágrimas de vê-los se derretem.*

*Meus sentidos prostrados se submetem
Assim **cegos** a tanta majestade;
E da triste prisão da **escuridade**,
Cheios de medo, por fugir, remetem.*

*Porém se então me vedes com acerto,
Esse áspero desprezo com que olhais
Me torna a animar a alma enfraquecida.*

*Oh, gentil cura! Oh, estranho desconcerto!
Que dareis com um favor que vós não dais,
Quando com um desprezo me dais vida?*

The first thing we notice is the closeness in terms of the most recurrent terms in the vocabulary used by Shakespeare and Camoens, respectively, 'eyes/olhos; sun/sol; fairness-brightness/claridade; beauty/beleza; blind/cego; darkness/escuridade; prison/prisão. We also notice the different use of verbs related to eyes, eyes that fill in/enchem; see/vedes; look/olhais. We also notice the similarity of values ascribed to nocturnal and diurnal symbolical

images, *beauty/fairness/brightness* ascribed to *sun* and *eyes*; *beleza e claridade* ascribed to *sol* and *olhos*. Then, we find a number of images: *that sun thine eyes* x *Vossos olhos que competem Com o sol*; *scarcely greet me with that sun thine eyes* x *esse áspero desprezo que me olhais*; *day sunk in hideous night* (12) x *prisão da escuridade*; *nor my five wits can dissuade one foolish heart from loving thee* (141) x *Meus sentidos prostrados se submetem Assim cegos a tanta majestade*.

Even Shakespeare's ironic Sonnet 130, in which he opposes the traditional images ascribed to the beloved, could find a perfect antithetical match in Camoens's *Vossos Olhos, Senhora, que Competem*. If we consider the two verses side by side we have, *My mistress eyes are nothing like the sun* x *Vossos olhos, Senhora, que competem Com o sol em beleza e claridade*.

Finally we find the resonances in the 'story' told, both speakers (lyrical subjects) may go through suffering [Vendler argues that to Shakespeare's Speaker *the dreadful time has already come* (Vendler, p. 245)]. Both speakers may be despised *scarcely greet me* / *Esse áspero desprezo com que olhais*. Both may be fragile *I insconce me here Within the knowledge of my own desert/ animar a alma enfraquecida*. However, both speakers go on loving. Both find catharsis in their own specific ways, Shakespeare's speaker by acknowledging his guilt, *Since why to love I can allege no cause*; and Camoens's speaker in his beloved's scorn, *Oh, gentil cura! Oh, estranho desconcerto! Quando com um desprezo me dais vida?*

Shakespeare and Camoens are two of the Western poetic references of literary production. Thus, this brief analysis does not attempt at exhausting any of the sonnets, specially that of Camoens, which appears as a comparative support to establish some imagetic and symbolic associations.

Sonnet 55

*Not marble nor the gilded monuments
Of princes shall outlive this pow'rful rhyme,
But you shall shine more bright in these conténts
Than unswept stone, besmeared with sluttish time.
When wasteful war shall statues overturn,
And broils root out of the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.
So, till the Judgment that your self arise,
You live in this, and dwell in lovers' eyes.*

In Sonnet 55 we find the theme of rhyme endurance against time's power of destruction. The Speaker explores the idea of reaching eternity (archetype of immortality) through the endurance of verse. The Speaker's *rhyme* is more solid than stone (*marble/gilded monuments*) and, consequently, more capable of enduring. In Q1, verses 1 and 2, the Speaker introduces this idea, *nor marble shall outlive*. Soon after that, the Speaker manifests the counterpoint (the element which will outlive) in the form of the beloved (using the conjunction *but* to characterize the contrast) *but you shall shine more bright in these conténts Than unswept stone*. In Q2, the Speaker reinforces this idea as the sonnet follows a crescendo of pathos. In verse 5 we have the image *wasteful war*, which is, in other words, the ultimate war or the greatest war against time, *And all in war with time for love of you* (15). A devastating war overturning statues and

masonry's work. However, still in Q2, the Speaker brings the counterpoint which will remain, the record of the beloved's memory, in spite of all attempts at destruction, *Nor Mars his sword nor war's quick fire shall burn*. This verse is of particular symbolic importance, for the images used by Shakespeare are an explicit reference to Greek and Roman mythology. We can see this feature in the image of Mars, son of Juno (Ares in Greece), who was originally the god of fertility and later gained a *warlike aspect and was said to appear on the battlefield accompanied by Bellona, a warrior goddess* (Cotterell, 2002, p. 58). As argued by Booth, the image *Mars sword* also finds resonance in the Bible in the *flaming sword in Genesis* (Booth, 2000, p. 228). This overlapping of Greco-Roman and Christian mythology reinforces the choice of path I took in the analysis of the symbolical imagery of Sonnet 146.

In Q3, the crescendo finds its pathos' peak when the Speaker utters '*Gainst death and all oblivious enmity Shall you pace forth*, expressing, once again, the power of the beloved through verse. Such power will accompany the beloved to the end of times, or, as uttered in the final couplet, Judgment day (the word is capitalized, as if to enhance its symbolism).

The presence of solar symbols is apparent in the sonnet. The lovers seem to gain in power because they are closely connected to the power of creation (archetype of creation). We find solar symbols in the three quatrains and in the final couplet. In Q1 *But you shall shine more bright in these conténts* we find them in the form of a verb, establishing the pace of the outliving counterpart (*you shall shine*) and the form of an adjective (bright), explicitly positive. In Q2, we find one of the four essential elements in the image of *fire*, here in its negative aspect (destruction). In Q3, *in the eyes of all posterity* and in the couplet, *You live in this, and dwell in lovers' eyes*, the solar images mutate to their positive aspect within the images of *eyes* which appear twice.

Sonnet 61

*Is it thy will thy image should keep open
My heavy eyelids to the weary night?
Dost thou desire my slumbers should be broken,
While shadows like to thee do mock my sight?
Is it thy spirit that thou send'st from thee
So far from home into my deeds to pry,
To find out shames and idle hours in me,
The scope and tenure of thy jealousy?
O no, thy love, though much, is not so great;
It is my love that keeps mine eye awake,
Mine own true love that doth my rest defeat,
To play the watchman ever for thy sake.
For thee watch I, whilst thou dost wake elsewhere,
From me far off, with others all too near.*

The theme of Sonnet 61 could be summarized as the antithesis between the impressions engendered by closeness and distance transfigured by images symbolizing the double. The Speaker manifests the struggle within his condition of being awake in the absence of his beloved³³. The structure of the sonnet shows in Q1 and Q2 the Speaker questioning the beloved by using an almost obsessive set of reinforcement (is it thy will to keep me awake?) *Is it thy will thy **image** should keep open My heavy eyelids. Dost thou desire (...) **shadows** to mock my sight?* In Q2, the questioning continues *Is it thy **spirit** that thou send'st from thee to pry*, but shows different overtones, and brings the explanation of how the mocking works, for the speaker says, *To find out shames and idle hours*

³³ Vendler summarizes as *the speaker's insomnia in the beloved's absence*. (Vendler, p. 288)

in me. In Q3 the Speaker starts answering the questions he raises in Q1 and Q2 *O no, thy love, though much, is not so great; and right after, It is (...) Mine own true love that doth my rest defeat*. In the couplet, the Speaker sets up the final scenario *For thee watch I, whilst thou dost wake elsewhere, From me far off*. So far, the enigma and the symbolic power of Sonnet 61 seem quite simple. However, there is a much powerful symbolical pattern underneath. First, I draw back to the three images highlighted in Q1 and Q2, respectively, *image*, *shadows*, and *spirit* (these three images will add up to a fourth one invisible but present in the sonnet as an *echo*). Shakespeare has found a powerful way to represent the archetype of the double by making use of four distinct elements (*image*, *shadow*, *spirit* and *echo*). Shakespeare's symbolical formation can be better seen if we consider some relevant facts. First, if we go back to Plato's time, we find *the shadow* as an equivalent for *the soul*.

This overlapping and mixing of concepts concerning *soul*, *shadow* and *image* goes further back to primitive times. It also accompanies the various ways the double has been manifested not only in history, *according to some creeds, one could kill his/her enemy by piercing the heart of his/her image or shadow* (Rank, 1939, p.91) but also in literary works such as Wilde's *The picture of Dorian Gray*; Stevenson's *Dr. Jekyll and Mr. Hyde* or Saramago's *O Homem Duplicado*.

Back to the double in the sonnet, it can be visualized by making use of Otto Rank's passage on identical terms used by primitive tribes to describe different things,

The Abipons have only one word 'loakal' to the terms
shadow, soul, image and echo. (Rank, 1939, p. 93)^{xv}

But Rank goes further to explain the process of mutation suffered by the double, and the different traits it assumes,

The double suffers various transformations according to characteristic personal traits of a subject's affections (Rank, 1939, p. 54)^{xvi}

Thus, so far, we have three possible images for the double (*image, shadow, spirit*). The fourth one can be seen if we take a closer look at a final catch Shakespeare leaves in the last verse. The Speaker says, *For thee watch I, whilst thou dost wake elsewhere, From me far off, with others all too near*. Vendler argues that, due to this final impression, a second reading of the sonnet is possible. The second half of the final verse *with others all too near* opens room for a reading of the sonnet under the light of the Speaker's jealousy and fear as a motif. This way, a possible reading for Q2

*Is it thy spirit that thou send'st from thee
So far from home into my deeds to pry,
To find out shames and idle hours in me,
The scope and tenure of thy jealousy?*

turns out as,

*Is it **my** spirit that I **send from me**
So far from home into **thy** deeds to pry,
To find out shames and idle hours in **thee**,
The scope and tenure of **my** jealousy?*

Vendler's accurate observation makes it easier to see what I call the fourth image used to describe the archetype of the double: the *echo*. As she argues, there is a *ghost-poem behind the actual poem* (Vendler, Art, p. 289). The fourth image is not explicit in the sonnet as the other three (*image, shadows and spirit*) are, but it is there, working as an invisible echo. It is not the actual voice, but a reflection of the voice with its own overtones just as one's reflection in front of

a mirror. In the case of the sonnet, it is a 'negative' one, for carries a conflict within.

The same conflict is worked on by Dostoevsky in his work *The Young Man*, when the protagonist says,

I have the impression my double is beside me; part of him is sober and sensible; and the other part wants to commit crazy deeds and sometimes anything that is very funny. (Rank, 1939, p. 83).^{xvii}

Thus, Sonnet 61 constitutes one of the highest importance in terms of symbolic imagery. Not only does it carry the images of the double, but it is capable of forming the double by means of an echo. Furthermore, as one of the main characteristics of the double is that of a positive versus a negative counterpart, that is exactly what is seen in the sonnet. In the actual poem we find love (positive/virtue) as a motif,

*It is my love that keeps mine eye awake,
Mine own true love that doth my rest defeat*

And in the *ghost-poem* we find jealousy and fear (negative/sin),

*It is my jealousy that keeps mine eye awake,
Mine own true fear that doth my rest defeat.*

Sonnet 73³⁴

That time of year thou mayst in me behold

³⁴ So as to better identify the symbolical images, *Nocturnal* images are within a box; images are underlined.

*When yellow leaves, or none, or, few, do hang
 Upon those boughs which shake against the cold,
 Bare ruined choirs, where late the sweet birds sang.
 In me thou seest the twilight of such day
 As after sunset fadeth in the west,
 Which by and by black night doth take away,
 Death's second self that seals up all in rest.
 In me thou seest the glowing of such fire
 That on the ashes of his youth doth lie,
 As the death-bed whereon it must expire,
 Consumed with that which it was nourished by.
 This thou perceiv'st, which makes thou love more strong,
 To love that well which thou must leave ere long.*

In Sonnet 73 we identify a number of antithetical images such as death x life; shaking boughs x stillness of cold; day x night; cold x fire. The images used to represent different *models of life*³⁵ are apparent and divided in the quatrains. Q1 brings the natural element *That time of year When yellow leaves do hang* which refers to the season (autumn). In Q1 the Speaker proffers the antithesis between moving *boughs*, symbolizing life (sap), versus the stillness brought forth by cold, the negative element, 'the villain', that prevents the birds from singing; the colors from appearing (the already yellow leaves mingling into the suppressing white). Even the sound (*choir*) becomes mute (as it will be later developed in Q2). The second image is that which consists in the greatest antithetical motif in the *Quarto*: diurnal x nocturnal. The Speaker ascribes the qualities of solar symbols (positive ones) to himself in the fifth verse: *In me thou seest the twilight of such day*. Here, we identify the verb 'seest' and the image 'day' symbolizing warmth and light which will be later

attacked by the powers of darkness: *after sunset fadeth, black night doth take away*. The speaker goes on and emphatically settles the scenario through the release of dark forces in the last verse of Q1: *Death's second self that seals up all in rest*. Besides the explicit reference to *Death*³⁶ we also find resonance in the image *ruined choirs* Q1, for it is plausible to take that sleep = silence.

In Q3 we find one of the four essential elements, 'fire', representing the third mode of life. The fire image also finds resonance in sonnet one, fifth verse, *feed'st thy light's flame with self substantial fuel* for we find resistant, constant, fire alive in its phoenix like ashes as it is later seen in *the glowing of such fire that on the ashes of his youth doth lie, consumed with that which it was nourished by*³⁷. Ultimately, it is a matter of self-nourishment and self-consumption. Besides being imagetically different, Q3 also represents a different perspective from which the motif is looked at for Q1 and Q2 can be taken as linear ones, differently from Q3 in which the fire image is not linear. However, Q1, Q2 and Q3 can be taken as cyclical, for we have the seasons (spring, summer, autumn, winter); the shifts (morning, afternoon, night *by and by black night doth take away*); and finally, the phoenix like phenomenon of resurrection from its ashes. From the final couplet, we may infer that Sonnet 73 is a message to the Speaker's beloved to go on living and loving constantly, that is just what happens with the life element in each of the Quatrains.

³⁵ Vendler, p.334.

³⁶ *Death's second self* = stock Renaissance epithet for sleep (Booth, 2000, p. 259)

³⁷ 'Eaten up by that which it ate up' (Booth, 2000. P. 260).

Sonnet 76

*Why is my verse so barren of new pride?
So far from variation or quick change?
Why with the time do I not glance aside
To new found methods and to compound strange?
Why write I still all one, ever the same,
To keep invention in a noted weed,
That every word doth almost tell my name
Showing their birth and where they did proceed?
O Know, Sweet love, I always write of you,
And you and love are still my argument;
For all my best is dressing old words new,
Spending again what is already spent:
For as the sun is daily new and old,
So is my verse still telling what is told.*

Sonnet 76 brings the theme of reaching eternity through written production. As Shakespeare writes the sonnet, he comments on the ‘act of writing’. Vendler takes the sonnet as an ‘apologia’, *a reply in self-defense*³⁸ (Vendler, Art, p.344). Such interpretation, as other interpretations³⁹, are doubtless valid ones. I, however, take the poem from a perspective that drifts apart from the Speaker’s ‘answer to bothered-bored-Youth’ so as to unveil the archetypes Shakespeare makes use of. I also attempt to establish imagetic associations with other poems. To my understanding, Shakespeare’s use of a verse as his main ground for reflection, *Why is my verse so barren of new pride?* is not but a pretext to introduce the two powerful archetypes there inherent:

³⁸ “ It is not an apology (Kerrigan) but an *apologia*, a reply in self-defense, responding to a complaint by the bored young man against the ‘monotony’ of his receiving ‘old-fashioned’ poems that are so tediously constant in form that anyone can identify them as Shakespeare’s”. (Vendler, p. 344)

cyclical immortality and creation. Sonnet 76 is noticeably full of explicit literary references such as *my verse so barren; new found methods; compounds; keep invention; every word; my argument*. The sonnet will reach a far larger scope only in the final couplet when the image of the Sun is introduced. The solar symbol is the most important image, for it lifts the whole of the sonnet to a whole other level. In Q1 we find the idea of ‘why don’t I find new strategies, new forms to create my verses?’ In Q2, the Speaker reinforces such idea, *Why write I still all one, ever the same*. In Q3 the dynamics change for the speaker. Slowly starts to answer the questions previously posed *I always write of you, And you and love are still my argument*. Finally in verses 11 and 12 the Speaker uses the last explicit literary image *For all my best is dressing old words new* as the bridge to ‘repeat’ immediately the same idea in the symbolic level *For as the sun is daily new and old*. The importance ascribed by Shakespeare to the *sun* is made clear, by now. It is the most powerful positive symbolic image. By then we realize that immortality is achieved there, in the perpetual movement of the celestial bodies (sun). Immortality is achieved in the clear reference to the mythological Phoenix eternally reborn from the ashes, *the sun is daily new and old*. The sonnet is, furthermore, a ritualistic call to the power of creative imagination, the power of creative invention – ironically questioning what is stated in verse 6 *To keep invention in a noted weed*. However, the lifting does not only occur with literary *invention*. That is just a disguised way of asserting that all creative powers are actually at play, the power of literary invention and also that of nature, and, finally, that of the cosmos. To reduce Sonnet 76 to a mere answer to an annoyed youth is to miss its symbolic potential and disqualify its achievements in the literary scope.

If we take the same theme as worked in Camoens’s sonnet *Busque Amor Novas Artes Novo Engenho* the importance of the theme (verse, life, creation) and its symbolic imagery can again be felt,

³⁹ Booth, p.264.

*Busque amor novas artes novo engenho,
Para matar-me, e novas esquivanças
Que não pode tirar-me as esperanças
Que mal me tirará o que não tenho*

*Olhai de que esperanças me mantenho!
Vede que perigosas seguranças!
Que não temo contrastes nem mudanças,
Andando em bravo mar, perdido o lenho.*

*Mas, conquanto não pode haver desgosto
Onde esperança falta, lá me esconde
Amor um mal, que mata e não se vê;*

*Que dias há que na alma me tem posto
Um não sei quê, que nasce não sei onde,
Vem não sei como e dói não sei por quê.*

From a different perspective, both sonnets bring the theme of love transfigured as art. While Shakespeare uses the image *new found methods* Camoens brings *novas artes, novo engenho*. Both poems focus on the recurrent image of love, *O Know, Sweet love, I always write of you, And you and love are still my argument* x *Amor um mal que mata e não se vê*. The images of love used in their own particular ways remain by the end of each sonnet.

Shakespeare's *And you and love are still my argument* finds an even more explicit resonance in Camoens's sonnet *De Amor Escrevo, de Amor Trato e Vivo*,

*De amor escrevo, de amor trato e vivo;
De amor me nasce amar sem ser amado;
De tudo se descuida o meu cuidado,
Quando não seja ser de amor cativo;*

Thus, back to Shakespeare's Sonnet 76, it seems apparent the need not to interpret its theme and its images in any reductive way so as to limit the reader's scope to explore the poem's full potential.

Sonnet 80

*O how I faint when I of you do write,
Knowing a better spirit doth use your name,
And in the praise thereof spends all his might,
To make me tongue-tied speaking of your fame.
But since your worth (wide as the ocean is)
The humble as the proudest sail doth bear,
My saucy bark (inferior far to his)
On your broad main doth willfully appear.
Your shallowest help will hold me up afloat,
Whilst he upon your soundless deep doth ride,
Or (being wracked) I am a worthless boat,
He of tall building and of goodly pride.
Then if he thrive and I be cast away,
The worst was this: my love was my decay.*

Sonnet 80, although not one of the most relevant in terms of thematic or compositional status⁴⁰ is of particular importance in terms of symbolic imagery. It offers a good opportunity to discuss the importance of the *water* element as well as the symbolic imagery related to it. The ‘story’ inherent to Sonnet 80 is quite simple: the Speaker is comparing his own power of enchantment with that of another spirit. Literally, it could be taken as Shakespeare’s own capacity to praise his beloved (who seems to be sponsoring another writer) and a rival poet. The rival’s power is greater than the Speaker’s, what causes his tongue to be tied, a *better spirit To make me tongue-tied speaking of your fame.*

⁴⁰ Both Vendler’s and Booth’s comments use less than one page to this sonnet, and other scholars do not comment on it at all.

However, if we leave the mainstream of the ‘story’ to follow a different perspective we will notice that, in order to build the sonnet, Shakespeare fills it up with a number of water metaphors, *wide as the ocean is; I am a worthless boat*; as well as water imagery, *hold me up afloat* or *I be cast away*. Q1 introduces the theme and is the only one that does not have any water reference (this seems quite natural, for only in Q2 the Speaker starts describing the power of enchantment both himself and the rival spirit possess). In Q1 the Speaker presents *a better spirit* spending all *his might* to praise a beloved one he and the rival have in common. In Q2 the antithesis between Speaker and rival power becomes apparent, *humble x proudest; humble x wide as the ocean*. What other symbol could be used in order to create such potent difference in enchanting capacity than the ocean? Perhaps the infinite space? However, if we pay attention to what “deepness” symbolizes, *your soundless deep doth ride* (Q3), we realize that the cosmos images and the water images have similar power, as put forth by Bachelard in his work *L’eau et les Rêves: The infinite in our dreams is as deep in the sky as it is under the waves*. (Bachelard, 2002, p. 51). Q3 carries on the antithesis between Speaker and rival spirit *shallow x deep; worthless x tall building; worthless x goodly pride*. Finally, in the couplet, we find the representative image of being *cast away* used to close up the ‘story’.

It is very important to point out that the development of the sonnet in the quatrains accompanies the hierarchy of symbolism. There is a variety of water images: *light waters*, that represent fugacious images; *deep waters*, which are closer to the element of creation, for they consist of *fundamental matter for the unconscious of the writer* (Bachelard, 2002, p. 65). Thus, whenever the Speaker refers to his condition (*bark*) as inferior to that of the rival, the images are shallow and more fugacious, *saucy bark inferior to his; shallowest help*. Apart from any judgment (about whether the Speaker represents Shakespeare’s real feeling or not), this difference in the quality of the water image used is set forth in terms of its density, and such game is played within the sonnet. According to

the density of the water, Bachelard identifies two different kinds of values (and corresponding symbolism) that overlap with that used by the Speaker. He says,

The density of water, which distinguishes superficial poetry from deeper poetry, is felt by us whenever we cross over sensitive values (superficial) to the sensual ones (deep). (Bachelard, 2002, p. 22).^{xviii}

Therefore, the antithetical elements over which the sonnet is built could be seen as the antithesis between sensitive values x sensual values.

It is also important to point out that in the couplet the Speaker's epigrammatic twist *The worst was this: my love was my decay* is an explicit reference to the idea that when one is really in love, one is automatically "fortune's fool". Shakespeare's choice for the *bark* image, that sails over the *ocean* (in this particular case the ocean of the beloved, but potentially any other ocean for that matter), is actually an allegory of the frailty of a small bark facing the infinite power of the ocean; the frailty of our life inserted in the universe, *The straw taken by the stream is the eternal symbol of the insignificance of our destiny*. (Bachelard, 2002, p. 89)

After this brief analysis of Sonnet 80, there is still room to discuss what I identify as a core matter concerning symbolical imagery in the *Quarto*: Shakespeare's reduced use of water symbols.

In order to do so, we can take a brief look at Camoens's sonnet *Delgadas, Claras Águas do Mondego*

*Delgadas, claras águas do Mondego,
Doce repouso de minha lembrança.
Adonde a alsa e pérfida esperança,
Longo tempo após si me trouxe cego:*

*De vós me aparto, mas porém não nego
Que a memória que de vós me alcança
Me não deixa de vós fazer mudança,
Mas quanto mais me alongo, mais me achego.*

*Não quero de meus males outra glória
Senão que lھے mostreis em vossas águas
As dos meus olhos, com que os seus se banhem.*

*Já pode ser que com a minha memória,
Vendo meus males, vendo minhas mágoas,
As suas com as minhas se acompanhem.*

As seen before, Shakespeare and Camoens share a number of symbolic images as well as compositional strategies⁴¹. In Camoens's sonnet, we identify water images in the first quatrain, *claras águas do Mondego* and the first tercet *em vossas águas*. I call attention to the first image for it brings a water image explicitly connected to an important river, the *Mondego* river. It is quite usual, among poets, to reinforce symbolism with the name of a river, for not only it symbolizes the water (with all its possible associations), but also it expands the symbolism to local and specific rites. The curious element is that in the *Quarto* there is not even one reference to any specific river, although the Elizabethan society is divided by the banks of the river Thames. The river, or any other allusion to it, does not appear at all in the 154 sonnets of the *Quarto*. This should cast a big question mark for those critics who tend to dig in all sort of biographical references from the pages written by William Shakespeare, the Swan of Avon.

⁴¹ Cf. analyses of sonnets 43, 49.

Sonnet 95

*How sweet and lovely dost thou make the shame
Which, like a canker in the fragrant rose,
Doth spot the beauty of thy budding name!
O in what sweets dost thou thy sins enclose!
That tongue that tells the story of thy days
(Making lascivious comments on thy sport)
Cannot dispraise but in a kind of praise;
Naming thy name blesses an ill report.
O what a mansion have those vices got
Which for their habitation chose out thee,
Where beauty's veil doth cover every blot,
And all things turns to fair that eyes can see!
Take heed (dear heart) of this large privilege:
The hardest knife ill used doth lose his edge.*

The symbolism found in Sonnet 55 is mostly that involving the sins. The theme of the seven capital sins (5, 35, 40, 41, 44, 50, 95...) as well as cardinal virtues (56, 66, 72, 81, 84, 93...) is recurrent in the *Quarto*. Here, the Speaker metaphorically builds the antithesis between outer appearance and inner substance. In Q1 this game of appearances is set in motion: Shame is made lovely, Sins are involved by sweet things. In Q2, even the tongue that manifests feelings through spoken words tells the same story, its intended *lascivious comments* meant to *dispraise* cannot do so, and configure nothing but *a kind of praise*. Q2 also introduces the image of the Speaker's beloved as the element of transformation *Naming thy name blesses an ill report*.

In Q3 we identify the bodily images at its height, *What mansion have those vices got? Thee!* A chain of symbolism is established, body = mansion =

habitation = housing of the mentioned sins⁴². Q3 ends up stating that everything is turned *fair* to the eyes (finding explicit resonance in Sonnet 18, for Shakespeare repeats the same image, *So long as man can breath or eyes can see*). The couplet brings forward a sort of moral or, in Booth's words, the last verse could be taken as *a home made proverb created by Shakespeare* (Booth, 2000, p. 311).

Another important symbolic image is that of the rose, *the fragrant rose*, or, in other words, the *mansion* that encloses *sins*. Would there be a better image than a red *rose*, still a *bud* (when youth, beauty, sensuality are at the peak) to symbolize violent passion, disorder, enchantment seducing the eye? Probably not. The rose has been and is still a strong element, widely used by poets, that continue to rely on its image and look for different shapes so as to effectively use it, so as to attempt keeping it as a live metaphor. The images of the *rose* and *lust* spread through the sonnet find in the last verse a kind of closure to the full cycle of the sensuous mood of the sonnet, as the final verse can be taken as a *phallic proverb* (Booth, 2000, p. 311)⁴³.

⁴² Check analysis of Sonnet 146 for bodily symbolism.

⁴³ In his commentary, Booth compares the final verse of the sonnet with a passage from *Hamlet* III.ii.244-45, where Hamlet replies to Ophelia *It would cost you a groaning to take off mine edge*. (Booth, 2000, p.311)

Sonnet 97

*How like a winter hath my absence been
From thee, the pleasure of a fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness every where!
And yet this time removed was summer's time,
The teeming autumn big with rich increase,
Bearing the wanton burthen of the prime,
Like widowed wombs after their lords' decease:
Yet this abundant issue seem'd to me
But hope of orphans, and unfathered fruit,
For summer and his pleasures wait on thee,
And thou away, the very birds are mute;
Or if they sing, 'tis with so dull a cheer
That leaves look pale, dreading the winter's near.*

As seen before, seasonal images are recurrent and play an important symbolic part in the *Quarto*. Sonnet 97 is specially representative, for the story told and the seasonal images both overlap, symbolizing nature's cycle. Seasonal factuality and the content of seasonal imaginary converge to the same end. Or, in other words, in the sonnet, the season *winter* followed by spring, summer, and fall ends up in winter again just as the Speaker's mood. The image of *winter* is a synonym for *desert* symbolizing a number of things, aridity *December's bareness*; death, *widowed wombs, lord's decease*; hopelessness, *hope of orphans, if they sing, 'tis with so dull a cheer*.

Nocturnal symbols predominate in the sonnet, for although *summer* appears twice and *winter* also twice, there is one explicit reference to winter in

Q1 *December's bareness*'. Nocturnal images are spread all through the poem *freezings; dark days; widowed womb, decease; mute* = silence, characteristic associated to desert and darkness.

One symbolic feature that lies there and should not be overlooked is the fact that, symbolically, the seasons as genres (Frye), also follow the same pattern. When Frye associates myth and literature he argues that,

Mythology as a whole provides a kind of a diagram or blueprint of what literature is about, an imaginative survey of the human situation from the beginning to the end, from the height to the depth, of what is imaginatively conceivable.(Frye, 1957)

If one takes a closer look at Sonnet 97 and establishes a parallel with Frye's myth as genre division [*mythos of spring = comedy; mythos of summer = romance; mythos of fall = tragedy; mythos of winter = irony*] we see that the sonnet comprises three moods, Irony: *What old December's bareness every where! And yet this time removed was summer's time.* Romance: *For summer and his pleasures wait on thee*; Tragedy: *The teeming autumn big with rich increase, 'But hope of orphans, and unfathered fruit.* After all the seasonal, as well as the Speaker's changes, the couplet brings the 'winter' image along with the biggest irony of all, the summer waits only on 'thee' and as we know thee is away and summer is ,unreachable. Therefore, even if some of its features try to arise this is an attempt destined to fail, *Or if they sing, 'tis with so dull a cheer That leaves look pale, dreading the winter's near.*

Sonnet 97 is not included among the most important ones, however, it is one of the poems that gains strength due to a number of imagistic/symbolic/compositional patterns and under patterns that ultimately form one only chain of meaning ready to repeat itself, as argued by Vendler,

Because one rhyme-sound of Q1 (year/where) is repeated in the couplet (cheer/near), and because the *winter* of line 1 is repeated in line 14, the sonnet seems to come full circle: the cycle whereby imagined appearance replaces evidential reality is ready to begin once again. (Vendler, p. 417)

Sonnet 103

*Alack, what poverty my Muse brings forth,
That, having such a scope to show her pride,
The argument all bare is of more worth
Than when it hath my added praise beside.
O blame me not if I no more can write!
Look in your glass, and there appears a face
That overgoes my blunt invention quite,
Dulling my lines, and doing me disgrace.
Were it not sinful then, striving to mend,
To mar the subject that before was well?
For to no other pass my verses tend
Than of your graces and your gifts to tell;
And more, much more than in my verse can sit,
Your own glass shows you, when you look in it.*

The image of the Muse (once again capitalized) is the essence of this sonnet, which brings within a curious game. There are two different forces at play against the image of the Muse. The first is its comparison with the Speaker's verse representation. The second is the comparison with its mirrored representation. Thus, Sonnet 103 carries a particularly distinct compositional symbolic formation, for the archetype of the double is played out on two different levels. In Q1, right after the Speaker introduces the theme with a lamenting tone, *Alack, what poverty my Muse brings forth* we find the representation of the reflection *having such a scope to show her pride*. In verses 3 and 4, we identify the Speaker's explicit understanding that the true (real) existence of the Muse (the Speaker's beloved) placed against its reflected image in the verse is of more worth, *The argument all bare is of more worth*. In other

words, to the detriment of its ‘verse reflection’ and its ‘mirror reflection’ all the beauty and all the values of the beloved’s real figure are of more worth. Q2 keeps the game of the double, after the Speaker bursts out for forgiveness due to his condition *O blame me not if I no more can write!* [This is the second quatrain where Shakespeare makes use of interjections that mirror the Speaker’s emotional state; *Alack* (Q1); *O* (Q2)]. In Q2 we find the image *look in your glass* (mirror reflection) and *That overgoes my blunt invention quite* (verse reflection). The second image is recurrent in the *Quarto*, *Who keeps invention in a noted weed* (76). Verse 8, Q2, *Dulling my lines, and doing me disgrace* explicitly reinforces the Speaker’s poor condition presented in *Q1 what poverty my Muse brings forth*. In Q3 there is a change in mood and the Speaker readdresses himself as in an open dialogue with the Muse or as in an afterthought *Were it not sinful then, To mar the subject that before was well?* The interrogative clause breaks up with the previous syntactic structure being used. Verses 11 and 12 work out as the justification for the Speaker’s discomfort. Finally, the couplet settles the idea of the sonnet, which was built elliptically, saying that the beloved’s reality is stronger than the Speaker’s words (verse representation) as well as the beloved’s mirror reflection (mirror representation) *And more, much more than in my verse can sit, Your own glass shows you, when you look in it*.

It is plausible to say that Shakespeare’s irregular form to represent the archetype of the double (two distinct ways in one only poem) is its most important trait concerning imagetic symbolical formation.

Sonnet 104

To me fair friend, you never can be old,

*For as you were when first your eye I eyed,
 Such seems your beauty still. Three winters cold
 Have from the forests shook the summer's pride;
 Three beauteous springs to yellow autumn turned
 In process of the seasons have I seen;
 Three April perfumes in three hot Junes burned,
 Since first I saw you fresh, which yet are green.
 Ah yet doth beauty, like a dial hand,
 Steal from his figure, and no pace perceived;
 So your sweet hue, which methinks still doth stand,
 Hath motion, and mine eye may be deceived;
 For fear of which, hear this, thou age unbred:
 Ere you were born was beauty's summer dead.*

This is another seasonal sonnet. Winter, that takes up summer's place: *Three winters cold shook the summer's pride*; Autumn, which takes up spring's place: *Three beauteous springs to yellow autumn turned*; and the months repeating the same movement (April/Junes, which are capitalized, clearly emphasizing and symbolizing seasons) *April perfumes in three hot Junes burned*. Thus, from the beginning, we identify the cyclical archetype at play in a variety of images (*three winter cold/summer's pride/ April perfumes/hot Junes burned*). The theme of the sonnet is the permanent struggle seen, all through the *Quarto*, against time, expressed in the first verse *To me fair friend, you never can be old* and the antithesis, between the beauty of non-human phenomenon (seasons) x the beauty of the Beloved, used to close the sonnet in the couplet *Ere you were born was beauty's summer dead*.

Shakespeare's *beauty* as a value and a positive symbol is explicit all through the sonnet in different images, *your beauty still* (Q1); *Three beauteous*

springs (Q2); *doth beauty, like a dial hand, Steal from his figure* (Q3); and again in the couplet *beauty's summer dead*. Although the last image may seem a negative one, for a negative value (death) is ascribed to beauty, the image is only used as a counter point to a highly positive, greater and stronger beauty (that of the beloved).

Shakespeare's creative competence is pointed out by Booth and Vendler in the structure used in verse two, when, in one single image *when first your eye I eyed*, he builds a powerful solar symbol whose effect overlaps with the syntactic structure,

Shakespeare achieved a clause in which grammatical object, subject, and verb are all expressed in one sound – “eye” – and the stylistic tension between the simultaneously paired and unpairable *your* and *I*. (Booth, 2000, p. 333)

Finally, along with the image of beauty, which occurs in every quatrain as well as the couplet, another image does the same: solar images. Once again we find solar symbols all through the sonnet, Q1, *eye I eyed/ summer's pride*; Q2, *I seen/first I saw*; Q3, *mine eye*; and finally *beauty's summer* in the couplet.

In sonnet 104, thus, we find two different key images, beauty images and solar images.

Sonnet 113

*Since I left you, mine eye is in my mind,
And that which governs me to go about
Doth part his function, and is partly blind,
Seems seeing, but effectually is out;
For it no form delivers to the heart
Of bird, of flow'r, or shape which it doth latch;
Of his quick objects hath the mind no part;
Of his own vision holds what it doth catch:
For if it see the rud'st or gentlest sight,
The most sweet-flavoured or deformed'st creature,
The mountain, or the sea, the day or night,
The crow, or dove, it shapes them to your feature.
Incapable of more, replete with you,
My most true mind thus maketh mine eye untrue.*

Sonnet 113 is a clear example of the power arisen from the combination of aesthetic and symbolic strategies. The theme is apparent from Q1, the way distance from the beloved affects the Speaker's perceptions, *Since I left you mine eye doth part his function, and is partly blind*. Q1 presents the state of the Speaker. The internal dynamics, however, changes constantly. In verses 2 and 3, Shakespeare starts using the antithetical images which will fill up the sonnet. The subject of the second clause (*mine eye*), in verse three, is given two different functions, *doth part his function* (partly sees) and is *partly blind*. It then goes on to a verbal antithesis *seems seeing x is out*. In Q2, by using the conjunction *for*, the Speaker starts explaining the reasons why his *eye* just seems to see, but is actually *blind*, *For it no form delivers to the heart*. Q2 also makes use of verbal antithesis. In verse 8, when the Speaker mentions his particular *own vision*, we

find, *doth not hold* x *doth catch*. In Q3, the Speaker brings the ‘transformation’ feature⁴⁴ for whatever the Speaker’s eyes see turns out to be a simulacrum of his beloved, *for if it sees it shapes them to your feature*. Q3 brings the symbolic pathos of the sonnet. It is not only the quatrain that brings the highest number of symbolic images, but also the greatest number of antithetical images. It is also in this quatrain that we find the widest grammatical variety. We find *rud’st* x *gentlest*; *most sweet flavored* x *deformèd’st* (superlative adjectives); *mountain* x *sea*; *day* x *night*; *crow* x *dove* (nouns). Finally, in the couplet, the Speaker confesses his ultimate condition: incapable of capturing and keeping anything but his beloved’s image, *Incapable of more, replete with you*, his faithful, devoted mind, forces his eye (and everything it eventually catches) to be no more than a fake, no more than a malfunctioning organ faded to distort everything it touches.

Sonnet 113 carries two more important symbolic features. First, the solar symbols. Solar symbols could be considered the ‘key image’ which is repeated in every quatrain and the couplet. Q1, (*mine eye*; *seeing*); Q2, (*own vision*), Q3, (*see*, *gentlest sight*, *day*); couplet (*mine eye*).

Second, the very important image introduced in Q3, *The mountain, or the sea*. The imaginary use of the four essential elements (earth, air, water, fire) is, as argued before, unevenly distributed along the *Quarto*. It is, therefore, no coincidence that one sonnet which could be called of a common theme, (it starts with the almost *cliché* clause *Since I left you...*), rises to such symbolic importance. The use of combination of elements through images enriches the symbolic power of the verse. The theme is developed creating the kind of aesthetic and symbolic effect that disperses the simplicity of the theme. The combination of earth and water is of particular importance. The main characteristic of water is its liquidness *water dissolves, warms, softens, pierces...*

⁴⁴ Vendler points out two apparent moments which organize Sonnet 113 “Blindness of form” octave; and “distortion of form” (transformation) sestet. (Vendler, Art, p. 477)

(Bachelard, 2002, p. 115). Furthermore, water *devastates lands, softens substances* (Bachelard, 2002, p. 109).

Of the combination of water and earth, Bachelard argues,

When it is possible to really make water penetrate the substance of smashed earth, when flour drank water and water ate flour, then the linkage experience begins. (Bachelard, 2002, p. 109)^{xix}

Back to Sonnet 113, it is, thus, possible to conclude that no other image would better symbolize the ‘distortion of form’, mood of the sestet. No other element has such natural strength, such natural feature of incorporating and transforming other substances than water. Thus, we find the solidity of the Speaker’s ‘true mind’ playing against the effect of the distance transforming (liquefying) his sensory perceptions, or, in other words, earth x water; mountain x sea. What the eye catches cannot be hold, it escapes just as liquid between one’s hands.

After this brief analysis it seems, therefore, clear that Sonnet 113 constitutes another example of the power of the combination between aesthetic and symbolic effect.

Sonnet 116

*Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when alteration finds,
Or bends with the remover to remove.
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.
Love's no Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.*

Among Sonnet 116's possible interpretations, there lies that of the 'true nature' of love. However, which kind of love is such? Is it the same love of a father for his son? A faithful nineteen year old for his twin brother? A violent passion between two lovers? Perhaps one of the greatest achievements of Sonnet 116 is the fact that it is built in a way which allows love's symbolic power to freely overflow. The path laid forward by the Speaker leads the Reader to see a number of characteristics inherent in this 'love'. First, it does not *admit impediments*. Second, it does not *alter when alteration finds*, nor *bends with the remover to remove*. Third, it is *the star of every wand'ring bark*. Fourth, *Love's no Time's fool* (notice the importance of this verse, for *Time* is capitalized, meaning *the universal devourer*). It remains the same, *Love alters not with his brief hours and weeks*. Finally, all that has been stated before is taken as an

unalienable truth, *If this be error and upon me proved, I never writ, nor no man ever loved.*

The symbolic power of love as an unalienable truth is worked on by Octavio Paz, in *The Double Flame*. There, one finds his conceptualization of 'Courtly Love' from which he argues,

The history of Courtly Love, its changes and mutations, does not merely belong to our art and literature. It is the history of our sensitivity and of the myths which set on fire innumerable imaginations from the twelfth century to our present days. The History of Western Civilization. (Paz, 2001, p. 91)^{xx}

Paz later points out - apart from the historical grounds on which Courtly Love originated - a number of characteristics inherent to the 'nature of love'. They are: *Exclusiveness* (the ultimate line between love and wider fields of eroticism); *obstacle and transgression* (all couples have to face some kind of prohibition and all break them up); *the double* (domain and submission); *fatality and freedom or attraction* (love is an involuntary attraction to a person and the voluntary acceptance of such attraction), and the *indissoluble binding of opposites* (togetherness of body and soul).

Moving back to Sonnet 116, it is possible to compare both sets of features. First, we find *love does not admit impediments/ Obstacle and transgression*. Then, if one takes Shakespeare's *love alters not neither bends with the remover to remove* to mean that one's true love will not change, neither in nature nor in its object of attraction,⁴⁵ we have *exclusiveness*. After we identify the solar symbol of 'star' *the star of every wand'ring bark*, or, in other words, the guide, the light (fire) who drives us all: *attraction*. Finally, we find the general *love*

⁴⁵ Paz argues that, in the specific context, the object will later become subject.

image scattered all through the sonnet, which as seen before, is by nature antithetical: *the double* and *indissoluble binding of opposites*.

After this brief comparison of the features of love inherent in the sonnet and those put forth by Octavio Paz, it seems plausible to assume the kind of love the Speaker is referring to is that which, however changed, we might find in nowadays society: a return to ‘Courtly Love’.

Apart from the features previously shown, there is still another *tour de force* at play increasing the symbolical strength of Sonnet 116. It is that put forward in the image of ‘love’ by the combination of three main archetypes. First, immortality, that is explicitly seen in Q3, *Love’s no Time’s fool, though rosy lips and cheeks Love alters not with his brief hours and weeks*. Second, the double, which, as argued before, is inherent to love’s nature. However, there is a third one, the Quest. From the very start a lovers seeks a more complete integration with the beloved. As they move along – whoever two lovers in such position for that matter – they *unveil new aspects of love just as someone who climbs uphill contemplates step by step the changes in the scenery*. (Octavio Paz, 2001, p.44)

Finally, if we consider the inalienable truth of love brought forth in the couplet *If this be error and upon me proved, I never writ, nor no man ever loved* and pay attention to the development of love over history, we find out there is no other image of such symbolic power⁴⁶ as it can be seen in Octavio Paz’s excerpt:

The existence of such an enormous literature, whose central theme is love, is the ultimate proof of the universality of a love feeling. (Paz, 2001, p.35)^{xxi}

And Jung’s:

⁴⁶ It is also a way to restate that the speaker really knows how to write *I never writ*. It is an expression of the poet’s ultimate truth.

Love is one of the greatest forces of destiny between heaven and hell. It is a matter of great scope and complexity. It is not limited by this or that sector of life. It is manifested in all aspects of human life. It is an ethical, social, psychological, philosophical, aesthetic, religious, medical, juridical, physiological, matter. And these are just some of the *facets* of this multiple phenomenon. (Jung, 2002, p.94)^{xxii}

Sonnet 118

*Like as to make our appetites more keen
With eager compounds we our palate urge,
As to prevent our maladies unseen
We sicken to shun sickness when we purge:
Even so, being full of your ne'er-cloying sweetness,
To bitter sauces did I frame my feeding,
And, sick of welfare, found a kind of meetness
To be diseased ere that there was true needing.
Thus policy in love, t'anticipate
The ills that were not, grew to faults assured,
And brought to medicine a healthful state
Which, rank of goodness, would by ill be cured.
But thence I learn, and find the lesson true,
Drugs poison him that so fell sick of you.*

Sonnet 118 could be taken as a parable, “I was lost; therefore, looking for answers, I drove by experimenting prohibited sins (infidelity) and ended up finding out that that was not the answer.” The Speaker finds himself on a pilgrimage through the wilderness just as Hawthorne’s character Goodman Brown did, when he found the company of the devil in the woods. In the short story, the main character drives away from his wife ‘Faith’, just as the Speaker drives away from his beloved. Both Hawthorne’s character and Shakespeare’s lyrical voice are looking for answers in the one place they (theoretically, by religious creed) were not supposed to. However, the Speaker in the sonnet is ‘luckier,’ for he is able to go through the experience and learn his lesson, as it is explicitly expressed in the couplet, *But thence I learn, and find the lesson true*, while Goodman Brown cannot find any answer and is doomed.

The strength of Sonnet 118 comes out from a number of images such as the paradoxes *we sicken to shun sickness*⁴⁷, *by ill be cured*; the antithesis, *ills that were not x faults assured; sweetness x bitter; goodness x ill*. These paradoxes and antitheses are set in motion by a number of heavy verbs; *eager, urge, sicken, purged, diseased* which constitute the mood of the pilgrimage of purgation. Q1 presents the Speaker's attitude, or option, so as to entice his desire *to make our appetites more keen*. We (humans burdened with our weaknesses) come out with desperate plans *With eager compounds we our palate urge*. In Q2 the decision for sinful pilgrimage leads the Speaker to give up welfare: *sick of welfare, found a kind of meetness*.

Q3 brings a sequence of images generating the reinforcement of ideas that will end up in a 'rank of goodness' (summarizing the game played out in the sonnet). We watch faults that were not actually faults grow into real ones, the act of bringing to medicine a *healthful state*, rank of goodness, that will *by ill be cured*.

Finally, in the couplet, independently from the real motives that led the Speaker through such paths, he learns his lesson: those things that were once seen as medicine to cure one from his sickness of his/her beloved (infidelity) are actually drugs that poison him, *But thence I learn, and find the lesson true, Drugs poison him that so fell sick of you*.

It is possible to argue, then, that the symbolism found in the images permanently reflects the symbolism of the 'story told', the pilgrimage (the Quest archetype) undertaken by the lyrical subject.

⁴⁷ Booth refers the dynamics of the image as similar to that used in Sonnet 111, which brings the idea of a remedy that causes damage and therefore needs repairing. (Booth, 2000, p. 395)

Sonnet 127

*In the old age black was not counted fair,
Or, if it were it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slandered with a bastard shame:
For since each hand hath put on Nature's power,
Fairing the foul with art's false borrowed face,
Sweet beauty hath no name, no holy bower,
But is profaned, if not lives in disgrace.
Therefore my mistress's eyes are raven black,
Her eyes so suited, and they mourners seem
At such who not born fair no beauty lack,
Sland'ring creation with a false esteem:
Yet so they mourn, becoming of their woe,
That every tong says beauty should look so.*

Special attention should be called upon Sonnet 127 for a number of reasons. First, it is the first of the Dark Lady sonnets. My interest, however, is not in its being the first of that traditional sequence, but the fact that it is the first that explicitly deals with the archetypal woman.

Shakespeare could have mentioned whatever image to represent 'a woman'; nevertheless, he starts with the archetype kind. In the *Quarto*, the archetype will follow a crescendo up to Sonnet 144 (when he ascribes a number of negative qualities to his female image, constituting the archetypal woman in her negative aspect of the *femme fatale*).

Second, the variety of important symbolical images: *color, beauty, nature, art, eyes, creation*. Along with such images, there is also a 'hidden' one, *a rite of*

passage symbolized by the mutation the color black goes through (what it represented in the past and what it starts to represent now).

Third, the dynamics he gives to the sonnet by combining such symbolic images in different ways. We find the color symbolism alone, *black was not counted fair*; the symbolism of beauty alone, *it bore not beauty's name*; the symbolism of color combined with beauty *black beauty's successive heir*; the symbolism of nature, *Nature's power*; the symbolism of art, *art's false borrowed face*; the solar symbolism, *mistress's eyes/eyes so suited*; the symbolism of color combined with solar symbols, *my mistress's eyes are raven black*; the symbolism of creation *Sland'ring creation*.

In order to analyse the first of the three features, it is suitable to go over M.L. Von Franz's passage,

The anima (the female element in a male psyche) is often personified as a witch or a priestess – women who have links with 'forces of darkness' and the 'spirit word' (i.e., the unconscious) (Jung, 1964, p. 187)

The mythical element is clear in the passage: link with 'forces of darkness'. The female element is symbolized in *witches* or *priestesses*, just as it is clear in the sonnet, *my mistress's eyes are raven black*, or eyes which like *mourners seem*. Such connection with the 'forces of darkness' will be more clearly seen in Shakespeare's 130 *My mistress' eyes are nothing like the sun* and 144 *Two loves I have of comfort and despair*. It is known that the archetypal woman has two aspects, a benevolent one and a malevolent one (positive x negative). However, portrayals of women should not be understood as either one or the other, for not all images achieve such status, there are there are hundreds of overtones between them. In Q1:

*In the old age black was not counted fair,
Or, if it were it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slandered with a bastard shame:*

the symbol of the rite of passage⁴⁸ comes intertwined with that of color and beauty. It is, however, fully present, and follows the syntactic structure, the conjunction *but* (shows contrast and explains the assertion previously made by the speaker) *In the old age black was not counted fair But now is black beauty's successive heir*. Q1 also introduces the color and the beauty symbolism: *black was not counted fair* (black meaning chaos, evil; more superficially, ugliness) while beauty, for Shakespeare, always symbolizes positive energy and timeless positive value.

In Q2:

*For since each hand hath put on Nature's power,
Fairing the foul with art's false borrowed face,
Sweet beauty hath no name, no holy bower,
But is profaned, if not lives in disgrace.*

we find the symbol of *Nature* (not surprisingly capitalized) explicitly ascribing its archetypal status⁴⁹ and, in verse 6, the symbol of art. Although a more shallow

⁴⁸ Vendler says that the first of the Dark Lady sonnets is in effect a myth of origin (which I identify as a rite of passage). She rephrases the sonnet in prose as follows: 'Once upon a time, 'in the old age,' the archetype of beauty was the untouched fair woman. Then cosmetics were invented, and now every woman can make herself into a fair woman. In shame, slandered 'true' beauty 'lives in disgrace', displaced from her wonted shrine (profaned, outside the temple). A devotee has arisen to mourn this bastardizing of beauty; this devotee has black eyes to symbolize mourning. She mourns because the natural order of creation has been slandered by those who, though not fair by birth, have acquired all beauty by art. The woe of the mourner is so becomingly expressed by her black eyes that public opinion has now seen how beautiful 'dark' beauty can be, and therefore the type of the beautiful has been entirely revised: the new archetype is the 'black' form of beauty.

⁴⁹ Cf. Nature symbolism, chapter 2 and sonnets 18, 104.

symbolism to the image of *art*⁵⁰ is usually ascribed, it still keeps a broader sense (art as a way to transcend our lives). Thus, even if art is described as false, *art's false borrowed face*, anyone who made use of such technique would keep the holy touch of Nature and Creation.

In Q3:

*Therefore my mistress's eyes are raven black,
Her eyes so suited, and they mourners seem
At such who not born fair no beauty lack,
Sland'ring creation with a false esteem:*

we find the combination of solar with nocturnal images generating a powerful symbol, *my mistress's eyes are raven black*, or, in other words, *raven black eyes* (eyes who represent light, in the sonnet, even if it is a *dark light*).

There is, finally, the symbol of creation. It is important to point out that just as a more shallow symbolism is ascribed to *art*, the same is true to *creation* (creation of a false beauty). However, all other symbolic possibilities are inherent to both images. The Speaker says all the schemes used do nothing but slander creation's true power and beauty *Sland'ring creation with a false esteem*. This verse shows Shakespeare is fully aware of creation's real power and symbolism. In the couplet,

*Yet so they mourn, becoming of their woe,
That every tongue says beauty should look so.*

The Speaker finally settles the rite of passage, making that not only his view but also other people's, *every tongue says beauty should look so*.

⁵⁰ Nature originally made only some people fair, but, with the advent of cosmetics 'art', any woman who did not receive nature's touch could make use of this 'art' to become fairer.

Sonnet 130

*My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath far more pleasing sound;
I grant I never saw a goddess go –
My mistress when she walks treads on the ground.
And yet by heaven I think my love as rare
As any she belied with false compare.*

Sonnet 130 is generally taken as an answer to traditional sonnet conventions. The Speaker distorts common Courtly Love imagery of beauty associated to a poet's mistress so as to ascribe her opposite ones, *My mistress' eyes are nothing like the sun*, or, the following verse, *Coral is far more red than her lips' red*.

I will take Sonnet 130 to comment on the importance of color symbolism⁵¹. There are other sonnets in which colors also play an important part; however, sonnet 130 not only holds superior variety of colors, but also of color images.

⁵¹ See Chapter 2 and symbolism of colors in the *Quarto*.

Colors might represent feelings (love, passion, indifference); physical features (sickness, bodily response to happiness, hair, skin); elements of nature (sun, moon, stars, ice), and an infinitude of symbolism. Colors function as a core archetypal pattern and are seen scattered through innumerable works from all literary genres. Their strength and importance can be represented in the following excerpts by Hawthorne, Tolkien and Rimbaud. First, in Nathaniel Hawthorne's famous short story *Young Goodman Brown*,

This sped the demoniac on his course, until, quivering among the trees, he saw a red light before him, as when the felled trunks and branches of a clearing have been set on fire. (Hawthorne, *Young Goodman Brown*, in chapter 2, p. 24)

And :

A cloud though no wind was stirring, hurried across the zenith and hid the brightening stars. The blue sky was still visible, except directly overhead, where this black mass of cloud was sweeping. (idem, in chapter 2, p. 24)

On Brown's pilgrimage among the woods different colors constantly appear as haunting companions to assault him with violent and hypnotizing passion, *he saw a red light before him* (a light that would drive him to the place where a darken Sabbath rite was being held. Then, the image of the blue sky, *The blue sky was still visible*. Such image symbolizes hope, pure religious feeling, a kind of spiritual shelter about to be overtaken by the dark forces, *except directly overhead, where this black mass of cloud was sweeping*.

Then a very representative passage of Tolkien's *The Fellowship of the Ring*,

And here you will stay Gandalf the Grey, and rest from journeys. For I am Saruman the Wise, Saruman the ring-maker, Saruman of many colours! I looked then and saw his robes, which had seemed white, were not so, but were woven of all colours, and if he moved they shimmered and changed hue so that the eye was bewildered. 'I like the white better', I said. 'White!' He sneered. 'It serves as a beginning. White cloth may be dyed. The white page can be overwritten; and the white light can be broken'. 'In which case it is no longer white' said I. 'And he that breaks a thing to find out what it is has left the path of wisdom'.(Tolkien, *The Fellowship of the Ring*, p. 272)

This passage is perhaps the most representative of the three, for it shows the dialogue – and consequent battle – between the two most important wizards of the story, Gandalf, guide of the Fellowship (positive force) and Saruman, the traitor wizard who was seduced and blinded by the dark forces. As the dialogue moves forward, we realize the symbolic power ascribed to the color white in both its positive (light, purity innocence) and negative (death, terror, supernatural) aspects. The colors generate a symbolical battle which will ultimately lead to the good wizard's new powerful status as he overcomes death to be reborn (leaving his condition of 'Grey' wizard behind and assuming the role of the all powerful 'white' wizard). It is worth noticing that the first time the wizard Saruman addresses Gandalf he says, *here you will stay Gandalf the Grey*. The color 'Grey' is capitalized to make a point of hierarchy.

After two passages of prose, Rimbaud's sonnet of vowels,

*A NOIR, E blanc, I rouge, U vert, O bleu:voyelles,
Je dirai quelque jour vos naissances latent:
A, noir corset velu des mouches èc latantes
Quyui bombinet autour des puanteurs cruelles,*

Here we notice Rimbaud's famous attempt at ascribing 'color value' to vowels *A NOIR, E blanc, I rouge, U vert, O bleu: voyelles*. Rimbaud builds the whole of the sonnet over color symbolism. He concentrates the 'explanation' or 'meaning' of each color in the first verse and follows through developing different aspects of the colors. Some of them elliptically as in verses one *A NOIR*, and three *A, noir corset velu des mouches*.

Back to Sonnet 130, we notice that in the Speaker's path of inverting the traditional conventions, he plays heavily on color symbolism. In Q1,

*My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If **snow** be **white**, why then her breasts are *dun*;
If hairs be wires, *black* wires grow on her head.*

The color *red* explicitly appears twice, and indirectly, once, in the image *Coral*, as a comparison with the physical features of his mistress. Then, the color *white* (which finds resonance in the image *snow*); and finally *dun* and *black* comparing *breasts* and *hair* respectively. In Q2,

*I have seen roses damasked, red and **white**,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.*

We find, in one verse, two explicit colors, *white/red*, and two color images, *roses/damasked* (which the Speaker uses to oppose the features of his beloved's *cheeks*).

Later, in Q3, the Speaker turns to contrasting the senses, *hear her speak* and *My mistress when she walks treads on the ground*.

Finally, in the couplet, the Speaker unveils the real point he is making: *And yet by heaven I think my love as rare As any she belied with false compare*. The Speaker's love is truly real.

It is still worth noticing that Shakespeare once again keeps solar symbols in every quatrain: Q1 *eyes/sun*; Q2 the participle *seen*; the present tense *see*; and the image *delight*. In Q3 the past verb *saw*; and in the couplet, the image *heaven*.

Sonnet 144

*Two loves I have, of comfort and despair,
Which like two spirits do suggest me still:
The better angel is a man right fair;
The worser spirit a woman coloured ill.
To win me soon to hell my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.
And whether that my angel be turned fiend
Suspect I may, yet not directly tell,
But being both from me, both to each friend,
I guess one angel in another's hell.
Yet this shall I ne'er know but leave in doubt,
Till my bad angel fire my good one out.*

Sonnet 144 is one of the most symbolically representative in the *Quarto*. One finds here a number of mythological images mostly associated with the Christian imaginary. This feature can be seen in the choice of vocabulary used, like *hell*, *heaven*, *angel*, *purity*, *corruption*. Strong archetypes can be clearly distinguished in the sonnet. First, **the archetypal woman** in its negative aspect, *the worser spirit a woman colored ill; female evil; her foul pride*. Second, **The archetypal hero**⁵² (the young man), one of the Speaker's beloved, to whom are ascribed a number of virtues *the better angel is a man right fair; my saint; his purity*.

⁵² Although, later on in the sonnet, the hero (*young man*) who is permanently tempted by evil, suggestively gives in to the dark forces.

According to Jung, the symbolical as well as psychic development – to which superior wisdom is the final stage – can be divided in four stages⁵³. The first is that in which the hero is mostly characterized by his physical strength. It is not surprising that the attempts to bring the hero (young man) to the dark side are stronger and most likely to succeed at this first stage, for the hero is in desperate need of guidance and mostly driven instinctively. In the sonnet, we see a mutation of *fair* to *fire* by which it is possible to infer that the *friend* has indeed become *fiend* (Vendler, p.606) or, in other words, that the hero has accepted the dark side.

However, the archetype that is perhaps, the strongest is that of **the double**. The double unfolds in a series of cases and perspectives widely represented in literature in characters such as Wilde’s Dorian Gray and his fading picture; Stevenson’s Dr. Jekyll and the horrendous Mr. Hyde; or Borges’s allegorical representation of himself in the past⁵⁴. The double can be represented by a twin, a mirror’s reflection, a painting or by the double personality.

In the sonnet, the Speaker’s tormented mind - and heart - are the ones divided in two. The Speaker’s *two loves* - which ultimately represent love’s own antithetical nature – are set in motion. These two forces are at play and bring him *comfort and despair*.

If one considers Otto Rank’s words, the closeness of the double and Shakespeare’s Sonnet 144 can be clearly seen. First, the positive aspect of the double,

According to some scholars, superstitions and taboos related to the shadow were gradually transformed in the creed in a guardian angel – creed intimately connected to double personality. (Rank, 1939, p. 109)^{xxiii}

⁵³ “Embodiments of the 4 stages of the animus: first, the wholly ‘physical man’- the fictional jungle hero Tarzan. Second, the ‘romantic man’ - the 19th Century British poet Shelley - or the ‘man of action’. Third, the bearer of the ‘word’ – Lloyd George, the great political orator. Fourth, the wise guide to spiritual truth – often projected on to Gandhi.” (Jung, 1964, p. 205)

⁵⁴ The double appears in the tension between Old Borges x Young Borges.

Then its negative aspect,

The double, which was man's guardian angel as well as protector of his immortality, was transformed in the pursuing and tormenting consciousness of man, personified by the devil, thus becoming the religious derivative of the fear of death, previously neutralized by the double. (Rank, 1939, p. 110)^{xxiv}

In both passages we see angels as representing opposite forces 'guardian angel' versus the ultimate bad angel - the devil - representing the permanent tension of human condition.

Antithetical by nature, this is the sonnet that contains the highest number of opposite images such as *good/evil; hell/heaven; comfort/despair; man/woman; saint/devil; corruption/purity; suspicion/certainty; proximity/distance; fair/colored ill; good angel/bad angel.*

It is important to point out that the changes in the Speaker's mood are followed by a symbolical change as well as a structural one, forming a powerful imagetic-structural web. In Q1 and Q2 the Speaker tells of his certainties, and the verbs chosen follow such feature, *two loves I have; angel is; my female evil tempteth; wooing his purity.* In Q3, the mood changes to one of insecurity. The Speaker's certainties are no longer solid but fade into suspicions, consequently, so do the chosen verbs, forming a new dynamics: *I may, I guess, live in doubt.*

Solar symbols significantly appear in the image of *fire*. In the couplet, when used as a verb, the image symbolizes consciousness of the truth - *Yet this shall I ne'er know but leave in doubt, Till my bad angel fire my good one out.* The image also symbolizes enlightenment as well as purgation.

The love motif and its extreme antithetical nature was also worked by Camoens in his sonnet *Amor é um Fogo que Arde sem se Ver* :

Amor é um fogo que arde sem se ver

É ferida que dói e não se sente.

É um contentamento descontente;

É dor que desatina sem doer;

É um não querer mais que bem querer;

É um solitário andar por entre a gente;

É um não contentar-se de contente;

É cuidar de que se ganha em se perder;

É um estar preso por vontade;

É servir a quem vence o vencedor;

É ter com quem nos mata lealdade.

Mas como causar pode o seu favor

Nos mortais corações conformidade,

Sendo a si tão contrário o mesmo amor?

A closer look at Camoens's sonnet leads us to the identification of the same number of antithetical images (10) *arde sem se ver* ; *dói e não se sente*; *contentamento descontente*; *dor sem doer* ; *não querer bem querer*; *solitário andar entre a gente*; *não contentar-se contente*; *ganha/perder*; *com quem nos mata lealdade*. The solar symbols are represented by the image of fire 'fogo' in the beginning of the sonnet born from a metaphor: - Love is fire - *Amor é um fogo que arde sem se ver*.

A comparison of symbolical images presented is important, for similarities are apparent, Shakespeare's *comfort and despair* and Camoens's *contentamento descontente*. From such likeness, we can pose the question, which love is the 'real love' if they do not incorporate the good and the bad

simultaneously? If not solitude and embrace, prison and freedom, gain and loss, heaven and hell?

Another similar motif symbolism is Camoens's explicit 'prison', *estar preso por vontade*, and Shakespeare's invisible prison of not knowing, not solving the riddle, *yet this shall I ne'er know but live in doubt*. Both sonnets reveal the strength of imagetic symbolism.

After the analysis of Shakespeare Sonnet 144, it is apparent that in terms of symbolic power and imagetic associations, it is placed in the highest positions.

Sonnet 146

*Poor soul the center of my sinful earth,
Feeding these rebel powers that thee array,
Why dost thou pine within and suffer dearth,
Painting thy outward wall so costly gay?
Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? Is this thy body's end?
Then, soul, live thou upon thy servants' loss,
And let that pine to aggravate thy store;
Buy terms divine in selling hours of dross;
Within be fed, without be rich no more:
So shalt thou feed on death, that feeds on men,
And death once dead there's no more dying then.*

Sonnet 146 has been previously analyzed in chapter 2, however, there was one important archetype left, the Quest. Such archetype is strictly connected to the 'story' brought forth by the Speaker. Most commentators tend to classify (or understand) Sonnet 146 as a 'Christian sonnet', or Shakespeare's sonnet with 'Christian basis' (Booth, 2000, p. 501). However, the tension between divine 'soul' and 'humane' body finds its symbolical roots not only in Christianity, but also elsewhere.

In Sonnet 146 the Speaker centers the story in the 'soul' and the upcoming perilous voyage it should take. In Q1, *Poor soul the center of my sinful earth*, the *soul* is 'imprisoned' in the *body*. There, the soul suffers and pines, *why does thou pine within and suffer dearth*, so as to enable the ephemeral shining of the

perishable body, *painting thy outward wall so costly gay*. The metaphysical questioning is resonant all through the poem, *Shall worms eat up thy charge? Is this thy body's end?*. Such questionings find a resolution in the couplet where the 'hero'(soul) is finally redeemed *Shalt thou feed on death that feeds on men,* for there is no death anymore,; *And death once dead there's no more dying then.*

Two main archetypes can be identified, 'the hero' (soul) and the 'quest' (the soul's pilgrimage). The hero is characterized as the 'savior', 'the chosen one', he who undertakes some journey in which, among other things, he will have to face apparently impossible tasks and solve unsolvable riddles such as the characters of Oedipus or Heracles.

What is the ultimate riddle any human has to face? That of the tension between life and death. Generally, such quest is associated to that undertaken by the most important Christian figure, Jesus Christ.

The quest is also related to the important Christian creed of the resurrection. However, there is another figure that carries the exact same divine/humane characteristic: Heracles. The son of a God and a mortal (Zeus and Alcmena), he is 'the greatest of all Greek heroes'(Cotterell, 2002, p.46).

If one compares the following passage of Booth's commentary,

The insistence of the Christian creeds on the resurrection of the body clearly shows that the concept of the body as a prison, which the soul is better off rid of is rejected... In Christian thought, the body is not to be done away but to be redeemed by being changed. (Booth, 200, p. 509)

and the story of Heracles, it is possible to notice the closeness of both stories. After undertaking his famous twelve labors and going through a great number of adventures, Heracles is 'betrayed' by his mortal wife who, unaware of the result of her deeds, 'tricks' him into using a poisoned garment,

Realizing that his death was near, Heracles built a funeral pyre in Thessaly. When the dying hero climbed on to it, there was a great flash of lightning and Zeus took his son to join the immortals. (Cotterell, 2002, p.46).

The similarity of the stories is apparent, both 'heroes' undertake impossible tasks, both are betrayed, both are ultimately rescued by their fathers and given immortal life.

It is important to point out that in Greek mythology all Deities have the control over their form. This means that when Heracles is heightened to the status of a God, he also acquires that power. Therefore, both 'soul' (essence) and 'body' go on living for as we know, many times Zeus takes up a mortal form to achieve his intent. At times Zeus disguises himself as a bull to have Europe, at others, takes the human form of Alcmene's husband in order to have the beautiful mortal who would later on bore him Heracles, his famous son.

Sonnet 153

*Cupid laid by his brand and fell asleep:
A maid of Dian's this advantage found,
And his love-kindling fire did quickly steep
In a cold valley-fountain of that ground;
Which borrowed from his holy fire of love
A dateless lively heat, still to endure,
And grew a seething bath, which yet men prove
Against strange maladies a sovereign cure.
But at my mistress' eye Love's brand new fired,
The boy for trial needs would touch my breast;
I, sick withal, the help of bath desired,
And thither hied, a sad distempered guest;
 But found no cure: the bath for my help lies
 Where Cupid got new fire – my mistress' eyes.*

The last two sonnets of the *Quarto*, that are called “twin sonnets,” deal with a very similar plot, whose roots are found in the Greco-Roman myth of cold elements being heated up by Cupid’s torch. Booth informs us that *there are various Renaissance myth-making exercises on the topic* (Booth, 2000, p. 533). The plot is differently arranged in Sonnet 153 and Sonnet 154 so as to bring forth distinct endings to the myth. Vendler summarizes the plot of Sonnet 153 as follows,

If Cupid’s fire is put out, he can get new fire from a mistress’ eye, which is the ultimate cure for love-sickness.
(Vendler, p. 648).

From this summary, we can notice that mythological images will play an essential part in the symbolic process. Along with the explicit image of Cupid we also find Diana (Greek goddess Artemis) and her *maids* (her companion nymphs). However, the image I want to focus on, for being most important in the process of symbolic formation of Sonnet 153, is that of the *fire*. The image of the fire that has been exhaustively used in the sonnets, the image of the sun god, the ‘burning image’ among the four essential elements. The image which finally brings forward a new and most important feature for uniqueness: the combination of the elements fire and water. Among the 154 sonnets of the *Quarto*, the essential antithetical image *fire x water* takes place only in the last two sonnets. Explicitly, only in the last one: *fire heats water*.

Of the symbolical importance of the combination *fire x water* Bachelard argues,

In the realms of matter, we will not find anything more opposite than water and fire. Water and fire perhaps provide the only really substantial opposition. If logically one evokes the other, sexually one desires the other. How can one dream of greater genitors than fire and water! (Bachelard, 2002, p. 102)^{xxv}

Back to Sonnet 153, in Q1, the Speaker presents the story of the myth. In the first verse ‘Cupid laid by his brand and fell asleep’ we find the metaphor ‘laid by his **brand**’ that symbolizes fire. It is important to point out that, traditionally, Cupid, god of love and son of Venus - the goddess of love - is portrayed as “a beautiful but wanton boy, armed with a quiver full of “arrowed desires” (Cotterell, 2002, p.31). However, he is also portrayed as carrying ‘a torch to inflame love in the hearts of gods and men’(Cotterell, 2002, p. 31). In verses 2, 3 and 4, the Speaker settles the scenario in which the plot will take place. It is known that the goddess Diana liked to hunt in the wild accompanied by her hunter nymphs. By using highly phallic images, the Speaker says that one

of these nymphs finds Cupid's torch *A maid of Dian's this advantage found* and 'steeps' his 'love-kindling fire' in a 'cold valley-fountain'⁵⁵.

In Q2, we find the Speaker explaining what happens when 'Cupid's torch' (fire) is combined with a 'valley-fountain' (water). The water takes hold of fire's heat producing thermal water, or growing a *seething bath*. Verses 7 and 8 refer to thermal water healing powers (check previous footnote).

On the process of fire and water combination resulting in 'thermal water' Bachelard argues,

Actually, even experienced chemists, when chemistry, in the eighteenth century, tends to thoroughly individualize the substances, do not make void the privileges of the fundamental matters. Thus, Geoffrey, so as to explain that thermal waters smell of sulfur and bitumen, does not immediately refer to the substance sulfur and bitumen, but, on the contrary, points out they are 'the matter and product of fire'. Therefore, thermal water is imagined as a straight composite of water and fire." (Bachelard, 2002, p. 101)^{xxvi}

The passage makes clear that even to scientific development, the imaginary was (is) essential. If chemists worked on the study of the elements in the 18th century, the imaginary roots go back in a chain that crosses two hundred years to find its combination metaphorically worked on by Shakespeare. Then, its roots go back to Plato, more than two thousand years, and before that to primordial times. Furthermore, the chain accompanies the development of humanity and follows us up to present times.

⁵⁵ Booth points a number of meanings for the image *cold valley-fountain*. (1) The sex female organ, a *valley fountain/a cool well*, which grows hot with use (and with misuse may come to burn and to turn subsequent users with a perpetual fire – which can also be seen as venereal disease –); (2) public baths; (3) natural hot springs; (4) sweating tubs (tubs of hot water in which victims of venereal disease were steeped as a part of their cure). (Booth, 2000, p. 533)

Back to Sonnet 153, another characteristic should be highlighted. All along, Shakespeare makes sure the images of fire have a mythical status, even when it is not an explicit mythological image. Thus, when he does not use images such as *'his brand'*; *'love-kindling fire'*; *'Cupid got new fire'* we find images that are holy and eternal, *'this holy fire'* or a *'dateless lively heat'*.

In Q3, the Speaker introduces a catch that will bring a twist to the original myth. In verse 9, the Speaker manifests that there is an unquenchability in fire, which will represent the unquenchability of love. He makes use of the conjunction *but* to characterize the twist, and says, *'But at my mistress' eye Love's brand new fired'* (the Speaker capitalizes 'Love' and this brings forth Love and Cupid's fire at a similar status). It is not a surprise that the image used by Shakespeare to bring back the fire to Cupid's torch would be no other than a solar symbol the very image that played such essential role all through the *Quarto*, *'my mistress' eyes'*.

Finally, in the couplet, we find the twist (compared to the original myth): the Speaker finds no cure in the *'seething bath'*. Consequently, Cupid's fire is perpetually reborn as a phoenix like phenomenon: *the bath for my help lies Where Cupid got new fire – my mistress' eyes.*

Sonnet 154

*The little Love-god lying once asleep
Laid by his side heart-inflaming brand,
Whilst many nymphs that vowed chaste life to keep
Came tripping by; but in her maiden hand
The fairest votary took up that fire
Which many legions of true hearts had warmed,
And so the general of hot desire
Was sleeping by a virgin hand disarmed.
This brand quenched in a cool well by,
Which from love's fire took heat perpetual,
Growing a bath and healthful remedy
For men diseased; but I, my mistress' thrall,
Came there for cure, and this by that I prove:
Love's fire heats water, water cools not love.*

Finally, we reach the last sonnet of the sequence: 154. Here, we find similar elements to those of Sonnet 153. The way the sonnet is built and its ending are, however, different. As Vendler argues, while the Speaker is present earlier in Sonnet 153 *at my mistress' eye* (verse 9), in Sonnet 154 he is introduced later on *I, my mistress' thrall* (second half of verse 12). Along with this feature, we find different images such as, *Cupid x Love-god; a maid of Dian's x nymphs* and *her maiden hand* (metonym); *dateless lively heat x heat perpetual*. In Sonnet 154 we also find the explicit combination between fire and water, *Love's fire heats water*. This is the only time Shakespeare interposes the two primordial antithetical elements. Another difference is the distribution of the images through the sonnets. In 153 we find Q1 *brand/ love-kindling fire*; Q2,

holy fire/dateless lively heat; Q3, my mistress' eye/love brand new fired and couplet *Cupid got new fire/ my mistress' eyes*. A total of eight images.

In Sonnet 154 we find in Q1, *heart-inflaming brand*; Q2, *that fire/hot desire*; Q3, *this brand/ Love's fire/ heat perpetual* and the couplet *Love's fire heats water*. Here we find a total of seven images (if we take the final one (couplet) as one single image).

Finally, the end brought forth in the couplet differs from that of 153, for the original plot of the myth is preserved, the Speaker finds his cure, *Came here for cure, and this by that I prove*.

CONCLUSION

This study was an attempt at showing the importance of the symbolic imagery in the Quarto and its effect on a modern reader. By studying the process of Shakespeare's symbolic formation using as theoretical grounds modern theories of the imaginary, once again it is possible to identify the power of myth and its unfolding via symbolic image.

To the studies of the Imaginary Jung established the grounds on which myth and poetry intertwine generating a chain whose roots go deep into the author's unconscious. Or, in other words, the source of the primordial images any author might visualize and express through the poetic text.

Ricoeur establishes the distinction between metaphor and symbolic image as well as their proper dynamics. Thus, while the metaphor consists of a linguistic process manifesting one literal and one figurative meaning, the symbolic image also shows a double feature. The symbolic double feature, however, is of a different nature, one which is seen through the linguistic process (through the metaphor), and a second one, which remains permanently connected to the cosmos generating an infinitude of hermeneutic possibility.

Durand and Jung show us that the multitude of meanings behind one single image (its connection with the beyond, the power of all it symbolizes) cannot be interpreted fully, thus, any attempt at establishing one only interpretation is faded to become a reductive one, to the detriment of the infinite interpretations underlying its surface. As a consequence, scholar's efforts to point out one definite interpretative path falls into what Durand calls 'symbolic disqualification' transforming the symbol into a mere sign, lacking its inner symbolic power.

As one of the study main focuses was to bring forth symbolic associations the modern reader might establish when reading the sonnets, a number of important symbolic images - from simple recurrent ones to the so-called powerful archetypes - were compared with similar symbolic images found in different texts from distinct genres. Thus, it was possible to observe the effect of symbolic images on the reader as well as how images such as 'eyes' and 'sight', found in a number of sonnets of the Quarto, live when associated with symbolic images found elsewhere. When they are found, for example, in Saramago's *Ensaio sobre a Cegueira*; or Tolkien's modern mythological trilogy *The Lord of the Rings*. It was also possible to notice the power of myth and of symbolic images when analysing their similar behavior, or internal dynamics, in the same genre – poetry. In porder to do that a number of images used by Shakespeare were compared with symbolic images found in Camoens' sonnets. By comparing such images, one can see not only the images detached from the context they were created (poetry x other genres) but, furthermore, images at play, inserted in their original environment (poetry x poetry).

It is fundamental to point out that symbolic images present in the Quarto were compared with symbolic images of the three traditional literary genres – narrative, poetry and short story – so as to make a point. As argued before, there was an attempt at showing that in the roots of the creative drive the authors go through, the imaginary makes no genre distinction. The images which struck Shakespeare (and all other authors for that matter) from the unconscious or *mundus imaginalis* have an amorphous energy, making it pointless to establish banal systems *ab ovo*. The choice for any kind of art, or, specifically within literature – poetry, narrative, short-story – is a conscious process that happens afterwards, making void any attempt at discarding approaches that do not accept the hermeneutics of images from different genres.

After the analysis of thirty five of Shakespeare's sonnets based on such theories, it is possible to point out a number of conclusions.

First, by means of following Durand's line of thought, that any discussion which, from whatever approach (psychological, philosophical, historic-biographical, feminist, etc) reduces the scope of symbolic images to one single view, is inappropriate for it falls into "symbolic disqualification". Thus, I attempted at bringing forward the idea that the discussion of whether the sonnets were in fact a reflection of Shakespeare's life based on the Elizabethan conjuncture, within which the sonnets were written, is not only irrelevant, but purposeless. The aesthetic as well as symbolic achievements take place independently from any such speculations. Camoens's production is acknowledged by scholars as sharing Shakespeare's taste for lyrical sonnets, and also as possessing the same greatness of production. If we take, for instance, Camoens's sonnet *Alma minha gentil que te partiste* and establish a parallel with Shakespeare's Sonnets, the matter of whether or not at any given time one finds out the real identity of the 'Young Man' or the 'Dark Lady' or the 'Rival Poet' is dissolved completely.

In the sonnet, Camoens says:

*Alma minha gentil, que te partiste
Tão cedo desta vida, descontente,
Repousa lá no Céu eternamente
E viva eu cá na terra sempre triste.*

*Se lá no assento etéreo, onde subiste,
Memória desta vida se consente
Não te esqueças daquele amor ardente,
Que já nos olhos meus tão puro viste.*

E se vires que pode merecer-te

*Alguma coisa a dor que me ficou
Da mágoa, sem remédio, de perder-te,*

*Roga a Deus, que teus anos encurtou,
Que tão cedo de cá me leve a ver-te,
Quão cedo de meus olhos te levou.*

It has been forever known that Camoens's sonnet *Alma minha gentil que te partiste*, considered by scholars not only one of the most beautiful sonnets in the Portuguese language but of western poetry as well, was addressed to young Chinese girl Dinamene. Dinamene is believed to have been Camoens' greatest love in real life and died in a shipwreck in the Cambodian coast. Such fact, the revelation of the 'true identity' of Camoens's beloved 'soul' (*alma gentil*) did not interfere at any time to the recognition of the power of Camoens's creative inventiveness in generating such poem by using powerful symbolic imaginary patterns as well as aesthetic patterns.

From that, it is possible to infer that the fact one is or is not aware of the true identity of the three main 'characters' found in the 'stories' of the sonnets, would in no way interfere or change the recognition of Shakespeare's inventiveness.

The second conclusion is that the symbolic images used by Shakespeare create an effect independent of the knowledge of the reader on Elizabethan reality. By that, I do not mean that awareness of Elizabethan reality is irrelevant for scholars, or students of Literature or History, or even advanced readers. On the contrary, the more one knows the more he/she is able to understand the innumerable catches, puns, word plays within the sonnets. However, to the modern reader who reads for he/she simply appreciates poetry, the fact that the world 'hell' also meant 'vagina' (just to use a more appealing/straightforward

example) in Elizabethan English is totally irrelevant. He does not need to know that to appreciate the sonnet. Thus, a highly symbolic sonnet such as 144,

*Two loves I have, of comfort and despair,
Which like two spirits do suggest me still:
The better angel is a man right fair;
The worser spirit a woman coloured ill.
To win me soon to hell my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.
And whether that my angel be turned fiend
Suspect I may, yet not directly tell,
But being both from me, both to each friend,
I guess one angel in another's hell.
Yet this shall I ne'er know but leave in doubt,
Till my bad angel fire my good one out.*

would be read merely as a sexual game. A reading of the sonnet on such literal Elizabethan sense would reduce a highly symbolic sonnet to a mere sexual game. What about the Christian imaginary dealing with God and the Devil? Angels and Demons? All that would be lost. This is the reason why Booth poignantly argues that most commentaries on the Sonnets do a 'disservice' to the modern reader for, in fact, depending on their sensitivity, they might end up disliking the sonnet after becoming aware of each and every technicality. Or even worse, readers might be blocked from their spontaneous associations. As argued before, the imaginary and each person's reading background is unique and will be set in motion according to one's individual experience. Guidance to one only path may be not only inappropriate but extremely harmful. When the

process of reading takes place, the symbolic images found in Christian Mythology (and all other mythologies, for that matter) are set in motion. That is the reason why a modern reader is able to identify similarities of symbolic imagery referring to colors between Shakespeare's Sonnets and Hawthorne's tale *Young Good Man Brown*; or sonnets which contain the archetype of the 'double' and symbolic images present at Saramago's novel *O Homem Duplicado*, and so forth. Consequently, if the reader wants to widen up his knowledge after a first reading that is completely up to him.

A third conclusion is of a different nature from the two mentioned before. It consists of the data collected from the Sonnets. After analyzing the 154 Sonnets of the *Quarto*, and after the close reading of 35, it is possible to point out not only the importance of Solar Symbols but also the status achieved by the image of the *Sun*. I deliberately italicize the word because the analysis led me to understand the symbolic image of the *Sun* as the great opposite of the symbolic image of *Time*. Just as *Time* is taken as the 'universal devourer', the *Sun* can be taken as its greatest counterpart 'the universal healer'. The symbolic image of the *Sun* keeps its positive valence all through the *Quarto*. The same happens to Solar Symbols. To the images of the summer, only positive values are ascribed: *leads summer on to hideous winter* (Sonnet 5). The same happens to images of the day: *To change your day of youth to sullied night* (Sonnet 15), (perhaps with the exception of Sonnet 28, where both day and night *do in consent shake hands to torture* the speaker).

Thus, the positive symbolic image of the *Sun* mutates in the *Quarto* just as the goddess Metis in Greek-Roman mythology. At times it is seen as an explicit reference to the God Sun, Apollo; at others, as the only inflaming of the four essential elements, at times as Cupid's torch. All these symbolic images, however, ultimately symbolize the powerful archetype of Creation in its infinite forms.

Such characteristic, (the high number of solar images) found in the *Quarto*, is closely related to a curiosity risen from the analysis, namely the fact that Shakespeare's use of Water Symbols is limited in the *Quarto*. There is a great discrepancy not only between the number of times Water Symbols are used compared to Solar ones, but also as to what concerns the importance they acquire in the Sonnets⁵⁶. After the analysis it is plausible to accept such feature as a reflection of Shakespeare's closeness to the creative element. It is not surprising that the author who is usually put in the center of the Western Canon makes strong use of the archetype that symbolizes Creation. However, the veracity of this last possibility demands deeper studies, which reach beyond the scope of the present work.

Finally, after the reading of the Sonnets, it is possible to attempt a fourth group of core importance to the ones already pointed out by Vendler (Values, Concepts and Images)⁵⁷ and its constituents. The fourth group would be that of the 'Archetypes'. Some of its components are the archetypes of Creation, Quest, Initiation, Immortality and the Archetypal Woman.

All the archetypes pointed out in the fourth group of importance come to light through symbolic images following Ricoeur's theory of symbol. We find, in the image, the surface of a deeper ocean full of hidden meanings.

As mentioned before, in the reading of the Sonnets, one finds one hermeneutics that dives into different approaches to literature so as to enrich its semantic universe. The study has the permanent goal of bringing to surface moments in which the theories of the imaginary may intertwine with the experience of the readers so as to approximate the two distinct processes by which the imaginary of the author and that of the reader are joined together. Furthermore, the study attempts to show that the interpretation of symbolic images and personal myths is of delicate apprehension, for its roots go deep into

⁵⁶ Refer to Chapter 2 for the specific data concerning Solar Symbols.

⁵⁷ Refer to Chapter 3, Sonnet 1.

the unconscious. Both the process of creation and the process of reading involve images coming from what Jung distinguishes as *the personal unconscious* as well as from the *collective unconscious*. Thus, the study of Shakespeare's creative process through the hermeneutics of the symbolic imagery contained in the Sonnets in no way draws out its contents. It should serve as one more step towards the unfolding of the imaginary, which is perhaps, the greatest tool of the human condition.

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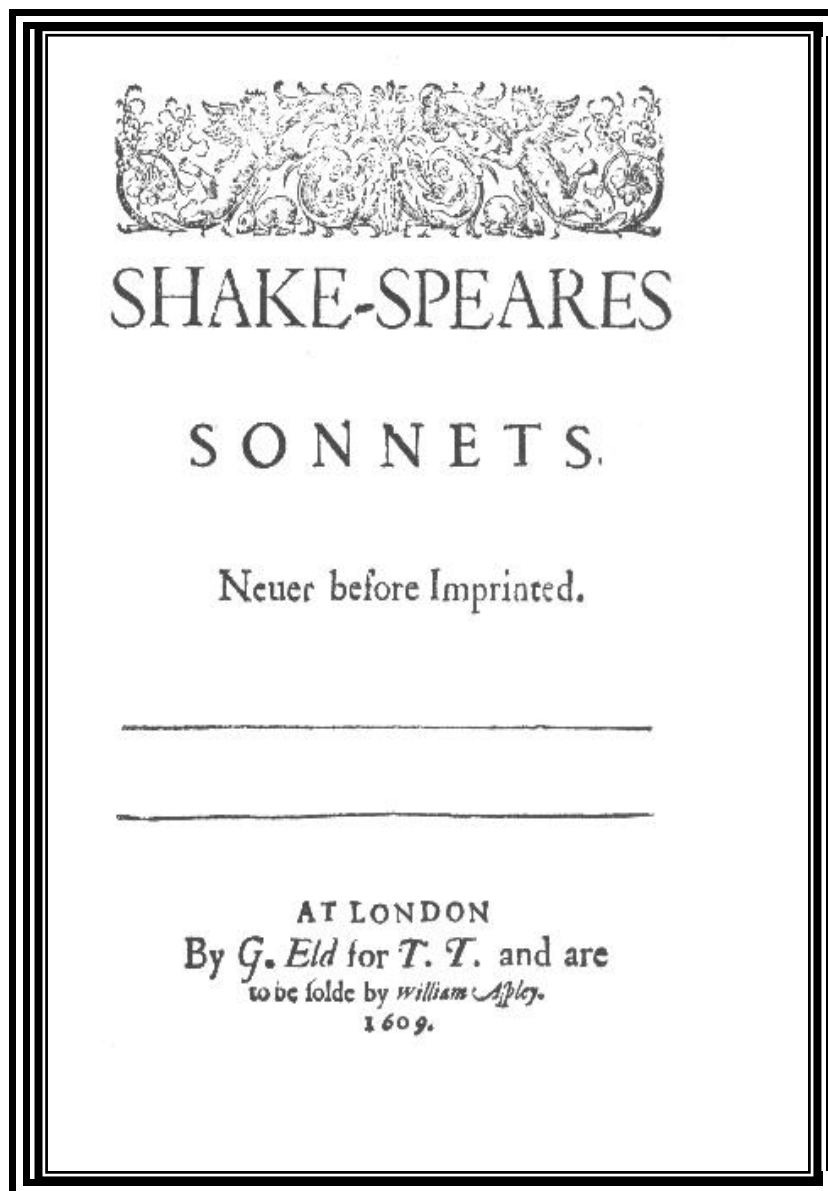
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APPENDIX ONE

Title page of the first Quarto (Q), published by Thomas Thorpe in 1609 and printed by G. Eld.



Available on the Internet at: <http://www.shakespeares-sonnets.com/Images/title01.JPG>
Access on the 17th April 2005

**APPENDIX TWO:
SYMBOLICAL IMAGERY AS FOUND IN TOLKIEN**

1 - “He turned his dark eyes on Gandalf, and now Pippin saw a likeness between the two, and he felt the strain between them, almost as if he saw a line of smouldering fire, drawn from eye to eye, that might suddenly burn into flame”.
(Tolkien, *The Return of the King*, p. 9)



<http://dimensions.wz.cz/Sm/tolk/tolkien/gandalf1.jpg> (17.04.05)

2 - “The Dark Lord was suddenly aware of him, and his Eye piercing all shadows looked across the plain.” (Tolkien, *The Return of the King*, p. 223)



http://yacht.zamok.net/DV/Potter/Posters/Snape/Risunki/Svetik/lord_v1.jpg (17.04.05)

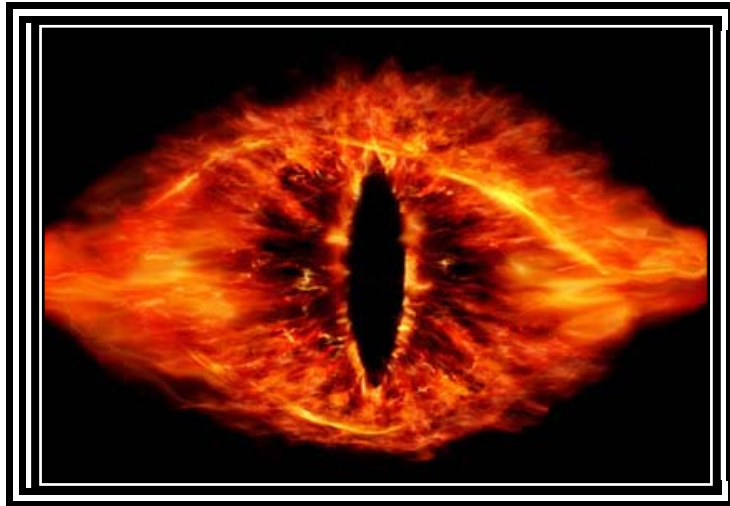
3 - “But as the day wore on and all too soon, the dim light began to fail, Frodo stopped again, and began to stagger, as if the renewed effort had squandered his remaining strength” (Tolkien, *The Return of the King*, p. 216)



http://www.warofthering.net/quintessential/movieshots_bk2/fotr_b2c10_scene1.htm

(17.04.05)

4 - “He saw lights like glowing eyes, and dark creeping shapes. (...) Once only, as he stood and stared wildly around, did it seem that, though now awake, he could still see pale lights like eyes; but soon they flickered and vanished.” (Tolkien, *The Return of the King*, p. 213)



<http://www.middleearthfurniture.co.uk/photos/Eye1med.jpg> (17.04.05)

5 - The hateful night passed slowly and reluctantly.” (Tolkien, *The Return of the King*, p. 213)



<http://australiasevereweather.com/photography/photos/2001/1222mb32.jpg> (17.04.05)

APPENDIX THREE:
SYMBOLICAL IMAGERY AS FOUND IN SARAMAGO

1 - “Queres que te diga o que penso, Diz, Penso que não cegámos, penso que estamos cegos, cegos que vêem, cegos que, vendo, não vêem”. (Saramago, *Ensaio Sobre a Cegueira*, p. 310)



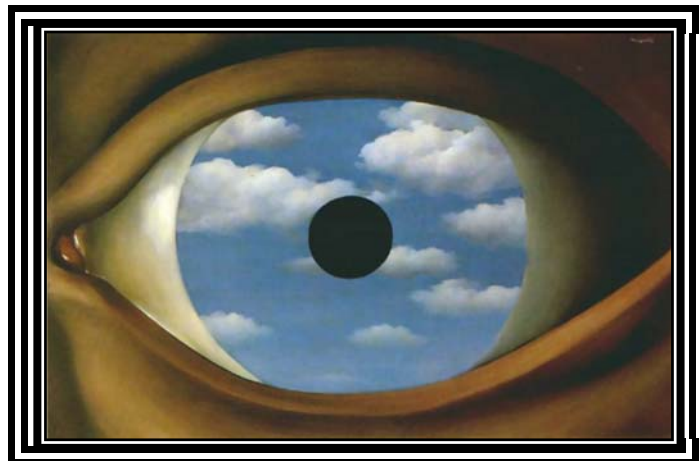
<http://webhome.idirect.com/~donlong/monsters/IMAGES/dopplega.gif>

2 - “Ao menos o espírito não poderá protestar contra a falta de nutrimento, o mau é que a debilidade do corpo levava algumas vezes a distrair-se a atenção da mente, e não era por falta de interesse intelectual não, o que acontecia era deslizar o cérebro para uma meia modorra, como um animal que se dispôs a hibernar.” (Saramago, *Ensaio sobre a cegueira*, p. 305)



<http://www.javaribook.com/0967916186Z/freud32003.jpg>

3 - “Morrem juntos aqueles que são iguais, tinha ele dito, e também, A imagem virtual daquele que se olha no espelho, A imagem real daquele que do espelho o olha”. (Saramago, *O Homem Duplicado*, p. 182)



Magritte, 1928: *The False Mirror*

<http://www.atara.net/magritte/20s/false-mirror.jpg>

- 4 - “Existe um homem tão parecido comigo, que até a mãe nos confundiria (...) Estive com ele e agora não sei quem sou.” (Saramago, *O Homem Duplicado*, p. 210)



http://www.rabisco.com.br/10/imagens/saramago_index.jpg

- 5 - “Você seria sempre a minha cópia, o meu duplicado, uma imagem permanente de mim mesmo num espelho em que eu não me estaria olhando, algo provavelmente insuportável”. (Saramago, *O Homem Duplicado*. p. 216)



<http://webhome.idirect.com/~donlong/monsters/IMAGES/dopplega.gif>

APPENDIX FOUR: FOOTNOTES OF THE BOOKS IN PORTUGUESE

xiv

“Com o amor dos esposos saímos do campo espiritual e entramos naquela esfera que medeia entre espírito e instinto onde, por um lado, a pura chama do eros incendeia o ardor da sexualidade, e, por outro, se misturam formas ideais de amor como amor aos pais, amor à pátria e amor ao próximo com a ânsia de poder pessoal, o desejo de posse e dominação.”

xv

“Os Abipons possuem apenas uma palavra, ‘loakal’ para os vocábulos sombra, alma, imagem e eco.”

xvi

“O tema sobre a dupla personalidade sofre várias transformações de acordo com os característicos pessoais da afetividade do autor.”

xvii

xvii “Tenho a impressão de que o meu duplo está ao meu lado; uma parte é sóbria e sensata e a outra quer cometer uma loucura, e às vezes qualquer coisa muito engraçada”.

xviii

“Essa densidade, que distingue uma poesia superficial de uma poesia profunda, nós a sentiremos ao passarmos dos *valores sensíveis* aos *valores sensuais*.”

xix

“Quando se conseguiu fazer penetrar realmente a água na própria substância da terra esmagada, quando a farinha bebeu a água e quando a água comeu a farinha, então começa a experiência da ‘ligação’.”

xx

“A história do ‘amor cortês’, suas mudanças e metamorfoses, não é só a de nossa arte e literatura: é a história de nossa sensibilidade e dos mitos que incendiaram muitas imaginações desde o século XII até nossos dias. A história da civilização do Ocidente.”

xxi

“A existência de uma imensa literatura cujo tema central é o amor é uma prova final da universalidade do sentimento amoroso.”

xxii

“*O amor é uma das grandes forças do destino que vai do céu até o inferno*. Acho que o amor deve ser entendido assim, se quisermos fazer justiça aos problemas que envolve. A questão é de grande envergadura e complexidade; não se limita a este ou aquele setor da vida, mas se manifesta em todos os aspectos da vida humana: é uma questão ética, social, psicológica, filosófica, estética, religiosa, médica, jurídica, fisiológica, para mencionar apenas algumas das facetas deste tão variado fenômeno.”

xxiii

“Segundo algumas autoridades, as superstições e tabus relativos à sombra, transformam-se gradativamente na crença em um anjo da guarda – crença intimamente ligada à Dupla Personalidade.”

xxiv

“O Duplo, que era o anjo da guarda do homem, e protetor da sua imortalidade, transformou-se na consciência perseguidora e atormentadora do homem, personificada pelo Demônio, tornando-se o derivativo religioso do temor da morte, neutralizado antes pelo duplo.”

xxv

“No reino das matérias, nada encontraremos de mais contrário do que a água e o fogo. A água e o fogo proporcionam talvez a única contradição realmente substancial. Se logicamente um evoca o outro, sexualmente um deseja o outro. Como sonhar com maiores genitores que a água e o fogo!”

xxvi

“Na verdade, mesmo em químicos experientes, quando a química no século XVIII, tende a individualizar bem as substâncias, ela não anula os privilégios das matérias elementares. Assim,

Geoffroy, para explicar que as *águas termais* cheiram a enxofre e a betume, não se refere imediatamente à substância do enxofre e do betume, mas lembra, ao contrário, que ‘são a matéria e o produto do fogo’. A água termal é pois imaginada antes de tudo, como a composição direta da água e do fogo.”