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**THE IMAGES OF NATURE IN SHAKESPEARE'S SONNETS**

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## **ABSTRACT**

### **THE IMAGES OF NATURE IN SHAKESPEARE'S SONNETS**

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**ABSTRACT:** There are far-reaching questions regarding the relationship between an author and the imagery he or she uses. Analysis of Shakespeare's references to birds, trees, the mountains, the sea and sky, will reveal a fundamental approach to order and the universe. These images are also related to what Shakespeare and the Elizabethans called nature, and the distinction between nature and art. The distinction was much debated in the poet's own time. Our study argues that, while Shakespeare acknowledged what he saw as innate (in his terms 'natural') tendencies, nature is subject to the will, and must be perfected by art. This affects his imaginary representations of the natural world in the sonnets. This world is not separated from the linguistic and literary conventions of his day, and is related ultimately to an already disappearing Renaissance world view. In this thesis the emphasis of Carolyn Spurgeon's book *Shakespeare's Imagery* on Shakespeare as a poet of the countryside is corrected. Not all the instances of nature imagery in the sonnets will be addressed. Nature images, whether of the sun, the sea, the seasons, or flowers, etc., are central to about 11 of the 154 poems published in 1609. I have chosen to limit the range to contrasting and illustrative examples of nature imagery; the first is the rose, the symbol of symbols, although not as clearly part of nature as the other topics. The second topic is the weather, solar images and

especially the sun, a more clearly elemental source of metaphor. Thirdly, we look at animals, particularly birds, the latter playing an important role.

**KEY WORDS** : Shakespeare's Sonnets, Images of Nature, Art and Nature

## ÖZET

### **Shakespeare'nin Sonelerinde Doğa İmgeleri**

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Yüksek Lisans İngiliz Dil ve Edebiyatı Anabilim Dalı

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Yazar ve kullandığı imgelem arasında sorunlar hep olagelmıştır. Shakespeare'in eserlerinde kuşlara, ağaçlara, dağlara, denize ve gökyüzüne yapılanatıflar incelendiğinde, yazarın evren ve evrensel düzen sorunsalına nasıl yaklaştığı görülecektir. Aslında bu imgeler, Shakespeare ve Elizabeth dönemi yazarlarının doğa anlayışını, sanat ve doğa farklılığına nasıl baktıklarını da göstermektedir. Hatta şairin yaşadığı dönemde de bu farklılık çok tartışılmış konulardan biridir. Çalışmamız, Shakespeare'in içten gelen (ya da 'doğal') diye adlandırdığı eğilimlerin gerçekte insan arzularının bir sonucu olduğu ve 'doğal' diye nitelendirilen olgunun sanat yoluyla mükemmeliyet kazanabileceği üzerinedir. Şairin doğaya bu tarz yaklaşımı, sonelerindeki doğa anlatımını da etkilemiştir. İşte bu doğa da, yazarın yaşadığı dönemin dil algısı ve edebiyat geleneklerinden bağımsız olmamakla birlikte, artık kaybolmaya yüz tutmuş Rönesans dünya görüşüne bağlanabilir. Bu tezde.

Carolyn Spurgeon'un *Shakespeare's Imagery* adlı eserinde Shakespeare'in bir doęa řairi olduęuna dair dile getirdięi iddia da dzeltilmektedir. Tez, řairin btn sonelerindeki doęa imgelerine gnderme yapmayacaktır. 1609 yılında basılan 154 adet sonenin sadece 11'indeki gneř, deniz, mevsimler, iekler, vb. doęa imgeleri zerine yoęunlařılacak; birbirine zıt ancak doęa imgesini gl tasvirlerle ortaya konulan rnekler zerinde durulacaktır. Bu rneklerden ilki, doęanın anlatımında dięer imgeler kadar doęaya ait olmasada, imgelerin imgesi olan gldr. İkinci konu bařlıęı olarak hava, ıřık ve zellikle bir metaphor kaynaęı olan gneřtir. nc konu bařlıęı ise hayvanlar ve bunların arasında daha nemli role sahip olan kuřlardır.

**Anahtar Kaelimler :** Shakspeareın Soneleri, Doęa İmgeleri Doęa ve Sanat

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## TABLE OF CONTENTS

<b>STATEMENT OF NON-PLAGIARISM.....</b>	<b>iii</b>
<b>ABSTRACT .....</b>	<b>iv</b>
<b>ÖZ .....</b>	<b>vi</b>
<b>ACKNOWLEDGEMENTS.....</b>	<b>viii</b>
<b>TABLE OF CONTENTS.....</b>	<b>ix</b>
<b>INTRODUCTION.....</b>	<b>1</b>
<b>Art and Nature.....</b>	<b>7</b>
<b>CHAPER I</b>	
<b>THE IMAGE OF THE ROSE .....</b>	<b>13</b>
<b>CHAPER II</b>	
<b>THE IMAGES OF THE SUN AND WEATHER.....</b>	<b>25</b>
<b>CHAPER III</b>	
<b>THE IMAGES OF BIRDS AND OTHER ANIMALS.....</b>	<b>42</b>
<b>CONCLUSION.....</b>	<b>54</b>
<b>REFERENCES.....</b>	<b>57</b>
<b>CV.....</b>	<b>60</b>



## INTRODUCTION

Elizabethan England witnessed a great revival of literature, and nowhere more widespread and popular than in the field of drama. The success of plays owed something to Queen Elizabeth herself, who liked them and opposed the closing of the theaters except for brief periods to minimize the risk of plague. Also characteristically Elizabethan were the sonnet-cycles of Sidney (*Astrophel and Stella* was written in the 1580s), Daniel (*Delia* appeared in 1592), and Spencer (*Amoretti* was published in 1595). In their intimacy, as well as their order, they express the sentiments of the aristocracy more than the public tastes of London. While probably written much earlier, Shakespeare's *Sonnets* of 1609 appeared when the fashion for the genre was on the wane.

Petrarch's classical images are generally absent in Elizabethan sonnets, and in their place we find a range of motifs from everyday life, including the natural world. To make such distinctions, however, what is meant by image needs to be clarified. An image is the basic unit of a wide language of allusions which works alongside, and supports the literal meanings, or arguments, of a text. Such an image may be found to evoke any experience: "Imagery, as a general term, covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience." (Cuddon, 1984, p. 322). Imagery is a central area of study in a number of non-literary disciplines, especially psychology, philosophy, and anthropology. It is notable that both literature and psychology speak of 'transference', drawing attention to man's ability to replicate experience in different forms.

A near-synonym of transference is metaphor, a word given prominence by Aristotle. While *The Poetics* has much to say about the characteristics of Greek tragedy, it includes a brief discussion of metaphor: "It is a great matter to observe propriety in

these several modes of expression... But the greatest thing by far is to have a command of metaphor. This alone cannot be impacted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances.” (1459a, 4-9) Aristotle’s *Rhetoric* deals with the composition of convincing speeches, and it is stated that metaphors give a pleasant aspect to learning. Gibbs paraphrases Aristotle’s definition as follows: “Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus or from species to species, or on the ground of analogy (*Poetics*, 1457b).” (1994, p. 210). The skillful use of imagery has always been closely aligned with poetry. Gibbs goes on: “Metaphor is viewed as deviant from literal usage because it involves the transfer of a name to some object to which that name does not properly belong.” (1994, p. 210). Metaphors in linguistics are recognized as possessing a double characteristic of bearing two meanings, the literal and the figurative: “Whether poetic or colloquial, simple or complex, a metaphor compares between two unlike object or ideas and illuminates the similarities between them.” (Sommer, 2001, p. 5). The etymology of the word itself suggests such a definition, as it comes from Greek words meaning ‘carry’ (*ferrein*) and ‘beyond’ (*meta*).

In the following chapters, two terms for more specific types of image will be used. Most important in literature, as in psychology, are symbols, by which are meant multi-layered images which often have a long history and apply in many cultures. Some concepts, most notably in religion, seem inseparable from the symbols by which they are explained. An example from literature would be the rose. An allegory, by contrast, means an image which has explanatory power because it is linked with the story, a succession of actions, associated with it.

At its simplest “[a symbol] is an object, animate or inanimate, which represents or stand for something else.” (Cuddon, 1979, p. 671) Symbol, just as does metaphor, has a double meaning, but the symbol has non-semantic meaning as well as the semantic ones.

“We seem to have a natural tendency to create symbols in the way we think and in our art, which reflect a deep-seated trait of the human spirit.” (Hall, 1995, p. 1). Symbol can be recognized as having played a powerful role in every human society. The method which has been followed in analyzing images is to divide the references between primary characteristics and their connections, and secondary or developed references. Shakespeare may also draw on a parallel tradition of mystical or religious references, such as language of the mystic rose referring to Mary. The starting point is that an image can be discussed like an item of vocabulary: both primary and secondary meanings may be at work, the image has accepted associations, it may show a development over time, or be more or less familiar or exotic. In *Shakespeare's Images*, Wolfgang Clemen points to the similarity of words and metaphors:

The study of metaphors teaches us that images and similes have deep roots. Originally, all language was metaphorical. Today we may find abstract concepts in language; formerly these were purely metaphors. Images and similes are living manifestations of a basic drive in language, and they resist the progress of language towards abstract concepts. (1936, p. 1)

An image, like a lexeme, may have a register (literary, formal, informal), and context (often called a collocation). An image typically centers on a visible object which is pictured in the mind. The well-known example of the pigeon is frequently the symbol of peace or hope. As it is a bird, it may also signify freedom. Its habits, and the cooing of pairs of pigeons, suggests lovers, while (less obviously) a function given to it by man makes it a messenger. There are idioms and stories, literary or folkloric, which influence our understanding of this image. In view of this complexity, no single approach can be used to analyze every case. The analysis begins with a distinction of primary and secondary meanings, and may be amplified first of all, by consideration of the image's Elizabethan literary context.

Not all the instances of nature imagery in the sonnets will be addressed. Nature images, whether of the sun, the sea, the seasons, or flowers, etc., are central to about thirty of the 154 sonnets published in the 1609 Quarto. The aim of the study is not

only to investigate the relation between the images of nature in the sonnets and the story and themes of the sonnet.

There are much more far-reaching questions, for ultimately Shakespeare's attitude to the natural world relates to his view of nature and art. The two terms were opposed and much contrasted in the poet's own time. For example, Ben Jonson (1573-1637) a life-long friend (and rival) was the first to make the claim that Shakespeare's art is close to nature, in his poem in the Folio of 1623:

Yet must I not give Nature all, Thy Art,  
My gentle Shakespeare, must enjoy a part.

Here the word is used to say that Shakespeare reflected 'the world around us... [in its] spontaneous growth and formation' (Schmidt, 1902), including the social world. It was Samuel Johnson, however, who was the most famous advocate of Shakespeare as the "poet of nature" (*Preface to Shakespeare*, 1765, paragraph 8), by which he meant chiefly the accurate portrayal of human nature. Romantic critics, above all Thomas de Quincey, went so far as to re-create Shakespeare as a romantic thinker whose main inspiration was the natural world. In doing so they ignore the sonnets, although their intimate and personal character would allow the poet to give expression to the "spontaneous overflow of powerful feelings". These chapters will show that Shakespeare's natural world is presented in a way which is far from spontaneous, but informed by literary and popular conventions.

On the other hand, the natural world provided Shakespeare's first and most familiar reference points, as Wolfgang Clemen's book *The Development of Shakespeare's Imagery* points out: "All the images of nature were still present to him, and drew them not laboriously but luckily; when he describes anything, you more than see it, you feel it too." (1977, p. 11). The response to the natural phenomena is informed by contemporary beliefs in the meaning of creation. The language of Shakespeare's poetry is the language of imagery, as Holland points out: "Shakespeare's language, as everyone knows, is exceptionally rich in imagery." (1949, p. 83)

Beyond that, making symbolic connections is the primary mode of thought in the Renaissance, as it was in the Middle Ages as described by Johan Huizinga in *The Waning of the Middle Ages* (1919, esp. Chapter 18). To begin with, each chapter will ask why a certain image is selected to bear the idea of the sonnet. It is necessary to consider the immediate context in which the image stands. How are the metaphors related to the theme of the sonnet? What are the connections of this image? How do they fit into the syntax of the text? Shakespeare used the images of nature for a special circumstance he kept before his mind's eye, and of them thought while selecting the images. Sometimes he sought by means of imagery to lend enhanced expression to the feeling of the reader, or to give a hint towards understanding what was still to come, or perhaps to provide a counterpoint to one of the central themes of the sonnet.

Many critical works have worked with the imagery of Shakespeare, and we have two well-known works as a good example, the first one is Caroline Spurgeon's *Shakespeare's Imagery and What It Tells Us* (1935). The second is the book of Wolfgang Clemen *The Development of Shakespeare's Imagery* too colloquial already mentioned. These two books deal with the images of Shakespeare, but without overlapping with each other. Spurgeon's book concerns the images that Shakespeare used, offering a series of lists as an appendix, and she argues that the background of Shakespeare as a countryman has a great effect on his literary work, as a poet and as a playwright. For Clemen the focus is on what images are, and the development of their use in Shakespeare.

The term sonnet derives from the Italian sonetto, a 'little sound' or 'song'. Three basic forms for the sonnet are relevant for Elizabethan literature; the Petrarchan, which typically rhymes in sestets abbabbcddecde. The second form, the Spenserian, has three quatrains and a couplet rhyming abab, bcbc, cdcd, ee. This formed the basis of the Shakespearean sonnet, which again has three quatrains and a couplet, rhyming abab, cdcd, efef, gg. The exceptions are sonnets 126, 99, 29, and 145.

Shakespeare wrote one hundred and fifty four sonnets, published in a quarto edition considered to be definitive usually called the Quarto, or the 1609 Quarto, published by Thomas Thorp. This is considered one of the best-known books of poetry through the generations, and, according to Heylin: “Not only is the 1609 edition of Shakespeare sonnets one of the world’s most famous volumes, it is also one of the most valuable.” (2009, p. 8).

The sonnets were written much earlier, around 1594/5, according to most critics, including A. L. Rowse, who argues: “The sonnets were written with *Venus and Adonis* and *The Rape of Lucrece*, for the patron, during the three years or so from 1592 to the winter of 1594/5.” (1988, p. 1492). The poems are divided into two main sections, the first one being the largest, sonnets 1-126, in which the poet writes of a relationship with a young man (often called the Fair Youth). The second section extends from sonnet 127-152, and are concerned with the poet’s relationship with the Dark Lady. The final two sonnets are allegorical deal with the mythology of the Greek gods, like Cupid, these two sonnets consider as a self resolution, and criticism. A subdivision of the first section are the sonnets on marriage, where the poet tries to convince the young man to marry and beget children; this section is sonnets 1-17. Another series of sonnets, 78-86, all mention a Rival Poet.

The dedication of the sonnets is to “Mr. W. H.” The name of this person remains a mystery and has a great deal of argument. It is likely that W. H. was also the addressee of the sonnets, the Fair Youth, as the dedication describes him as “the Onlie Begetter of These Insuing Sonnets”. It has been argued that the initials should be reversed, and that the addressee is Henry Wriothesley, 3rd Earl of Southampton. It is known that Wriothesley was Shakespeare’s patron, and Southampton became friends when Shakespeare was near to thirty according to Pogue: “In 1593, not yet thirty years old, Shakespeare became friends with the extraordinary Earl of Southampton.” (Pogue, 2006, p.55) For Gray the problem of the Southampton is complex: “Of all the problems which beset Shakespeare’s early life, none is more problematical than that of his introduction to Southampton and early relation with him.” (2009 p. 20).



The identity of Rival Poet is also the subject of debate, there is a general agreement that he was Christopher Marlowe. Some critics claim that the Dark Lady was Mary Fitton, one of the Queen Elizabeth's maids of honor. The most important themes of the sonnets are immortality, time, beauty, love, selfishness, and procreation.

## **I Art And Nature**

In an important sense Medieval and almost all Early Modern writers saw nature as art, as "The essential point was that nature, being the art of God, was both many and one, and that all the meanings of symbol were necessary to an understanding of the fact in its universal implications." (Bradbrook, 1979, p. 9). In other words, the natural world was created according to a certain order in which can be discerned the wisdom of God. It was not primarily the scriptures which gave rise to this view of the world, for they are (with the exception of Genesis 1-3) silent on the natural world: "Scripture for the most part uses nature as a background for the events of the human actors. On occasion, a violent eruption of some sort, a drought, or a flood may bring nature into the foreground. For instance, in the story of Noah and his ark (Gen. 6-9), we see God's use of the rain and the flood waters to punish rebellious humans." (Tischler, 2007, p. 27). Rather, the desire to find patterns and correspondences in nature, often called the Great Chain of Being, begins with Stoic and Neo-Platonist thinkers. Important bridges to Christian thought were *On the Nature of Man* by Nemesius of Emesa and the works of Pseudo-Dionysius.

The most widely-read study on this subject is E. M. W. Tillyard's *The Elizabethan World Picture* (London, Chatto and Windus, 1943). According to this view of nature, the higher up the hierarchy the spirit, animal or mineral is, the more noble, mobile, and intelligent. The lowest animals are immobile creatures like the oysters and corals, which are similar to the higher members of the plant kingdom. A fixed logic demands that the highest animal, the lion, be compared to the highest human, the king. When Shakespeare compares a queen to a vine and her husband to an oak, this does not refer simply to her beauty and devotion, or to his strength. Her place in a hierarchy is also being affirmed. Similarly, when Henry Tudor is compared to a lion fighting with Richard III, who is compared to a boar, this is not only a reference to

the heraldic signs of the rivals. The king with the legitimate claim is already clear. In the plays, characters may be more or less associated with nature, with ambition or lust leading to unnatural actions. However, here the word nature does not require an opposition of the universe with its creatures and human society.

As humans are part of a natural order. Rebelling against one's role is 'unnatural', for example in Hamlet the ghost says: "Revenge his foul and most unnatural murder" (I. v. 25) Claudius's act in killing his brother is against what nature requires. 'Nature' in the sense of a lack of artificiality is a positive characteristic, as when Hamlet praises acting which does not overstep "the modesty of nature: for anything / so overdone is from the purpose of playing, whose end, / both at the first and now, was and is, to hold, as 'twere, / the mirror up to nature" (III, ii, 19-22). At the same time nature alone is negative, and needs to be improved by art and education. For example, in the *Tempest* civilization and virtue is represented by Prospero, whereas the 'natural', Caliban, is ungoverned and therefore lustful and ignorant. It is important to be aware of which meaning of nature is being used in each passage. In Ara's words: "Shakespeare's characters reflect Elizabethan thought in general, but they hold varying views about nature. The best of them also inquire into the nature of evil and endeavour to subdue it with their belief in perfection and grace. Nature is characterized both by purity and corruption." (1977, p. 10). Nature is both a quality to which one should aspire, and in which is wisdom, but also something which left alone becomes a source of vice.

Shakespeare would not use the word nature to describe natural phenomena of the sky, the countryside and what is seen there, there is clearly a relationship whereby the ordering force of reason is brought to bear on the disordered, respecting the proper function of each lesser aspect or being. The parallelism of disordered human nature and untamed nature is a central characteristic of the plays as well as of the sonnets. The poems are generally more limited in its range of references, as the speaker is always the same.

*King Lear* goes further in its use of natural phenomena, as, for example, the background of a storm reflects the actions of the king as he shouts at the wind, reflecting his emotions of remorse and sorrow for his own faults. Egan argues that the relationship between the nature and the characters of Shakespeare are two faces for the same coin. “Shakespeare’s characters were so much nature herself.” (Egan, 2006, p. 5) As for Suzuki, the nature is the main word for *King Lear*. “One of the most important key-words in *King Lear* is the word Nature; and as mentioned the dramatic structure of the play is based on the conflicting conceptions of the word.” (Suzuki, 1993, p. 40) Comparisons can thus be made between scenes from the plays and the imagery of the sonnets, and in this respect *King Lear* is particularly suitable.

As for the setting in *Macbeth*, the weather and the cold reflect the coldness of the hero’s heart: “In this play at least, order comprehends both wild nature, birds, beasts and reptiles and humankind” (Egan, 2006, p. 8) At the same time, natural beauty is a setting for the comedies, which are usually set in mid-summer or in springtime. This reflects the mood of the characters and the emotions of love and the happiness of life. In the 19<sup>th</sup> century Romantic authors made claims about the natural world which recalled older beliefs that those of the Renaissance. “While animists turn nature into god, pantheists find God everywhere in nature. Pantheists and some Transcendentalists are inclined to see God in the hills and clouds and trees. The Romantic English poet William Wordsworth comes close to this pagan concept in his poetry, recommending ‘Let Nature be your teacher!’” (Tishler, 2007, p. 27). William Wordsworth claims that a tree can be our teacher in the following lines of the poem “Tintern Abbey”, which “show the approach of humanity to the beautiful and tranquil forms of nature” (Lawrence, 1985, p. 40):

One impulse from a vernal wood  
May teach you more of man,  
Of moral evil and of good,  
Than all the sages can.

These writers were well aware that in seeing the natural world as active and influential, they had much in common with the ancient world. The exaltation of nature led 19<sup>th</sup> century writers back to classical and medieval works where they found a sense of an active and dynamic natural world. The Greeks saw in nature a whole series of major and minor gods, each with their own realm of activity. The god of the sky is Zeus, of the underworld Hades, while for the sea the god was Poseidon, etc. In earliest epics illustrate this relationship between nature and art is essential one, for example the Sumerian *Epic of Gilgamesh* (c. 3000 B.C.), in which Gilgamesh tries to find the plant of life to save his friend Enkidu, the wild man. An example in Old English is the famous narrative heroic poem “Beowulf”, composed by an anonymous poet sometime between 680 and 800. Here “the reader is told in 3,182 lines about the rise and fall of a hero, about the three fights against supernatural enemies, a man-eating monster [Grendel], his mother and a dragon.” (Volceanov, 2007, p. 15).

The story shows the struggle between man and the evil forces of nature like these monsters. In the Middle English *Gawain and the Green Knight* life was a constant grapple against the evil forces of nature. As we know from Chaucer, the images of nature can also be life-giving and benevolent, and this author celebrates April as the time when flowers grow and spring returns. One reason for the popularity of Shakespeare is thus that for him there is still a sense of nature being as it was for the previous ages. Shakespeare’s background as a countryman is reflected in his work, he uses the images of nature that he saw as a child. For A. L. Rowse, Shakespeare deals with human life as a gardener, “Shakespeare thinks most easily and readily of human life and action in the terms of a gardener.” (1963, p. 52) Carolyn Spurgeon agrees with this idea, pointing out that the natural environment was the main source for the images that the playwright used: “His interest stretched from the pageant of the English countryside to that of the streets, which latter, indeed, he seems, in comparison, scarcely to notice. What he does notice and rejoice in are the sky and clouds, the revolving seasons, the weather and its changes, rain, wind, sun and shadow, and all the outdoor occupations what he loves most is to walk and saunter in his garden or orchard, and to note and study the flight and movements of the wild birds.” (1935, p. 204).

Again, we find in Egan: “Shakespeare a natural rather than a bookish.” (2006, p. 4). Repeatedly we find that he was a natural poet who takes from nature the images and the background of his work.

This view of the natural world is, however, far from the sublime and impersonal presentation of the Romantics, who were wrong to enlist the playwright as one of their own. William Hazlitt, for example, writes: “Shakespeare alone seemed to stand over his work... with the same faculty of lending himself to the impulses of Nature and the impression of the moment...” (*Complete Works*, London, Dent, 1931, 6. 215) Far from such impressionism, a careful examination reveals that the poet moves within the conventions of his time, whether literary or popular. In terms of popular views of nature, characters in the plays may even reveal the folklore of rural Warwickshire in their speeches. In *Hamlet*, Ophelia makes the curious comment “They say the owl was a baker’s daughter!” (IV. v. 42), a reference to a tale about Jesuspunishment and metamorphosis of a miserly girl.

In *Cymbeline*, Arviragus says that “the ruddock will / with charitable bill” bury the dead Imogen in leaves (IV. ii. 223-224), as it was commonly believed that robins buried corpses, and such an incident occurs in the folk tale “the Babes in the Wood”. While the contemporary reader may be familiar with the Romantics’ use of the word nature, as we have inherited the strong distinction between the world of man and the natural realm. The aim of the following chapters, which focus on images in the sonnets, will be to throw light on Shakespeare’s very different understanding, rooted in the conventions of his age. Briefly expressed, Keats’s nightingale was a bird which he truly heard sing in his Hampstead garden. By contrast, Shakespeare’s nightingale (in Sonnet 102) is Philomela, and the poet assumes knowledge of Ovid’s story of the wronged queen of Thebes.

Art and nature live in a creative tension in these works, and the aspect of art which is most closely related to nature is the poet’s use of images. Through these he or she can express his ideas and attitudes as well as his emotions. The imagery is inseparable from the poetry.

“Images have always been the soul of poetry. Poets in all ages, in all countries and in all languages have employed this device to enhance their expression and create an impact on the reader.” (Tiwari, 2001, p. 1). Images fill the mind of the reader with different kinds of thought and ideas, as well as the images of love that stir the feelings of the reader. Each image has its own effect on the reader’s mind and feelings, according to the type of the image. “The proper office of poetry, in filling the mind with delightful images and awakening the gentle emotions.”(Bryant, 1871, p. 3) The poet’s ability of using imagery in his poetry reflects his poem values. “The greater and richer the work the more valuable and suggestive become the images.” (Spurgeon, 1935, p. 5)Through the study of the images of nature in the sonnets, it will be possible to distinguish a number of contexts and patterns.

Nature is considered a main source of Shakespeare’s imagery. “Each writer has a certain range of images which are characteristics of him, with Shakespeare, nature especially the weather, plants and gardening, animals especially birds.” (Spurgeon, 1935, p. 13). Shakespeare is an observer of the natural world, for the plant, especially the rose, he observes the beauty, scent, and the colors, for the birds he observes the movements, and for the sky, he observes the sun, moon and the clouds, and for the weather he observes the changes of the seasons.

## **CHAPTER I**

### **THE IMAGE OF THE ROSE**

This study begins with the rose because it is not clear that it is part of nature, and we are concerned mainly with the extent to which the sonneteer portrays a natural environment separate from human society. The rose is cultivated in a garden, and therefore largely the work of man. This is the source of much of the image's power, as the beloved in a poem may be compared to a rose, protected in a garden, and guarded by the honor of a family. An uneducated girl may therefore be compared to a wild rose. The rose is the most admired plant according to the Elizabethan view of the Great Chain of Being has a high rank among plants: "The rose among flowers was regarded as equivalent to the lion among the beasts." (Gurr, 1984, p. 151)

The rose is also considered as the symbol of symbols, in poetry it is generally red in color, is of great beauty, but this beauty may pass away. Importantly, it grows on a plant with thorns, all these features have entered into its range of symbolic uses. As well as in Shakespeare, the image of rose is found in a famous poem 'The Sick Rose' of William Blake. The theme is a recurrent one for Shakespeare, and it appears in most of his works. In the Quarto the image of the rose is found in nine sonnets, but it is also in sixteen plays, and 'The Passionate Pilgrim'.

### **The Images of Nature in Sonnet 54**

Sonnet 54 provides a classic text for understanding of Shakespeare's rose imagery. Very often the rose occurs in poetry where contrasting pairs of the flower's characteristics are presented, for example the flower and the thorn, the beautiful outside and the worm, etc. Similarly, Shakespeare here pairs the beautiful appearance of the rose with its scent. The visible flower is the code for 'beauty', the scent becomes the metaphor for 'truth'. First Shakespeare offers the relation between 'beauty' and 'truth', a well-known philosophical field of debate. In the first quatrain Shakespeare finds that the unseen adornment 'truth' is what gives beautiful things their value, in which he says, like Keats, "Beauty is truth, truth is beauty".

O, how much more doth beauty beauteous seem  
By that sweet ornament which truth doth give!  
The rose looks fair, but fairer we it  
For that sweet odour which doth in it live

In this sonnet 54, Shakespeare raises the question of the relationship of truth and beauty, as it reflects on his love of the beauty of his friend. When he notes that the beauty of the youth is enriched with truth there is a double meaning in truth. This relationship has been a subject of argument for centuries. Plato writes that Socrates believed in producing harmony between beauty and other things. In the Middle Ages there was a great influence for the Plato's work, especially his book *The Republic*, where he presents in his Theory of Forms the relationship between Beauty, Good and Truth. "In many of Plato's works especially the *Republic* he sought to express his ideas of Truth, Beauty and Good, all of which, in his view, were One. These concepts were a powerful influence from the early Middle Ages onwards, and especially during the Renaissance when the influence of Platonism was at its greatest." (Cuddon, 1984, p. 511). So this sonnet 54, reflects the influence of Plato and at the same time shows Shakespeare as a philosopher who used the relationship between the notions, beauty and truth and deals with them as tantamount to the Good: Truth must be also Beauty.



For Shakespeare the beauty of his friend is declared to be true beauty in more than one sonnet, for example in Sonnet 67, where the poet finds that the beauty of the young man is true compared with the false. “Why should poor beauty indirectly seek / Roses of shadow, since his rose is true”. Thus it is important to consider the connections of roses for the Elizabethan reader. Roses were known to be distilled for perfume, but could also ‘strew the marriage bed’ (as Gertrude says of Ophelia’s flowers), or be wrapped in winding sheets. In the second quatrain, the poet speaks about the two kinds of flowers, one being the wild rose, that has the same color and thorns. This, however, has no scent. The second one is the cultivated roses. In the case of the canker-bloom, or the dog-rose, its only merit is its show: “Shakespeare explores the characteristic relationship between the rose and the canker. In addition to naming a type of rose the dog rose or brier rose ‘rosacanina’, the most common rose in the south of England and one that flowers only in June and July in Elizabethan English.” (Freinkel, 2002, p. 165)

The canker-blooms have full as deep a dye  
As the perfumed tincture of the roses,  
Hang on such thorns and play as wantonly  
When summer’s breath their masked buds discloses.

Shakespeare uses the image of “summer” and the “buds that are opened and displayed”. These images are used to show the beauty of the wild rose and how its buds open and play by the breeze of summer. The poet uses this kind of “canker-bloom” to represent the conceited and unreliable person who shows off and plays, but he is empty and does not have virtue’s ‘perfume’. Such a person will stay lonely and have no friends because his appearance is his only virtue. Such kind of people live obscurely and die unnoticed, in loneliness, like the canker-bloom. In the third quatrain the poet’s argument about the two kinds of rose extends and explains the earlier two quatrains. The poet says that no one admires or plucks the wild rose and that it lives lonely and fades regardless. But the cultivated rose is just the opposite, prized and respected and after it dies its full potential is reached.

But, for their virtue only is their show,  
They live unwoo'd and unrespected fade,  
Die to themselves. Sweet roses do not so;  
Of their sweet deaths are sweetest odours made.

The concluding couplet reflects the ideas of the poet when he compares his friend with the rose in all its aspects, beauty and perfume. He explains how the perfume and the beauty of his friend come together in one concept which is the 'truth' then the poet says that he will keep his friend immortal by his verse. It is at this point that the parallelism flower/scent : body/soul is understood. The perfume distilled from the dead rose is its immortal soul. In this way, the poet has referred to the theme of mortality and relieves the young man's fears.

Shakespeare says that he will make him immortal, a frequent theme of Elizabethan sonneteers, with Shakespeare's sonnet 18 as the most famous example. Like the cultivated rose his name will remain after death, because this beauty is a true one. The poet will distill him, just as God will reward his faithfulness to the poet. Another dimension of this image, which we have called its mystical connotation, is that of the contrast of the sense of sight/sense of smell. The sense of smell is a the symbolet that indicates the spiritual world because it is unseen, and for that reason we find smell as an image of spiritual virtue repeatedly in the Holy Bible (both the Old and the New Testaments). For example: "Pleasing is the fragrance of your perfume, your name is like perfume poured out."<sup>1</sup>

The comparison of the Fair Youth to a rose is prevalent throughout the sonnets, beginning with Sonnet 1, in which the young man is characterized as "beauty's rose" in the first quatrain, a conceit that continues throughout the sonnet. While the same image of the rose lies in Sonnet 67, in which the poet asks, "Why should poor beauty indirectly seek / Roses of shadow, since his rose is true", in this case, "roses of shadow" correlates with the idea of "canker blooms" in Sonnet 54; these roses do not

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<sup>1</sup> The Holy Bible, Song of Solomon 1: 3.

compare with the beauty of the young man. Truth adds further to beauty's beauty as an ornament makes a person or thing more beautiful.

Shakespeare also uses the same image for the theme of immortality as the rose has a short age. Shakespeare wants to immortalize his friend, and to do so he compares the end of cultivated rose with the end of the 'beauty' of his friend. Just as the rose's perfume remains after it fades away, Shakespeare promises his friend immortality, as Rowse says: "Shakespeare repays by promising his patron immortality in his verse. The promise was fulfilled." (1984, p. 111). Shakespeare tells his friend that even after his death he will be like the dead of the cultivated rose, which still has beauty by its perfume. "And so of you, beauteous and lovely youth/When that shall fade, my verse distills your truth." In the same way, when he dies his beauty will stay immortal and through the reading of my verse the perfume would diffuse again and again.

## **The Images of Nature in Sonnet 35**

Sonnet 35 has several images of nature, and these images are used to reflect the theme of defectiveness, and that everything in nature, even the most beautiful things like rose and fountains and the sun and the moon the earthly and the heavenly have such a defect. Because the rose contains thorns, and other things could be covered or disappeared, so there is nothing complete in this world. Shakespeare puts the images of nature in this sonnet according to the 'Great Chain of Being' starting with the human: "No more be grieved at that which thou hast done." Then there is the 'plant', rose, and the 'mineral', 'silver' and for the 'astrological rank', the 'sun' and 'moon' but with this group Shakespeare changes the sequence of the rank when he puts the image of the moon before the image of the sun. "Clouds and eclipses stain both moon and sun."

Something wrong had happened between the two men, Shakespeare and Southampton, and for Rowse, the reason behind this quarrel is that Shakespeare found his patron Southampton having an affair with his mistress or the Dark Lady. When the youth knows that his friend has discovered the matter he returns to the poet and asks him for forgiveness, the poet forgives his friend. "The fact is and it might be expected from what we learn later about his character that she had got hold of the young man. It is so like the irony of life that this should be the form the handsome, reluctant youth's initiation into sex should take. The boy was repentant, and Shakespeare forgives him" (Rowse, 1963, p.153). Shakespeare does more than that he also tells the youth that to make error is something quite normal and that even he makes mistakes and all people on this planet do so. The second line, of the second quatrain, shows how the poet returns the mistake upon himself and blames himself: 'All men make faults, and even I in this'. In the first quatrain the sonnet, which starts with the voice of the poet, he tells the addressee to regret not anymore. As nothing is perfect, like the attractive rose, as it indicates beauty, for Tillyard the rose is the elective kind amid other plants. "Among flowers we most admire and esteem the rose." (Tillyard, 1943, p.38).

Even the flowers have a painful side ‘thorns’ as the image of ‘thorns’ it indicates pain and defect. Even the beautiful places, like the silver fountains contain mud, metaphorically the fountains have a connection with gardens and beauty regions have defect, the image of ‘mud’ is a symbol of ‘ugliness’. Also the poet speaks about the heavenly objects and how their positions change from time to time, according to the eclipses that cover the faces of both. The sun and the moon. There may be the defective in the ‘sweetest bud’ by the loathsome’s canker that lives in. As even the beautiful plant is not complete.

No more be grieved at that which thou hast done:  
Roses have thorns, and silver fountains mud;  
Clouds and eclipses stain both moon and sun,  
And loathsome canker lives in sweetest bud.

In the second quatrain the poet gives the addressee two excuses; the first excuse lies in the first refers to men’s nature. Shakespeare reminds the addressee that to do wrong things is something natural and that all men commit faults. The second excuse is in the same line, when the poet tells the addressee that he also commits faults. The third line contains the idea of a comparison between the faults or the sins of the two men, the poet and the addressee. The point is that Shakespeare finds himself guilty of sin as he has in a certain way pushed the addressee to make a sin, ‘authorizing’ his friend’s trespass. In the last line of the second quatrain Shakespeare tells the addressee that the great sin that he has committed is his excuse for the sins that he did. This is an evidence that the fault of the addressee is not so great.

All men make faults, and even I in this,  
Authorizing thy trespass with compare,  
Myself corrupting, salving thy amiss,  
Excusing thy sins more than thy sins are.

In the third quatrain, after the next turn, the poet names the root of his own fault: reason. The poet’s applied rationality deems the wrong action acceptable. But Shakespeare recognizes his own internal conflict as well. The third section of the sonnet has images of law and the poet uses law terms to give a legal flavor to the story of the sonnet.

Shakespeare is on trial and is his own judge, counsel, and jury. The poet finds himself divided into two parts: love and hate. When the poet says “’gainst myself a lawful plea commence”, the plea is not defined. Shakespeare deals with this case as if he is the guilty. And at the end of the sonnet, the poet tells the addressee that there is an inner conflict between the addressee’s fault and the poet’s love for the addressee, because the poet finds himself in a war, when the poet compares himself to a country that has a civil war between its people. And this image lies in the last line of the third quatrain. “Such civil war is in my love and hate”. But the poet’s strong love for the addressee wins in this ‘war’ and he forgives the addressee.

For to thy sensual fault I bring in sense  
Thy adverse party is thy advocate  
And ’gainst myself a lawful plea commence:  
Such civil war is in my love and hate.

The couplet indicates a future continuity of the lover’s actions. “That I unnecessary needs must be/To that sweet thief which sourly robs from me.” Robbery imagery such as “accessory,” “thief,” and “robs”. Shakespeare tells the addressee that he is like the sweet thief who steals the poet’s heart. Shakespeare tells the addressee that he forgives him.

## The Images of Nature in Sonnet 1

In the first sonnet Shakespeare starts with the four main themes; immortality, time, procreation, and narcissism. In Sonnet 1, the first line, 'From fairest creatures we desire increase,' is related to '*Venus and Adonis*' about the theme of 'increase' for the creatures in this world, "Sonnet I and the following sonnets are only an expansion of V. and A. 169-174 : " Upon the earth's increase why should thou feed," (Rolfe, 1883, p. 128). And at the same time it contains different images that help the poet to express his ideas and to reflect his opinion towards the aspect of life and the meaning of life, of existing and procreation. The sonnet consists of many different images, bright eyes, bud, creatures, grave, light, famine, flame, fuel, herald and spring. But the image of the 'rose' is the central image, because it refers to the addressee of the sonnet. The image of the 'rose' which is capitalized and italicized in the Q, may refer to the name of the addressee, many critics find it a strange connection, since the image of 'rose' is typically indicated a female aspect.

Hyland argues for this case: "The use of the word 'rose' in connection with a male addressee's beauty is strange, since it has (and had then) feminine associations." (Hyland, 2003, p.14) Pequigney agrees with Hyland, that it is strange to use the image of the 'rose' for the addressee. " What may surprise is that the rose, a well-established female symbol, is made emblematic of a male." (Pequigney, 1985, p. 10). It has been argued that the addressee W. H., has the name that sounds like the word 'rose' Shakespeare may allude to his friend's name in this way, making it more likely that was Henry Wriothesley, the Earl of Southampton. " The curious italicization of rose in the second line of Sonnet 1 – 'From fairest creatures we desire increase, / That thereby beauties *Rose* might never die' – would then refer to Wriothesley, whose name was probably pronounced 'rose-ly'." (Schoenfeldt, 2010, p.125)

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.

In this sonnet the poet uses the image of the rose for more than one purpose; first of all it may refer to the addressee of the sonnet, Mr. W. H., the patron of the poet and his friend who seems that he refuses the idea of marriage. The poet advises him to marry and to have a family that will save his name in future. “Mr. W. H. is urged by the poet to beget offspring, so that his beauty may be perpetuated. Neglecting this advice, he is expending his vital powers on himself, depriving the world of its due, and giving assistance to the grave, which greedily consumes all.” (Tyler, 1890, p.157) This argument for having children also appears in one of Shakespeare’s comedies, *Twelfth Night*, in the last four lines of Act one scene five when Olivia thinks that fate has tied her to Cesario. “If you will lead these grace to the grave/And leave the world no copy.” Spiller agrees with the idea of A. L. Rowse about the story of Sonnet 1, that the poet wants from his friend to make a family. “The first of the group of seventeen sonnets urging the young man to beget a son.” (Spiller, 1992, p.155).

Southampton not listen to Shakespeare’s advise. “But Southampton showed no inclination to beget an heir.” (Rowse, 1963, p.133) Schoenfeldt also agrees the same reason behind the story of the sonnet. “In the first sonnet, the speaker assumes that everything decays, and uses praise of the young man’s beauty to urge him to reproduce, and so to preserve his beauty through progeny.” (Schoenfeldt, 2010, p. 69) In the second quatrain the theme of narcissism that is found in the first is developed “But thou, contracted to thine own bright eyes, Feed’st thy light’s flame with self-substantial fuel.” As understood, the young man’s background and position some critics consider to indicate Southampton as the Narcissus. There is an implied reference to the fable of Narcissus who fell in love with his own reflection, as Bennett says “Instead of being contracted to another ( a hint at marriage ) the youth as obsessed with himself as Narcissus was.” (Bennett, 2007, p. 2). Rowse agrees with Bennett about the idea of Narcissus and that the youth does not think about marriage, as he has an excessive love of himself and that “Unfortunately marriage was far from the young man’s mind” (Rowse, 1963, p. 131).

But thou, contracted to thine own bright eyes,  
Feed’st thy light’s flame with self-substantial fuel,  
Making a famine where abundance lies,  
Thyself thy foe, to thy sweet self too cruel.



In the third quatrain the poet tells the addressee that he cruelly hurts himself when he refused marriage and that he is like the 'bud' which is still imperfect because he does not bloom yet, as he stayed single. Here the poet recalls the image of 'rose' the symbol of perfection. By using the now-antiquated term 'niggarding' which means hoarding, the poet implies that the youth, instead of marrying a woman and having children, is selfishly wasting his love all for himself. " The word 'increase' also has commercial connections of profit and loss, however, which are picked up by 'contracted' and in line 12, by 'mask'st waste' and 'niggarding' " (Hyland, 2003,p. 152).

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, makest waste in niggarding.

The couplet reinforces the injustice of the youth's not sharing his beauty with the world. "Pity the world, or else this glutton be,/To eat the world's due, by the grave and thee. The "famine" that he creates for himself is furthered in the phrase: "To eat the world's due," as though the youth has the responsibility and the world has the right to expect the young man to father a child. " The poem takes the conventional praise of chaste beauty, and turns it on its head. The young man's beauty burdens him with the responsibility to reproduce, a responsibility he is currently shirking the youth will lose his beauty within time if he insists not to marry" (Cheney, 2007, p. 127) As understood that the Fair Youth is responsible of the beauty of the world, so to save this beauty the young man has to marry and to have a child as to be immortal by his name through the generations.

## CHAPTER II

### THE IMAGES OF THE SUN AND WEATHER

The king as the sun, the giver of life, light and warmth to the all below, was the most firmly established image in Renaissance literature. It is often noted that the idea of the sun moving over the earth in an eternal cycle of renewal survived in poetry long after Copernicus and Galileo wrote of the heliocentric universe. Shakespeare was no exception, as we find when Cleopatra compares Antony to the sun: “O sun / Burn in the great sphere thou movest in...” (IV. xv. 11-12) The same applies to the sonnets, as in the first example below when the sun is “stealing unseen to the west”. Such is the power of symbols in society that much of the anger directed at Galileo was caused by his calling into question accepted notions of the universe. As is also clear from his plays, Shakespeare had a strong tendency to believe in the world of magic, ghosts, and omens. For example in *Hamlet* this the supernatural concept of the ghost. Meteorological phenomena, the darkened sun, mist, and night bring a sense of foreboding just as they do in the Bible.

Although clouds and wind generally mean loss or conflict, for the Renaissance man interested in symbols the weather could indicate divine favor as well as displeasure. It plays a role in one of the most effective portraits of Elizabeth I, the so-called Ditchley portrait, painted to commemorate the queen’s 1592 visit to Henry Lee’s house in Ditchley, Oxfordshire. Through a window the Spanish Armada is destroyed by the “Protestant wind” while the sun shines on the queen.

## The Images of Nature in Sonnet 18

For every detail of this well-known poem many parallels can be found in Elizabethan literature. The sonnet is successful, but it works by a harmonious re-ordering of conventional images rather than by originality. For example, Ovid calls the sun the 'mundi oculus' (*Metamorphoses*. 4.228), while for Spenser "the great eye of heaven." (*Fairy Queen* 1.3.4) Marlowe also writes of the "The horses that guide the golden eye of heaven." (*Tamburlaine* IV. iv. 7-8). As one of the most famous sonnet 18, leads Jones to argue that this sonnet 18 is an art by itself. "This sonnet, or more broadly, this work of art." (Jones, 1997, p. 146)

Sonnet 18 is Shakespeare's widely known sonnet, which is praised for its metaphorical language as well as the natural images of beauty. "Sonnet 18 is one of the most frequently anthologized poems by Shakespeare it is, more often than not, read out of context." (Bennett, 2007, p. 32). Sonnet 18 reflects the beauty of the Fair Youth, which exceeds any other natural beauty. "In this sonnet we step straight from a series of lovely poetical exercises, probably composed to order, into an eager and impassioned love-poem, one of the finest in the language, addressed by one lover to another." (Wilson, 2009, p. 115). Seasons may be used to mean a lifetime in miniature. This is the image of the "summer's lease" of Sonnet 18. A single day can represent a life, and the corresponding image is that night is death. Here the classic quotation is when Macbeth says sleep is "the death of each day's life" (II. ii. 35). Already the New Testament speaks of lifetime as a single day (John 9: 4, Hebrews 3: 13), with the clear message that life is short. Shakespeare begins his sonnet with a comparison between the beauty of his friend and a summer's day. 'Shall I compare thee to summer's day?'. Callaghan says "The beauty of the beloved surpasses even the most sublime of natural beauty." (Callaghan, 2007, p. 47).

The poet starts to talk about the imperfection of the summer and how the weather may change, as the summer's day sometimes has strong winds. Then the poet uses legal terminology, saying that the summer holds a lease on a section of the year, but this lease is too short. The poet starts his poem by asking a rhetorical question including setting down the main axis of comparison in the poem.

The poet asks such a rhetorical question not because he wants to know something, but the question comes out of the wonder of the poet himself as he is not able to find the suitable words that can express his feeling toward the young man or the thing that can be a good example to compare with. The image does not refer to a single day of summer because in England summer is considered to be the most beautiful season. The poet tries to find the suitable material to compare the beauty of his beloved. Shakespeare wonders whether it is enough to compare the beauty of his friend to this ideal day. Then in the second line the poet recognizes that the beauty of the young man is more charming than the season of summer and also the young man's elegance is more perfect. And we can receive the idea of the poet about the 'eternal lines' and the beauty of these lines at the same time. "May: in Shakespeare's time included early June" (Tucker, 2009, p. 94). The poet describes weather of summer when there are the strong storms that wave the fair blooms of one of the finest months during summer,

Shall I compare thee to a Summers day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And Summers lease hath all too short a date:

In second quatrain, there is a compound image; the eye and heaven. The image of time goes on through the sonnet, here in the second line the poet tells the fair man that frequently the clouds cover the face of the sun. Also in the last line of the quatrain the poet gives the reasons why these things may occur. In the third line he describes the effects of time upon the beauty of creatures, 'And every fair from fair sometimes declines,' whether by accidents or by the dispositions of nature. He uses one idea for the two lines, the third and the fourth together. In this quatrain there is a complex image which is nature in the last line because it can be considered as one concept of nature in general or we may deal with it on the light of the nature in all its aspects.

Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd,  
And every faire from faire some-time declines,  
By chance, or natures changing course vntrim'd:

In the third quatrain the poet aims that time can not hurt the summer of the young man, here again Shakespeare uses the metaphor, comparing the fair of the young man with the season of summer, but the summer of the young man is not like the season of summer. Because the summer of the fair youth is immortal while the season of summer will fade by the changing of nature. 'But thy eternal summer shall not fade,/Nor lose possession of that fair thou ow'st,/Nor shall Death brag thou wander'st in his shade,'.

In the third line there are two images; death and his shade, and the image of art that keeps the young man imperishable by the verse of the poet. 'When in eternal lines to time thou growst:' In the couplet, the poet promises his friend in immortality. And that the only way to do so is by the writing of poetry and as far as poetry read by the people so he will be eternal, with his eternal verse. "So long as men can breath or eyes can see,/ So long lives this, and this gives life to thee." For Callaghan, the poet believes that he can immortalize his friend by his poetry. "The poet confidently asserts that the youth will endure forever in these lines of verse." (Callaghan, 2007, p. 109). Shakespeare relieves the fear of the young man of death, by saying that your fair youth will stay alive as long as this sonnet and other sonnets rereading one more time through generations and as far as this work of literature will stay, the young man will stay alive because of the reading of this sonnet. Reading needs breath and sight, so here the poet reflects his own approach to send his message of immortality to his friend and to the readers as well. The word 'this' refers to this sonnet itself specifically and to the sonnets or to the art of Shakespeare generally.

### **The Images of Nature in Sonnet 33**

Sonnets 33-36 have been called the estrangement sonnets, in which the poet has been estranged from the Fair Youth. These poems are also linked imaginatively by references to the sun and clouds. In terms of the poem's hierarchical associations, to address the beloved as the sun is to affirm him as an aristocrat and superior. The image of the sun as alchemist is continued in the words 'basest' and 'stain'. The sun, because it bathes the world in gold, is as an alchemist to poets, whether or not they reflect its primary importance as an alchemical symbol. In the plays we find almost exactly the same combination of ideas, in *King John*: "The glorious sun / stays in his course and plays the alchemist, / Turning with splendor of his precious eye / The meager cloddy earth to glittering gold." (III. i. 77-80) Milton, in *Paradise Lost*, where the "Arch-chemic Sun" creates rivers of gold (l. 607-609), need not be borrowing from Shakespeare. "A new group seems to begin with this sonnet. It introduces the wrongs done to Shakespeare by his friend" (Rolfe, 1911, p. 166). This sonnet suggests that there is a specific wrong-doing which prompted such displeasure. It indicates that the young man had many interests other than the poet, and he may have surrounded himself with other friends, leaving the poet feeling isolated and unwanted. The poet's dislike of his friend's actions is clear from the overall reading, but also an element of blame, through his choice of vocabulary: 'ugly', 'disgrace', 'basest', 'd disdaineth', and 'staineth'. Moreover, the sun permits the clouds to cover his face as he covers of to the west, and the direct comparison is made between the sun and the poet's friend in the third quatrain. Even though he denies it in the concluding couplet, the poet seems to resent that the fault that his friend has caused a rift in their relationship. Sonnet 33 has simple and vivid images of nature that are used to tell the story of the separation between the poet and his friend. The radiant gaze is a 'beam' so the concept is of sunbeams being like a 'beam'. lightly touching. As the sunlight touches the beautiful places on the earth, like the prairies, hills, and the mountains' tops, with the color of gold, like the faces.

Here the image of the golden face represents the sun when it shines in the morning, the sun's face, the "face" of light. "Kissing with golden face the meadows green." The poet mixes two colors in one in the third line, golden and green. The first color refers to the beauty of his friend's face while green refers to the top of the mountain or the spring time for the poet's feeling when he could see his friend's golden face. The green indicates hope and youth, as the poet's feeling when he can see his friend. The connection between the two colors the golden and the green indicates the youth and the healthy state as when the lover sees his beloved, for Tillyard he says "Alchemy was the link between the perfect metal and perfect health in the patient, for gold the symbol of health." (Tillyard, 1945, p. 73). In the last line of the first quatrain, the poet uses the images of the pallid river and how the delightful sun shining changes its colors by the golden beams. The sunlight indicates hope, life, and knowledge as well as the warm feelings. Shakespeare uses the example of the alchemist who changes materials into gold. There is an explicit image which is the 'heavenly alchemy' as understood this image built over the basic elements (fire, water, earth and air). Shakespeare speaks about how his friend is important to him, like the sun and the presence of his friend is like the shining of the sun at morning and the relationship between the sun and the earth. As the youth comes from a noble family, so he is compared to the sun, and as the poet comes from the country he compares himself to the earth.

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

In the second quatrain the images changed by the changing of the poet's mood, and because the absence of the Fair Youth. In this quatrain the images of clouds that ride the sky and cover the sun's face, with the unpleasant rack of ugly cloud. A 'rack' is also the gait of a horse, so the word usage is compatible with "ride" in the fifth line. The image of the covered sun, fits with how sun flees toward the west in ignominy. These images are selected by the poet to convey his ideas and to reflect his separation. "Unlike many of the preceding sonnets, this one contains quite specifically male pronouns.

Drawing out the analogy between the beauty of the sun and the beauty of the beloved, the young man's glory is now obscured by dark clouds" (Callaghan, 2007, p. 114). As understood that this sonnet 33, is about the quarrel that had happened between the two friends. The poet shows how he feels when his friend goes far from him, and it seems that there is a disagreement between them, or other people take him far from the poet and at that time the poet thinks that the cloud (people) have taken his sun (young man) far and that is why the poet sees no sun in his sky and that the ugly clouds hide the sun's face (his friend's face). "The face is one worthy of a celestial being, surpassing earthly splendor and therefore the last to be permitted to be so disgraced " (Tucker, 2009, p. 112). For Rowse the image of cloud in this sonnet refers to the quarrel, when the poet's friend he had an affair, with the Dark Lady. "Sonnet 33, in which we first learn of the cloud between Shakespeare and his friend, and over what, the shame and the loss." (Rowse, 1963, p.175).

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

In the third quatrain the state of the poet's mood has changed when he speaks about his friend as his own sun and when he saw the sun shine again in front of his face. There is wordplay with (brow) as in the top of a hill. It's a synecdoche for face the 'brow' as a synecdoche is found in the Holy Bible, " Favor of him who dwelt in the burning bush. Let all these rest on the head of Joseph, on the brow of the prince among his brothers." Here the poet again compares the young man with the sun and himself with earth. "His friend's sunlight once shone upon him, casting "triumphant splendor" on his brow " (Bennett, 2007, p. 58).

In the two last lines of this quatrain the poet says he was with the young man only one hour. Then the poet returns to his sad temper once again, when his sky is covered by the cloud again and that his sun is now hidden by these clouds, so the poet looks sad and full of frustration. " But the friend was his for just one hour. Now he is hidden in "region cloud" which stands for the high-ranking figures at court " (Bennett, 2007, p. 58).



Even so my sun one early morn did shine  
With all triumphant splendor on my brow;  
But out, alack! he was but one hour mine;  
The region cloud hath mask'd him from me now

In the final couplet, the poet again uses the same images, which include the main image of nature in this sonnet 'the sun' to tell his friend that he accepts the absence of his friend as he has no choice to keep his friend near to him all the time. "Yet him for this my love no whit disdaineth;/Suns of the world may stain when heaven's sun staineth."The poet gives his friend the excuse of absence, when he says that if the sun of heaven can be overcast by the cloud, so it is normal for the sun of earth to be so.

### **The images of nature in Sonnet 34**

Sonnet 34, belongs to the group which refers to a quarrel between the poet and the Fair Youth. “ This sonnet continuous the theme and imagery of 33, with the speaker betrayed by his young friend, addressed as the sun.” (Jones, 1997, p. 178). The sonnet starts with the complaint that reflects the reaction of the poet toward the mistake of the young man. But after that when the poet blames his friend and when the young man apologizes the poet forgives him for the rich tears that are like the very expensive pearls. Pearls are a richly-exploited source of associations in literature and religion, and poets praised for showing their ‘fancy’ (imaginative powers) in complex combinations. Far the most common is the comparison of tears and pearls. In this way the lover prizes the sufferings of the beloved.

Thus in King John there are “pearls from his poor eyes / Which heaven shall take in nature of a fee...” (II. i. 467-468) Behind the primary meaning there are also hints of Christian forgiveness, strengthened by the words ‘cross’ and ‘ransom’. What is expected of the ransomed sinner are tears of repentance, which are associated with faith, the Pearl of Great Price of the New Testament parable.<sup>2</sup>In the first quatrain the poet blames the young man. And the images of nature start with sunny day, for Sydney says: “ It is necessary that the sun is Shakespeare’s friend; the beautiful day, fidelity in friendship ” (Sydney, 1996, p. 135). The young man metaphorically compared with the sun, the image of the sun indicates the superiority as the youth belongs to the court, and it also has a connection with the source of life as he is the patron of the poet, and as Shakespeare’s friend at the same time. The image of the cloak is related to the famous proverb ‘ Although the sun shines, leave not your cloak at home’. The image of ‘cloak’ may indicate the self-defense, as the sonnet is about the emotions, and then there is the image of the ‘base clouds’ that metaphorically has a connection with quarrel between Shakespeare and his friend. Also the base clouds may indicate the other people who take the Fair Youth far from the poet. The image

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<sup>2</sup> In the plays, where the poet’s imagery is given wider scope, we find a level of associations for pearls which is characteristically Shakespearean. Here the countryside is the dangerous world of spirits, elves and fairies, reflecting the playwright’s awareness of rural folklore. Drops of dew are fairies’ pearls (*MNDream*, II. i. 15), while nutshells are fairies’ carriages (*RandJ*, I. iv. 74), and bat’s wings make their coats (*MNDream*, II. ii. 4), etc.

of the cloud refers to the prevents of the vision. In *Titus* 1.1.266, one of the characters says “ Clear up that cloudy countenance ”.

For Spenser links his lady’s smile to “ Sunshine when cloudy looks are cleared” (*Amoretti* 40). As the image of the ‘rotten smoke’ is related to the image of clouds that hide the sun.

Why didst thou promise such a beauteous day,  
And make me travel forth without my cloak,  
To let base clouds o’ertake me in my way,  
Hiding thy bravery in their rotten smoke?

In the second quatrain the weather imagery could be expressed better and the cloud developed to the rain, the rain often stands as a synecdoche for all bad weather and thus a symbol of life’s unhappy moments for Vendler the image of rain is the metaphor for the ‘tears’. “Logically speaking, the rain has come from the clouds, but pictorially a rain-beaten face is one covered with tears; and eventual tears of the young man are felt,” (Vendler,1997,p.183).

Tis not enough that through the cloud thou break,  
To dry the rain on my storm-beaten face,  
For no man well of such a salve can speak  
That heals the wound and cures not the disgrace:

In the third quatrain, the poet tells the young man that, to feel shame does not heal my sorrow, and in spite of your repent, I still injured, and lost out.

Nor can thy shame give physic to my grief;  
Though thou repent, yet I have still the loss:  
The offender’s sorrow lends but weak relief  
To him that bears the strong offence’s cross.

In the final couplet, the poet tells the young man that even if someone takes something away from you and then he repents and say that he is sorry. But for your rich tears that are like the pearls, I will forgive you.“Ah! but those tears are pearl which thy love sheds,/And they are rich and ransom all ill deeds”.The image of ‘tears’ in the couplet indicates the repentance, and this is enough reason for the poet to accept his friend’s apologize, because that ‘tears’ rich as the pearl and indicates the love as well as remorse.

The pearl famous for their beauty, value, rarity, and great price. The image of pearl related to the one Shakespeare's tragedy *Othello* , when he feels about his great mistake, he recognizes that he has lost an expensive thing like the pearl. " Through a pearl away" ( *Othello* 5.2.347 ). And for Shelley he uses the image of pearl to describe his friend Hogg " A pearl within an oyster shell,/ One of the richest of the deep" ( *Letter to Gisborne*, 231-32 )

### **The Images of Nature in Sonnet 73**

The themes of this sonnet 73 are mortality and love. In this sonnet Shakespeare talks about man's situation when he reaches the end of his life or is close to death. The poet compares his agony to a tree in the autumn. In the Holy Bible a tree stands for a person, usually to distinguish the godly from the ungodly. Thus in Psalm the godly man "shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf shall not wither" (1.3; cf. Jer. 17.8). Shakespeare frequently reflects the idea of change with the weather, as the weather is not fixed. In this sonnet 73 the poet addresses one of the most pressing issues in the sonnets, the poet's anxieties regarding death, and develops the theme through a sequence of images of nature each one of which indicates something different.

The first quatrain, which employs the image of the fall season, emphasizes the harshness of old age, with its boughs shaking against the cold and its "bare ruined choirs" bereft of birdsong. The image of the color, 'yellow' indicates the face of the poet as an old man and may refer to melancholy of such lonely person. "Yellow may be a sign of disease as well as age" (Ferber, 2007, p. 244). Related to this use is "the yellow leaf" of age that *Macbeth* has fallen into (5.3.23). Also the image of yellow papers appears in sonnet 17 "My papers yellowed with their age" for Spenser's personification of autumn is "All in yellow clad" (*FQ* 7.7.30). And for the image of 'leaves' indicates the years of the poet. And he does not know how many years he has to live, 'yellow leaves, or none, or few, do hang/ Upon those boughs which shake against the cold'. Shakespeare compares himself with the tree in late autumn, and when the weather changed and winter The tree's branches shake against the cold weather, the image of branches may indicate the hands of the poet and the poet feels cold because he is alone and there is no warm friend around him. The cold may symbolize the loneliness, and the image of birds that once lined branches of trees are leaving their nests. In the lifeless trees to look for a new place for their nests this image of birds may refer to the poet's family and also the poet's friends, they leave him alone.

As understood that the birds are associated with the human society, “ Consequently everything objective conspires to make us think of the bird world as a metaphorical human society.” (Ferber, 2007, p. 25)

That time of year thou mayst in me behold,  
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 the second quatrain, the image shifts to that of the twilight of a day and emphasizes, but rather the gradual fading of the light of youth, as “black night” takes away the light “by and by”. But in each of these quatrains, with each of these images of nature, the poet fails to confront the full scope of his problem: both the image of winter and the image of twilight imply cycles, and impose cyclical motions upon the objects of their images, whereas old age is final. Winter follows spring, but spring will follow winter just as surely; and after the twilight fades, dawn will come again. The poet talks about the “twilight”, he says that his age is like late twilight, “As after sunset fadeth in the west,” and the remaining light is slowly extinguished in the darkness, the image of ‘dark night’ metaphorically the ‘death’ which the poet likens to “Death’s second self.” The sun set is a traditional metaphor for death. For Shelley he has “ The night of death” (*Julian 127*) related to *Macbeth* the image of night indicates the unseen dangers “ Night’s black agents” (3.2.54) The end of the day and the coming of the darkness is summarized in Helen Vendler’s words, “ The day would still be here if black night did not gradually take away the light and seal all up” (Vendler, 1997, p.335). This can refer to the sufficient reason for the change of nature, which is the rule of change and that nothing will still as it is.

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 the third quatrain, the poet compares himself to the glowing remnants of a fire, which lies “on the ashes of his youth” that is, on the ashes of the logs that once enabled it to burn and which will soon be consumed “by that which it was nourished by” that is, it will be extinguished as it sinks into the ashes, which its own burning created.

The image of 'ashes' indicates memories, as for the theme of love between the poet and his friend. As Sydney argues that the dead ashes that once lighted by with living conflagration. "Wasting away on the dead ashes which once nourished it with living flame" (Sydney, 1969, p.178). The wasting years of the age wasting of the age is the dead ashes. The image of fire may refer to the candle as it loses the wax while it gives the light and comes to an end. In the third quatrain, he must resign himself to this fact. The image of the fire consumed by the ashes of its youth is significant both for its brilliant disposition of the past the ashes of which eventually snuff out the fire, "consumed by that which it was nourished by" and for the fact that when the fire is extinguished, it can never be lit again.

In me thou see'st 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 nourish'd by.

The final couplet addressed the youth that makes the result to be drawn from the believing that he is so close to death, and that his end will come. "This thou perceivest, which makes thy love more strong, / To love that well which thou must leave ere long". The love of the poet to his friend is strong. And the poet knows that he will die and never see the young man again.

## The Images of Nature in Sonnet 130

Sonnet 130, the best known anti-Petrarchan sonnet, works by taking conventional similes (snowy skin, coral lips) and refusing to use them. However, the poem itself conforms to a set pattern. When Sidney and Daniel wrote *Astrophil and Stella* and *Delia*, mockery of Petrarch's style was already well-known in Italy and France.<sup>3</sup> A sonnet in *Delia* is close in sentiment to Sonnet 130: "... Though thou a Laura hast no Petrarch found, / In base attire, yet clearly Beauty shines. / And I, though born in a colder clime, / Do feel mine inward heat as great, I know it... But though that Laura better limned be, / Suffice, thou shalt be lov'd as well as she." (35,l. 3-6, 13-14) The implied accusation against Petrarch is that he did not describe a credible romance. There is no criticism of conventionality, for both the sonnets and plays show that our author and his contemporaries did not seek original material. Rather, they valued more harmonious and fanciful re-workings of familiar themes and motifs. Sonnet 130 is a tribute to Shakespeare's Lady a response to the sonnets written by Petrarch 'Francesco Petrarca, Italian scholar, poet and renaissance humanist' to his beloved Laura Petrarchan tradition: "Laura catalogue" idealized comparisons between a woman's beauty and natural imagery 'eyes-sun, hair-gold' no blazon sonnet with metaphors and simile to compare a body of a woman with other things, for example nature'. To Shakespeare, only the natural, ordinary and average beauty of his woman matters not the stunning beauty Shakespeare's metaphors are there to illustrate the imperfection of his lady. "This sonnet is in the anti-Petrarchan tradition, that is, a tradition that reverses the traditional conceit of the beautiful, blonde, virtuous, and incidentally unattainable woman." (Callaghan, 2007, p. 145). He proclaims that his love for his mistress and women should not be described by poets with some untrue and exaggerated comparisons, it is not her look that counts; it is all about her characteristics. In this sonnet, Shakespeare gives a realistic description to the woman

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<sup>3</sup>Chaucer was already aware of some Petrarch in English. Thomas Wyatt translated more extensively in the reign of Henry, and Mary Sidney, Countess of Pembroke, published versions Petrarch's *Trionfi* (1595) and sections of the *Canzoniere*. As for anti-Petrarchan poetry in France, the best known example is Joachim Du Bellay (died 1560): "J'ayoublié l'art de petrarquizer. / Je veulx d'amour franchement deviser / Sansvousflater, et sans me deguiser..." Similar sentiments are found in Pierre de Ronsard (died 1585).



or as she is called the dark lady, he wants to say that he likes her natural beauty as it is, so he does not need to use exaggeration words to praise her beauty. Shakespeare shows his love of her in negative comparison. “ My mistress’s eyes are not at all like the sun; coral is of a far better red than her lips; if snow is white, then her breasts are brown; if hairs are wires, her hair are black wires.” (Rowse, 1984, p 263). The poet knows the fair aspects of life, but he does not want to compare these images of nature with the real appearance of his lady. “ Shakespeare pokes fun at all these improbable comparisons: his mistress is not a goddess but a real woman” (Rowse, 1984, p. 263). For example, comparing her to natural objects, he notes that her eyes are “nothing like the sun,” and the colors of her lips and breasts dull when compared to the red of coral and the whiteness of snow. Whereas conventional love sonnets by other poets make their women into goddesses, Shakespeare apotheosize the dark lady “I grant I never saw a goddess go; / My mistress, when she walks, treads on the ground.”

Shakespeare in this sonnet 130 gives a negative comparison between his real woman and the rest images of nature. “ And we learn that her hair was black,[and that her skin was dark] which some commentators have doubted ” (Rowse, 1984, p.263). As understood that her hair is black, but note the derogatory way the poet describes it: “black wires grow on her head.” Also, his comment “And in some perfumes is there more delight / Than in the breath that from my mistress reeks” no matter how satirical he is trying to be. Sonnet 130 indicates an image of the dark .The sonnet consists many different images of nature within. In the first line of the first quatrain there are two images, the ‘mistress’ eyes and the sun, the poet use image of the sun as it is usual to describe the beautiful and shining eyes like the sun. “ The sun was associated with gold, which in turn was associated with fair, the poet’s mistress had ‘black’ eyes.” (Evans, 2006, p. 233). In the third line two images lay ‘the white snow and the dun breasts’ / If snow be white, why then her breasts are dun;” the poet wonders through a negative comparison between the whiteness of snow and the color of his mistress’ breast, because they are dun.

“ Dull grayish-tan, not that the line says only that her breast are dun as compared with white the flat white of snow; the thrust of the line is at least as much toward mocking inexact hyperbolic metaphor and illustrating the foolishness of taken hyperbole literally as toward depreciating the lady’s complexion ” (Booth, 1977, p. 454). The images of hair, wires, and black hair that grow on her head. “If hairs be wires, black wires grow on her head;” the poet tries to say that his mistress’ hair is quite black and he mentions the word ‘wires’ through his speech in this line. “ If hairs be thought of as wires ‘as they regularly were by Elizabethan poets, usually however as ‘golden wires’, hence the implied contrast with the black wires ” (Evans, 2006, p. 233).

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 second quatrain also has different images such as; colored roses, cheeks, perfumes and the breath of the poet’s mistress’ reeks. In the first line, the poet says that he has seen many types of flowers that have mixed of various colors, but the cheeks of his lady is distinctive among other roses he has ever seen before. “I have seen roses damasked, red and white’/But no such roses see I in her cheeks.” The poet uses the red and the white to refer to one of the most beautiful sorts of roses that have a mixed of two colors. “They are a damask of two colors”(Tucker,2009,p.211). He uses the images of roses because roses consider the effective way to compare the beautiful cheeks of their beloveds with the beauty of the rose that has two colors, red and white, but Shakespeare says that the cheeks of his lady have no such colored rose.

The poet’s mistress has a dark skin, so she hasn’t such kind of roses on her cheeks. In the second and the last line of the second quatrain, the poet talks about the images of the perfumes and the images of the poet’s mistress’ reeks. The poet sees that his lady hasn’t the same odor of the perfumes, “The latter reorders hierarchy against the mistress, saying perfume is sweeter than her breath ” (Vendler, 1997, p.557).

Burrow agrees with Vendler about the dark lady's reek " Reek rises like smoke, the sense 'to stink' is not recorded before the eighteenth century. However, smoking chimneys 'reek' and so can blood " (Burrow, 2002, p. 640). While in the second line of the same quatrain there is image of coral and the red color as well, here the poet knows that the lips of his mistress are not red like the reddish of the coral. " Coral is a stock comparison for lips " (Burrow, 2002, p. 640).

I have seen roses damask'd, 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.

In the third quatrain, the poet says that his mistress has a nice voice, in spite of that he knows that the music is most beautiful than her sound. The poet compares the sound of his lady, when she speaks to him, and the pleasing sound of the music, which is in turn better than the sound of the dark lady. " I love to hear her speak, yet I know quite well that music sounds far better. " (Rowse, 1984, p. 263). The poet talks about the movement of his lady, goddess, the walking of the lady and the ground. "His mistress is not a goddess but a real woman, and she treads [on the ground] " (Rowse, 1984, p. 263).

I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground:

In the couplet there are the images of heaven and rare love, the poet says that he loves his lady and that she is beautiful as other women, but he doesn't want to compare her beauty by anything, just like the other poets when they highly praise their beloveds. "And yet, by heaven, I think my love as rare/  
As any she belied with false compare". The poet must be very secure in his love for his mistress and hers for him to be as disparaging as he is, even in jest a security he did not enjoy with the young man. Although the turn "And yet" in the concluding couplet signals the negation of all the disparaging comments the poet has made about his mistress, the sonnet's last two lines arguably do not erase the comparisons in the three quatrains.

## CHAPTER III

### BIRDS AND OTHER ANIMALS

Sonnet 29 is a poem where Shakespeare the dramatist is clearly seen. Addressed to the beloved, it is a powerful expression of the despair of a melancholy poet turned to joy by the memory of the loved one. The swing of emotion signaled by the word 'haply' (the word means 'by chance' but suggests also 'happily') gives the poem a story and dramatic tension. What interests us is that the poet has placed centrally the image of the skylark, to which the change of mood is compared. This is not the lark of Juliet's speech which announces the break of day (*R and J*, III. v. 2)<sup>4</sup>, but what is important here is the song of the lark and its simultaneous movement from the earth, where it nests, to heaven. The same image is found in *Cymbeline* (II, iii, 982). In the sonnet, the poet's mood changes from melancholy, in the Elizabethan mind associated with the earth 'sullen earth', to happiness and praise.

One should be beware of saying that this less usual image, based on the skylark's movement, shows that Shakespeare made "the closest and most accurate observation" (Spurgeon, 1935, p. 73) of country scenes. Certainly the poet would be familiar with larks, like anyone who walks through a field in England (or Turkey), but what is more important is the literary and cultural context. The whole poem has a religious tone, which ultimately derives from the Psalms, and this poem unusually presents the poet in prayer. The word 'heaven' comes twice, first it is 'deaf', then it hears hymns of joy.<sup>5</sup> Religious thought provides many examples of the lark as a

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<sup>4</sup> This is the usual meaning of the lark image, see Chaucer's *Knight's Tale* "the bisylarke, mesager of day" (l. 1487; Benson, 1988).

<sup>5</sup> The sonnet is full of oppositions, which are paralleled in its structure by a series of cesurae. The main oppositions are found in the pronouns. First the poet is concerned with 'myself', then becomes desperate thinking of rivals ('him' and 'this / that man'), but all changes with the pronoun 'thee'.

symbol, and this is what underlies the image of Sonnet 29. Primarily, because this brown bird lives on the ground and rises singing to the sky it has been a symbol of prayer and praise since the time of Tertullian. It is described as a favorite of Saint Francis.<sup>6</sup> Literature and pious folklore linking the lark to praises (Latin: *laudes*) made much of the fact that the Latin for lark is *alauda*. This connection found its way into English literature. The anonymous *Court of Love* (1415) has the line: “*Laudate, sang the lark, with full voice shrill...*” The commonplace is also found among Shakespeare’s contemporaries, as Michael Drayton writes: “The airy lark his *Hallelujah* sang...” (“Noah’s Flood”, l. 392), and Spenser refers to: “The merry larks her matins sings aloft” (“Epithalamium” l. 80). The lark is, therefore, a thoroughly moralized bird, and the link between its flying habits and raising our thoughts to God was well documented. There is no need to follow Romantic notions of Shakespeare drawing on his experience as a country boy when composing Sonnet 29. In Sonnet 102, Shakespeare compares his poems to the songs of the nightingale. In contrast to Sonnet 29, this bird has explicit literary associations, above all from Ovid’s *Metamorphoses*, which are secular and erotic rather than religious. The fact that here the bird is called Philomela (or Philomel for metrical reasons) is a direct reference to the myth. The story, and its focus on desire and rape, had a strong appeal for Renaissance writers. Shakespeare used it for the storyline of *Titus Andronicus*, but the story is prominent in George Gascoigne’s “The Steel Glass”, Sidney’s “The Nightingale”, and Shakespeare’s “The Rape of Lucrece”.<sup>7</sup> According to Ovid (*Met.* 6. 424-474), the lonely Procne, Queen of Thrace, asks her husband King Tereus to allow a visit from her sister, Philomela. During the journey, as Tereus escorts Philomela from Athens, he forces her into a house in the woods and rapes her. In order to cover up his crime, the cruel king cuts out Philomela’s tongue. However, on arrival in Thrace, Philomela tells her story to Procne by weaving it into a work of art,

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<sup>6</sup> E. A. Armstrong, *Nature Mystic* (Berkeley, UCL Press, 1973), p. 89-90. Francis’s biographer Thomas of Celanowrites that a flock of singing larks filled the room at the time of the saint’s death, representing angels.

<sup>7</sup> The nightingale is associated with sex in many Elizabethan works, and not only because of its Spring songs for a mate. According to legend the bird never slept, but kept awake by pressing its breast against a thorn (prick). Thus we find it in Barnfield’s “Shepherd’s Confession” (1590s, l. 207), Marston’s *Dutch Courtesan* (1603-4, l. ii), the director of the prostitute’s “jug-jug” song in T. S. Eliot’s *Waste Land*.

a tapestry. Procne's reaction was to kill her son by Tereus, Itys, cook and serve him as a meal to the king. Tereus is about to kill the sisters when the gods (Ovid does not say which) turn the women into a nightingale and swallow ('her feathers stained with blood'), while the king becomes a hoopoe.

The story of the rape is not in the foreground in Sonnet 102, although the fact that Philomela sang "mourning hymns" indicates that the writer's poems were sad. The sonnet's nightingale has two important aspects. As for Gascoigne, Sidney, and many others, the nightingale is a symbol of the poet himself because Philomela used her art, whether in weaving a tapestry or in singing, to tell of her emotion. However, the main conceit is that, like the nightingale in mid-Spring, the poet stops singing. He claims that this is because rival poets are also writing, and his poems will not be valued as they were before. Poets of the Middle Ages and Renaissance were well aware that nightingales sang from mid-winter to mid-spring. In the religious context, the bird is a prophet of summer, particularly as it stops singing around Easter.<sup>8</sup> Among Shakespeare's contemporaries, Philip Sidney writes in the *Arcadia* of 1590: "the nightingale, wood music's king, / It August was, he deigned not then to sing." For Sidney the bird is male, and it is true that only the male bird sings, whereas in Sonnet 102 and most Elizabethan verses the bird is Philomela, and female.<sup>9</sup> Although it is certainly irrelevant, here Sidney could be said to be the closer observer of nature than the country boy Shakespeare.

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<sup>8</sup> E.g. 11th century Fulbert of Chartres's poem "When the earth with spring returning".

<sup>9</sup> Male nightingales stop singing when their nests are built in order not to attract predators.

## The Images of Nature in Sonnet 29

In this sonnet the poet complaining about his bad luck, suffers of his status as a low social rank, as a country man. For Hyland agrees with Rowse that Shakespeare's origin affected his career. "Shakespeare, of course was on the inferior side of the class barrier." (Hyland, 2003, p. 4). The poet in this sonnet is in a melancholy, so he compares himself with the other men around him. "[Shakespeare] genuinely thought about himself: it is the reflex of long and arduous struggle, the resentment at not having been better circumstanced in life." (Rowse, 1963, p. 152). And he feels that they know his low position and that they looking at him in a disdain way. Then the poet prays and hope that his position would be changed, but with no answer. The man wishes he were better looking, more skillfully, more hopeful, had more friends, and had more freedom. But when he thinks of the one he loves, the poet would not trade his love for all the money in the world. The poet starts the first quatrain with himself talking of disgrace in his fortune and in the eyes of others. He uses the image of 'men's eyes' to show the effect of his low position. The image of 'eye' expresses thought and feeling, for Ovid he writes "Your eyes were not silent" (*Amores* 2.5.17) Plato writes of "The eye of the soul" (*Republic* 533d; cf 527e) And according to Spenser writes "Eye flaming with wrathfullfyre" (*FQ* 1.5. 10) Then the poet seems lonely, suffering, and crying over his state. The poet uses the image of the 'deaf heaven' and he feels that there is no respond for his supplication. The poet looks upon himself and blames his destiny. So the poet is lonely and has a bad luck. Shakespeare uses different images to create a unifying effect throughout the sonnet 29 thus enabling him to reflect many intricate emotions. Also there is a vocal image here, "bootless cries". In the second quatrain there is the image of "friends possessd" and the image of "man's art" and "man's scope" these images express the desire of the poet or what he is looking for, he needs friends because he is lonely and he wants to be handsome and skillfull like other men.

When, in disgrace with fortune and men's eyes,  
I all alone beweep my outcast state  
And trouble deaf heaven with my bootless cries  
And look upon myself and curse my fate.

In the second quatrain, Shakespeare takes the inward thoughts and looks outward with coveting eyes and wishes he could be a different man. He feels jealous of other men around him, and he dreams to be like them.

Wishing me like to one more rich in hope,  
Featured like him, like him with friends possess'd,  
Desiring this man's art and that man's scope,  
With what I most enjoy contented least.

In the third quatrain, the poet begins to blame himself he thinks about his friend his mood and his perspective immediately changes. And he assumes a more optimistic view. The poet compares such a change in mood to a lark rising from the early morning darkness at sunrise. The poet uses the image of Lark, this kind of bird that can go up in a short time. The image of the Lark considers the key word of the sonnet because it used to show the immediate change in the poet's mood, when he compares himself with the lark. "Lines 10-12 use the image of the lark to transform all of these elements into intense celebration"(Swisher, 1997,p135). Once the poet thinks of his friend, he feels that he flies like the lark from lowest to the highest. Shakespeare uses the image of lark as the central one, this kind of bird has a swift shift from the earth to the sky.

Shakespeare observes the movement of the lark and he uses this bird to reflect his fast change of mood as soon as he starts to think about his friend. For Spurgeon Shakespeare watches the movement of the birds rather than their shapes " His intimate knowledge of the life and habits of birds , that the special aspect of their life which attracts him is their movement. Not primarily their song, or their color, or their habits; but their flight." (Spurgeon, 1936, p. 48). The lark flies at the break of day arising. Here Shakespeare uses the image of time, "at break of day" and that is the sun shine and at that time he feels full of hope, because there is a new day which means a new hope.



And within the new day and like the lark rising the memories of the poet's friend also rises in his mind.

Yet in these thoughts myself almost despising,  
Haply I think on thee, and then my state,  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's gate;

Finally, once the poet thinks of his friend, he considers himself to be extremely wealthy. The poet ends the sonnet by declaring an emotional remembrance of his friend's love which is enough for him to value his position in life and not to change his state even by the king's position as love gives him the wealth and the high rank at the same time. "For thy sweet love remember'd such wealth brings/That then I scorn to change my state with kings". Then Shakespeare's image of the "sullen earth" may refer to the lower status of the poet, in addition to his sadness as spirituality he was in low position. which means his low rank and how this position is changed immediately as soon as he thinks about his friend and he rises up like the Lark from this low state to the high position. This high position is used by the image of the "heaven's gate". Also there is a vocal image of the "sings hymns" as well as these images, there are the images of "sweet love" and the image of "kings" the 'sweet love' is the poet's friend and the 'kings' image is used to show the wealth and the highest position of the society, and how the poet at the beginning of the sonnet was looking for this high position to be like other men who were considered him as a base man. Shakespeare considers love as the source of wealth and high position and the source of the true friendship as well.

## The Images of Nature in Sonnet 102

Sonnet 102 is built over the theme of silent love. The poet does not want to express his love for the youth by his poetry, he now prefers to be silent and to reflect his deep emotions with no words. The poet wants to increase his love by silence, so he compares himself with the nightingale, that sings just at the beginning of summer, then stops singing as the summer continues. The poet at the end of the sonnet insists that the best way to express his love is to keep silent, since his love does not need word to tell about or to praise. In the first quatrain the poet says that his love is still as it is, although he says nothing to praise it and to express the strength of this love. Then the poet says that to tell people about his love and to show his feelings of love make the love not rich as to keep his love inside his heart, that make the love rich. In the last line of this first quatrain the poet uses the image of ‘tongue’ which is the symbol of the spreading.

My love is strengthened, though more weak in seeming;  
I love not less, though less the show appear.  
That love is merchandised, whose rich esteeming  
The owner's tongue doth publish everywhere.

In the second quatrain the poet starts with the relationship between the love and spring which considers the beginning of the year as the new season as well as that this season is associated with love. “Spring is the most celebrated of seasons, the Greek and Romans considered spring the beginning of the year.” (Ferber, 2007, p. 199). Spring time also indicates the season of love as in *As You Like It* “For love is crowned with the prime,/ In spring time” (5.3.32-33). Also spring is metaphorical of youth. In the third line the poet compares himself with the Philomel, this image is about the brutal story from the classics, given in Ovid’s *Metamorphoses VI. 424-674*. Philomela was turned into a nightingale. The image of the nightingale is the central image of the sonnet. Shakespeare uses this image to show the reason behind his silence, as this bird stopped singing as the summer progresses. Also this kind of bird is associated with poets of love in the middle ages. “The owl representing a poet of the religious type, being a representative of the cloister, whereas the nightingale is a poet busy with writing love poetry.” (Volceanov, 2007, p. 21).

Shakespeare as a poet of love, tries to stop writing verse to praise his beloved 'the youth' and he wants to imitate the nightingale and to keep silent as silence is the sign of his deep love. In the same line there is the image of 'summer' and in the last line there is the image of 'pipe' which is the symbol of music and songs. This image of the pipe which refers to the voice of the poet. In addition to that the 'pipe' is the musical instrument of the shepherds, that indicates the country side music as well as the natural music of the fields .

Our love was new, and then but in the spring,  
When I was wont to greet it with my lays,  
As Philomel in summer's front doth sing,  
And stops her pipe in growth of riper days.

In the third quatrain the poet says that his love to his beloved does not change with cycle of the seasons, and that he loves his beloved in summer as in spring. The poet is like the nightingale, that sings at the night, rather than singing with other birds on the branches of the trees. In this quatrain there are the images of nature, 'summer, night, and bough' in addition to the metaphor of the crowded of birds that song on the branches of the trees. 'But that wild music burdens every bough'. The poet does not want to be like those common birds who lose their characteristics when they are crowded and singing at the same time, so they will make a noise instead of melodies.

Not that the summer is less pleasant now  
Than when her mournful hymns did hush the night;  
But that wild music burdens every bough,  
And sweets grown common lose their dear delight:

In the couplet the poet tells his beloved that he wants to be like the nightingale that keeps her songs. The poet in first line of the couplet uses the simile when he compares himself with the nightingale, that refers to it using the pronoun 'her'. In the last line the poet gives the excuse why he does not want to express his love to the youth by poetry and prefers to express this love by no words, by his deep silence. "Therefore, like her, I sometime hold my tongue,/Because I would not dull you with my song". Shakespeare compares the songs of the nightingale with his poetry. 'Because I would not dull you with my song'. The poet chooses to reduce his expressing of love to the youth and not to exaggerate his praise, because by doing so his poetry would be vulgar.

## The Images of Nature in Sonnet 19

As in Sonnet 15, the poet presents himself as contending with the personification of Time to save the beauty of the Fair Youth.<sup>10</sup> Well-known conventions about Time are listed, as the poet allows Time (as Cronos) to devour his children (line 2), to fly, and bring seasonal changes, but not to cut wrinkles in the beloved, presumably with his sickle. The reference to the ‘antique’ (old, with a secondary meaning of wild and strange) pen is included mainly to contrast the lines drawn by Time with the lines of poetry which will immortalize the beloved. What interests this study are the animals of the first quatrain. The lion, the age-old symbol of majesty and power, will grow old and its claws blunt. The tiger was a more exotic symbol of ferocity in Elizabeth’s time, as they came from far-away India or the Far East, but even the tiger’s teeth will fall out with age. The phoenix is consistently referred to as the embodiment of all that is exotic and wonderful.<sup>11</sup>

Shakespeare gives Sonnet 19 a literary and artificial character, in the manner of Petrarch. It is notable that the *Canzoniere* sequence repeatedly uses the phoenix to refer to Laura, the ideal lover, the “phoenix with the golden plumage / round her lovely neck...” (185. 1-2). With the popularity of Petrarch at the Elizabethan court, the phoenix became an image of perfect love, which, after a life of longing and searching, burns and dies. The little-known poet Robert Chester wrote along these lines in his poem “Love’s Martyr”, in which Elizabeth I is the phoenix. The queen is also associated with the phoenix in one of Nicolas Hilliard’s portraits. This kind of reference does not apply to Shakespeare, although his poem “The Phoenix and the Turtle” was included alongside Chester’s 1601 publication.

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<sup>10</sup> The Quarto of 1609 does not capitalize Time in the first line, but this was probably a mistake.

<sup>11</sup> Shakespeare’s line from his early play *Henry VI. Pt. 3* about Margaret’s savagery, “Tiger’s heart wrapped in a woman’s hide” (I. iv. 137), attracted the attention of his rival playwright, Robert Greene. In 1592 Greene attacked Shakespeare as having a “Tiger’s heart wrapped in a player’s hide”. (*A Groat’s Worth of Wit*, para. 3). In *The Tempest*, Sebastian refers to the phoenix as a fiction which he did not believe in until he experienced the bewildering wonders of Prospero’s island (III. iii. 26-28). In *Timon of Athens*, Timon is called by a senator “a naked gull, which flashes now a phoenix” (II. i. 659). Similarly, Ben Jonson, in *Volpone*, writes of his desire to sample the most exotic of dishes, “could we eat the phoenix, though nature lost her kind, she were our dish.” (III. vii. 203-204) The simile “As rare as the phoenix” is found both in *As You Like It* and *Cymbeline*.

The phoenix is an unusual image to put alongside the lion and tiger, but it is there because of its associations with both lovers and eternal rebirth. The message is the same as that of so many of the sonnets (it is also the theme of 18, 19, 32, 55, 60, 63, 65, 100, 101): the beloved will be immortalized through this verse. Sonnet 19 has many images of nature, the theme of this sonnet is immortality the poet tries to save his friend and to keep him away from the effect of time. The sonnet structure and the powerful words reflect the poet's ideas toward time or the death. This powerful words give the sonnet a vivid face. The sonnet bears a struggle within, Shakespeare starts his sonnet speaking about the invincible power of time. And how this power can destroy everything, and even the strongest creatures on the earth. The poet uses the image of the wildest animals to show the power of time and how this power is unconquerable power. 'Time devours all things' is a recorded proverb of the age. In the first quatrain the image of the invincible power of time is shown and also how this power destroys the fiercest and the mildest thing at the same time.

Devouring Time, blunt thou the lion's paws,  
And make the earth devour her own sweet brood;  
Pluck the keen teeth from the fierce tiger's jaws,  
And burn the long-lived phoenix in her blood.

In the second quatrain the poet tells time that you can do what you want, as he knows the invincible power of time, so he does not want to stand against this power, but at the same time he tells the time to be far of his friend.

Make glad and sorry seasons as thou fleets,  
And do whate'er thou wilt, swift-footed Time,  
To the wide world and all her fading sweets;  
But I forbid thee one most heinous crime:

In the third quatrain, Shakespeare tells time to write nothing on the forehead of his beloved. The poet wants one thing from time, to keep his friend's youth without any sign of ageing process. "O time do not change the beautiful face of my adored, leave him, leave the lovely youth, untouched by your pen". The image of 'pen' may refer to the years of age, and as the Fair Youth would grow up by the passing of time the year would draw the lines on the face of the poet's friend and his beauty would be gone within time, this image of 'pen' related to one of

Shakespeare's comedies *Twelfth Nights*, when Maria compares Mavolio's face as map, because he is an old man. "He dose smile his face into more lines than are in the new map with the augmentation of India" (act 3, scene,2,85). In lines 9-10, the words "carve" and "draw" suggest that Time is a sculptor. The poet tells the time not to draw his lines 'years' on the forehead of his friend, are considered by Shakespeare as the ugliest felony that time commits. "one most heinous" crime. The pen being "antique" the pen is old as it's owner 'death'. The death uses the old pen to write his story of age and experiences on the brows of the aged people. The poet's plea with time is described in lines 11-12: "Him in thy course untainted do allow / For beauty's pattern to succeeding men."

O, carve not with thy hours my love's fair brow,  
 Nor draw no lines there with thine antique pen;  
 Him in thy course untainted do allow  
 For beauty's pattern to succeeding men.

In the final couplet, a new position and the result of this argument between the poet and time. "Yet, do thy worst, old Time: despite thy wrong,/My love shall in my verse ever live young". And he challenges the time by his verse. In the first quatrain, the poet addresses Time, making it into a character with whom he argues the poet discusses time's effects on the living things of the world. The motive of time which is one of the philosophical fields of study has a main theme for the sonnets, for Zabeeh thinks that Shakespeare is a philosophical poet " Shakespeare like Plato, Aristotle, and some later philosophers and poets Kant, Bergson, was attentive, if not preoccupied with the concept of time and its species present, past and future." (Zabeeh, 1999, p. 125) McGinn agrees with Zabeeh that Shakespeare is a philosopher as well as a poet. " Shakespeare was as a great a philosopher as he is a poet." (McGinn, 2006, p. 4). As for Ovid calls time edax rerum, " Gluttonous of things." (*Met.* 15.234). And how It "blunts" the paws of the lion, which would have been fearful in youth. Likewise, the "keen teeth" in the tiger's mouth decay with time. Even the phoenix, a mythical bird that lived for hundreds of years before burning itself, then rising with new life from its own ashes. Sonnet 19 has more than one image such as; the lion's paws, the tiger's jaws and the phoenix a fabulous bird, of uncertain gender,

The image of the phoenix also occurs in *The Phoenix and The Turtle*, in this sonnet the poet tries to remind the time of his crimes against all creatures, in this situation

there seems to be a dialogue between the poet himself and time and as understood that the poet speaks to the time as if that the time does not care or listen to the words of the poet, throughout the personification of the time, at the very beginning of the sonnet the poet describes how time can defeat even the most strongest beasts in the world like the lion, tiger, and even the phoenix, that strong and mighty “time therefore destroys even the indestructible; although Shakespeare’s readers would know that the phoenix was immortal” (Colin,2002,p.418).

The love of the poet will still far of the change of time or even die, because the poet protects his love by the words of his verse and by doing so the time will not reach the love of the poet to injury this young love. “ Time that devours all blunt the lion’s paws, and make the earth consume her creatures; take away the tiger’s sharp tooth, and let the phoenix burn alive in her ashes.

“Swift Time, make happy or sad seasons as you fly, and do what you will to the world and all its fading charms. But I forbidden you one crime-make not my love’s brow with your traces, nor draw your lines upon it :allow him to go unscathed for a pattern of beauty to succeeding generations. Yet, do your worst: despite Time’s injury, my love shall live ever young in my verse.”(Rowse,1984,p.41). Shakespeare takes the seasons to mention the only good thing that the time can do as a kind of the passing of time “the second quatrain attempts to do Shakespearean justice to Time, by admitting that in its swiftness it makes glad as well as sorry seasons.” (Vendler,1997,p.126). Shakespeare tells the time that he will save his love far of the reach of its hands by writing the story of his love on the lines of paper between the bindings of the books. And as the phoenix can return to the life again and again, so the stories of his love will return to the life again and again by the reading through the lines of the books that he has written.

## CONCLUSION

The argument that Shakespeare's images of nature conform with literary and linguistic conventions, and show no interest in original observation or spontaneity, can only be established by accumulating observations on individual images. This study leads us to conclude that although the sonneteer is not inclined to use the classical and complex literary references of Petrarch, or even of Marlowe, his aim was still to display 'fancy' through the re-ordering of well-known images. Images of nature may be more accessible to the reader, but this is because natural phenomena have remained with us, whereas it is no longer the fashion to be familiar with Ovid.

Many authors have claimed that Shakespeare has a particular love for the countryside. In reality, the sonnets focus relentlessly on human affairs. References to the world of nature are not strikingly frequent, and never form the main topic. Much of this thesis has been concerned with the basic problems of imagery: how to unravel the symbolism, and to recognize the ambiguities. This is a necessitated discussion of different sources of metaphor, above all accepted image clusters, but also paintings and emblems, and religious images. Clemen offers an overview development in Shakespeare's style in his plays, in the earliest plays he finds out Shakespeare uses imagery only for externally decoration. Shakespeare takes an image and repeats and spun-out conceits, the imagery is different or spread from the story line and the characters of the play. Clemen has in chapter four on the early comedies, here the imagery is often the starting power of the puns and repartee. Again, Shakespeare has not let yet developed his use of imagery in such a way to deepen the themes and characters.



The imagery is almost super imposed on to the dialogues, the first play for Clemen which shows a more controlled and effected use of imagery is *Richard II* (ch6) here the images are never spun-out or over-worked, we find the running images of wild animals and there is a link between imagery and emotion. The imagery is no longer decoration alone, it carries the plot and provide a parallel commentary. In the character of *Richard II* Shakespeare gives as a character who is carried away by his own metaphor, interesting for us as we read the sonnets is to see the use of the sun and lion motives for kingship. According to Clemen by the time of the great tragedies the playwright thinking mainly in a terms of images rather than events. The images are fundamental to the way the play progresses.

*Hamlet* (ch19) like *Richard II* is controlled by powerful metaphors, like the earth and death, or poisoning and evil. It is in this play Shakespeare develops his images to the full. When one applies the method of Clemen to the sonnets it clear that in some sonnets the symbolizm is used on the deeper level that we find in the later plays of Shakespeare. This would suggest that the sonnets were written over a long period of time, some sonnets are likely to be written as late as just before the publication date. 1609, foe examples in sonnet which shows a particularly export use of images which are central to the sonnets, but not over-worked are...(29) and (138) in that there is the image, not nature images, but the images of coins and printing. Whereas for Spurgeon in her book, *Shakespeare's Imagery*, considers Shakespeare's imagery as a reflection of his own background as a country man and as an observer, so her method is a strict sense her ornate tabulations refer only to such images as occur in rhetorical figuer. Spurgeon is mainly interested in the content of the images. The study was an attempt at showing the use of the images of nature in a group of sonnets. By studying the process of Shakespeare's symbolic formation, Shakespeare used the image of nature in the way of an observer country man, and through this observation he makes a companion between the human society and the nature. After the analysis of eleven of Shakespeare's sonnets based on the way of using the images of nature to reflect the ideas and to show how the images of nature are used to evoke the theme of the story of each sonnets.

These eleven sonnets can be divided into three groups, the first one is about the image of rose, and the second is about the image of sun, while the last one is about the image of bird. It is possible to point out a number of conclusions. The poet's background effects the choosing of the images and that these images of nature can be a reflection of Shakespeare's life based on the Elizabethan age. We have seen that Shakespeare uses the nature in his poetry, the images of nature often establishes background for the human society, actions, and mood for human activity. Shakespeare uses the images of nature as his main source as the subject matter of his themes in the sonnets. These images of nature used to reveal turning points in his poetry. According to the images of that Shakespeare had used, he can be considered more than an observer, because of the different sorts of images that he uses.

We have seen that he use the image classics like Ovid as well as the images that taken from the Bible. In addition to the philosophical subjects and the themes, that he has mentioned in his poetry, like the theme of immortality and the concept of beauty and truth. Shakespeare uses the same image to reflect more than one idea. Shakespeare was attracted by nature and that was clearly observed in his poetry. Shakespeare devoted his life to observe and write about nature, the most remarkable aspect of his poetry is his absorbed interest in nature. The nature for Shakespeare is the subject matter for art. The well using of the images in the sonnets by Shakespeare who tends to produce gut-level responses to understand the story and the theme of the sonnets, they feel the most real and the do ultimately convey in a very short order a complete human experience in words. And that is the main reason why to study and to understand poetry almost always starting with the images. The images of nature considered the backbone of Shakespeare's sonnets so the images and the function of the images give the literary work of Shakespeare the literary values. And that the literary work of Shakespeare is very rich with the images that it contains, which make the work of Shakespeare most valued.

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