

Glorification of True Love in Shakespeare's Sonnet 116: A Textual Approach

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Abstract

This research tries to define love by stating both what it is and what it is not. The sonnet is famous for the speaker's conviction and passion as they set out to define and confirm their faith in love, and it is this exploration into what love means and what it does to people that lends the poem to universality. Many people cannot identify with this desire to find and understand love, reflecting the universal nature of love in themes and topics found in all of Shakespeare's works. The study first provides a historical background of life in the sixteenth century in England followed by the Renaissance period in England, after that it presents the sixteenth century English poetry, then it introduces sonnet in general and Shakespearean sonnet in specific. The existing literature is explained on Shakespeare and his works, also the methods which the researchers used to reach the conclusion have been highlighted. Types of love are explained briefly and love in "Sonnet 116" is discussed at the end along with the idea of the sonnet.

The researchers attempted to demonstrate clear and brief answers to questions like "How did Shakespeare define true love in sonnet 116?" The imagery of this sonnet, also the glorification of true love by Shakespeare and Shakespeare's view about true love have been discussed through textual and historical approaches.

Key words: Sublimity; True love; English sonnets; Shakespeare & "Passionate Love"

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INTRODUCTION

Renaissance Literature of England

The renaissance is an interval in European history started from the fourteenth century to the seventeenth century. Renaissance is known as the time of hard working and the attempt to exceed brilliant ideas and achievements of classical eras. It appeared from Italy and then spread across Europe, from its beginnings renaissance concepts depend on classical learning and concentrate on all the things about human for instance art, culture, politics and literature. When the renaissance arrived in England it influenced prospering of spectacular English literature during the fifteenth and sixteenth centuries, and readers till now are respecting these achievements and are excited to read the works of that time. From 1485-1600 the renaissance period in England is charged with stupendous and respected writers with great works. Jonson, Milton, Donne, Spenser, Marlowe, and the unparalleled William Shakespeare, these are just a small number of the splendid writers that appeared in renaissance period. Renaissance also witnessed the invention of new things such as paper printing, the compass for ships and gunpowder. In the field of literature there are many writers, poets, playwright and dramatists above all the writers there is William Shakespeare a foremost brilliant writer that is an unfeasible to identify briefly. Shakespeare is incomparable as a poet but still he can be criticized. In England the first generation of playwrights were known as (the university wits) their nickname characterizes their social pretensions. Their drama was patriotic and romantic, and they privileged topics like, history, fictitious history, music, love, and clowns. In the Elizabethan time, writing was the only and most fundamental instrument. The beautiful transformation began in Italy, and the new arts spread throughout Europe.

Sixteenth Century Poetry

There has been not English poet compared with Chaucer in magnificence or poetry to match his in sweetness and originality since his death in 1400 and until the advent of the sixteenth century. Chaucer's admirers and the Latinists of the fifteenth century followed him, ushering in a century of sterility in literature as well as a devastating civil war that lasted until 1485. A fresh blood was transfused into the region with the advent of the sixteenth century and the impact of the renaissance. Poetry, which appeared to be more backward than prose at first, was given a fresh lease on life and achieved remarkable progress. Indeed, the sixteenth century so huge genuine and permanent changes, to the point that it is no exaggeration to argue that the sixteenth century discovered English. The new desire for learning infused poetry during the renaissance, and this lyrical zeal resulted in extraordinary achievements in the realms of lyric and song, blank verse, and sonnets. The lyric in all its forms, be it a song, a madrigal, a sonnet or blank verse, was perhaps the finest and most typical of renaissance poetry. The word "sonnet" comes from Italian word "sonetto" which means "little song" or lyric. A sonnet is a poem composed of 14 lines written in iambic pentameter. There are ten syllables in each line, it features a distinctive rhyme system as well as a Volta, or turn. A sonnet is a lyrical poem sung to the accompaniment of a musical instrument. It is an ancient form of literature that is passed down from generation to generation. A madrigal is secular part song with no musical accompaniment, usually for four to six voices are replete with contrapuntal imitation, which was popular in the sixteenth and seventeenth centuries. Blank verse is a rhyming verse written in iambic pentameter, in poetry and prose with ten syllables in each line (pentameter): where unstressed syllables are followed by stressed syllables, five of which are stressed but not all of which are stressed but do not rhyme. Blank verse is unrhyming verse written in iambic pentameter. In the sixteenth century, there were three types of poetry: lyrical, narrative, and epic. Lyrical poetry is a type of poetry that portrays personal sentiments or emotions, usually in the first person. Narrative poetry is a type of poetry that tells a story by using the voices of a narrator and other characters, and it is usually written in metered verse. Rhyme is not required in narrative poems. The poetry in this category can be short or long, and the story it refers to is typically dramatic, along with goals, diversity, and a meter. Epic poetry is a long style of narrative poetry that is usually about the heroic adventures of a person of remarkable bravery and valor, and it is written in the most exquisite form possible.

Types of Sonnet

Sonnet is a type of poem that has been used for more than 750 years. It can be considered as the most ancient type of poems and definitely the most prescribed. (Mebus1)

Sonnet is a fourteen-line poem in one stanza, written in iambic pentameter. The word sonnet is derived from "sonetto" in Italian language, that means a "little sound" and it is taken from the word "suono" that means "sound".

Sonnet generally includes, fourteen lines and can be divided into four parts that is called "quatrains". A strict rhyme scheme: All types of sonnets have a specific rhyme scheme. A sonnet is written in iambic pentameter, a poem with ten beats for each line made of rotative stressed and unstressed syllables.

The original form of sonnet was the Petrarchan, the Italian sonnet. The English or the Shakespearean sonnet comes after that and there are four main types of sonnet:

Petrarchan sonnet: The Petrarchan sonnet is derived from the Italian poet Francesco Petrarch, who lived in the fourteenth century in Italy. Petrarch did not create this type of sonnet or poem to bear his name. The poet Giacomo Da Lentini, who named¹ this type of sonnet "Petrarchan sonnet", he wrote poems in the Sicilian dialect in the thirteenth century. It consists of fourteen lines divided to two subgroups: octave and sestet. Octave follows the rhyme scheme of ABBA ABBA, and Sestet follows two rhyme schemes, CDE CDE and CDC CDC.

Shakespearean sonnet: The Shakespearean sonnet is a type of sonnet developed in England during the Elizabethan period, and it can be introduced as Elizabethan or English sonnet. It is a poem with fourteen lines divided into four parts, three quatrains and a couplet, each line has ten syllables. Shakespearean sonnet follows the rhyme scheme of ABAB CDCD EFEF GG.

Spenserian sonnet : A Spenserian sonnet is another different type of sonnet , named after the poet Edmund Spenser. It consists of three interlocked quatrains and a couplet. Spenserian sonnet follows the rhyme scheme of ABAB BCBC CDCD EE.

Miltonic sonnet: The Miltonic sonnet is a developed version of Shakespearean sonnet. It commonly explored internal wrestle rather than ideas from the materialistic world. Sometimes it goes beyond conventional limits on rhyme or length. The rhyme scheme of this type of sonnet is ABBAABBA CDECDE.

English/ Shakespearean Sonnets

The Shakespearean sonnet is an evolved Italian sonnet that has undergone a number of alterations. The Elizabethan period saw the development of this style of sonnet, which is also known as the English sonnet. Shakespeare's sonnets were first published in 1609. Shakespeare's sonnets lasted for a long time, and he was hardly alone in producing this style of sonnet at the time because other poets also wrote at the time. Shakespeare's sonnets are not only exceptional for the Renaissance period, but they are also often

¹ Jamieson, Lee. "What is a sonnet?" *Thought.com*, Jan 24,2020, <https://www.thoughtco.com/what-is-a-sonnet-2985266>

acknowledged as the best love poetry ever written. The name does not come from Shakespeare himself, nor does it refer to him as the first to write in this style, because of Shakespeare's superb sonnet arrangement and the Earl of Surrey's invention of the Shakespearean sonnet, as well as the fact that he was the most prolific writer of this form of sonnet. The fourteen lines of a Shakespearean sonnet are broken into three groups, which are referred to as "quatrains". Each quatrain consists of four lines, with the last two lines being a couplet that rhymes with each other. Each line usually has ten syllables and is written in iambic pentameter. Shakespeare was not the first to create sonnets; English bards had been writing them for almost a century before Shakespeare. Sir Thomas Wyatt, an English poet, introduced Italian sonnets to the English culture in the sixteenth century. Because they were not the first users of these two forms of sonnets, Shakespeare's connection with the Shakespearean sonnet was similar to Petrarch's relationship with the Petrarchan sonnet, because they both were not the first users of these two types of sonnets that bear their names but the perfection and mastery of their sonnets pushed the literary historians of that time to name these two types of sonnets by their names. Sonnets before Shakespeare moreover consisted of fourteen lines but the only different characteristic of the Shakespearean sonnet that can be identified by its structure, meter and rhyme. The rhyming succession of sounds at the lines is known as a rhyme scheme, and it can be represented using letters to demonstrate which lines rhyme with each other. The major idea or subject of the sonnet in most of Shakespeare's sonnets is love, and love is traditionally the typical topic of sonnets. Other prevalent topics were mocked by Shakespeare. With the Petrarchan sonnet's themes the development of the sonnet paved the way for new issues, such as politics and eternity.

LITERATURE REVIEW

A huge number of studies were conducted about Shakespearean Sonnets. In this regard, Marotti in "Love is Not Love": Elizabethan Sonnet Sequences and the Social Order", studies the influence of Sir Philip Sidney on the other sonneteers, including Shakespeare. Also, Catherine Lewis dealt with the "the idealized image of love" in her article. Maurice on the other hand tackles "love and lust" in her article. Carole Neely studied the structure of Shakespearean Sonnets. In spite of Shakespeare's popularity and being considered as the master of English literature and as the greatest writer in English language, but he also had his critics in both old and modern times. During Shakespeare's own time and then after a short time Shakespeare was happy and enjoyed being popular, famous, and to be the center of all critics attention. The English writer Francis Mere in 1598 announced that Shakespeare is the greatest writer in comedy and tragedy in England. The writer John

Weever adored Shakespeare and was a big fan, called him by calling him "honey-tongued Shakespeare". Ben Johnson who lived at the same time of Shakespeare and who was a literary critic legally said that Shakespeare does not have any competitor in writing comedy. Even in the old classical world, he was also equal to the old writers of tragedy in tragedy. However Jonson criticized him for being normal and ordinary in classical languages, and that he was ignoring the classical rules. Shakespeare wrote very honestly in Jonson's point of view, varied kings and comedians, noble verse and common people, perishables and faeries. Jonson also added that Shakespeare was changing the places and the locations of the plays rather than focusing only on one place. Jonson's neoclassical point of view was about ruling literary criticism of the ends of the seventeenth century. John Dryden in his essay of "Dramatic poeie" in 1668 and other essays condemned the probabilities of Shakespeare's romances. Shakespeare was not good in seemliness from Dryden's eyes because he was writing for illiterate, simple, and unaware people.

Shakespeare was doing perfect in fantasy and imagination, however he fell behind in "judging", he was a local brilliant even without being taught and that his place extremely needed to be rewritten because of its crude and ill-mannered language. In fact most of Shakespeare's works during the restoration were rewritten. This opinion continued until the eighteenth century and then Alexander Pope took the writings of Shakespeare to edit them in 1725, he edited the language and the phrases that he thought that are extra and no needed. Samuel Johnson edited Shakespeare's works in 1765. He also called Shakespeare the poet of nature.² Johnson said that the plays of Shakespeare are full of unbelievable ideas of conspiracy, he also added that whenever Shakespeare put six lines together he could not do it without making a mistake. Maybe you can find seven mistakes even, but this does not show his general belief about Shakespeare. Virginia Woolf uttered that Shakespeare transcends all literature if she knows what she is saying. Doctor Johnson (Samuel Johnson) admitted that Shakespeare is on the top of all writers and poets, at least on the top of the modern writers. He is the poet of nature, the poet that has the belief and faith mirrored in his manners and ethics. Samuel Johnson also says that Shakespeare does not change the behaviors and habits of his characters according to the place and cultures just because that others do not accept it or do not like it. Other writers such as T. S Eliot in the use of criticism as a student, he did not enjoy reading Shakespeare's works when he was young and without doubt the hatefulness which the youth had towards Shakespeare is not strange with Eliot. Nevertheless this feeling did not fade away

² Fields, Jose. Johnson as a Critic of Shakespeare. Litaid.com. 5 Sep 2019, <https://www.scribbr.com/mla-citation-generator/new/webpage/>

but at the end of the twenties he started to read a lot of works of Shakespeare and he admired them a lot, and he says that "we can say of Shakespeare that humanity never had the man who has so little knowledge and collects it to have such a masterpiece resume." Other writers like Oscar Wilde, Oscar Wilde's reputation as a Shakespeare critic is not particularly great. He is not acknowledged as a Shakespeare critic by either F. E. Halliday in *Shakespeare and His Critics* or Augustus Ralli in his epic *History of Shakespeare Criticism*. This is unexpected, given that Wilde authored at least one lengthy essay dedicated just to Shakespeare. "The Portrait of Mr. W. H" is the title of the essay. Oscar Wilde's reputation as a Shakespeare critic is not particularly great. His Shakespeare criticism appears to be funny but shallow. However, while reading it carefully, it will be convincing that it is instructive. Despite his distaste for bardolatry, "Bardolatry" means excessive admiration for William Shakespeare. Since the eighteenth century, Shakespeare has been referred to as "the Bard" Wilde held Shakespeare up as a model of brilliance. Oscar Wilde in his "The Portrait of Mr. W.H." states that the art of which Shakespeare speaks in the sonnets is not the art of the sonnets themselves, which were to him just minor and secret things, but the art of dramatists, to whom he is constantly alluding, and he to whom Shakespeare spoke "Thou art all my art, and as high as learning my rude ignorance".

RESEARCH METHOD

This is a descriptive qualitative research. The researchers looked into "Sonnet 116" to see how the writer glorified true love in general, and to understand Shakespeare's perspective on true love in particular. Another issue which has been addressed, was the writer's glorification of lovers, as well as Shakespeare's definition of true love and imagery used in the sonnet. The data was gathered by reading books and articles about the sixteenth century poetry, particularly Shakespeare's sonnets, as well as other writer's perspectives on this specific sonnet. In this study, both primary and secondary data were used, with the majority of the opinions presented being those of the researchers, which were then analyzed by observing other writers' opinions about the research question. The study uses the textual and historical approaches for analyzing the sonnet.

Types of Love

There is more than one type of love but the Greeks preferred to exhibit them in eight types generally:

1. Eros (passionate love): Eros love is all about romance, desire, attractiveness. It expresses the exciting and hard feeling in the earliest stages of the relationship. In this type of love the two people enjoy being together and feel attracted for each other while it is new but with time that love fades away.

2. Pragma (enduring love): Is that type of love that does not change with time, it is an inevitable love that shows both sides responsible for each other and they both know their duties. Often this type of love can be found in arranged marriages.

3. Ludus (playful love): Ludus is very playful, flirty and delightful. It is usually noticed in the earliest stages of the relationship when the two people crush on each other, flirt, and romantically talk to each other.

4. Agape (universal love): Is that type of love that is selfless. This type of love is for everyone in the universe without exceptions or returns for the love have given.

5. Philia (deep friendship): Philia is that type of love that elaborates after a very long time of friendship, a magical and real one. In this friendship the friends feel that they are so close to each other, they trust and respect each other. This type of friendship may surprise people and think of how you got so close, and break up in this friendship may affect their life in a very bad way.³

6. Philautia (self-love): Is that type of love that is for ourselves. It tells us how to love ourselves, and to be confident and improve our self-esteem. It helps you understand that you need to be nurtured.

7. Storage (family love): Is the love between the members of a family.

8. Mania (obsessive love): though a lot of people think that this is not a type of love, but it is still considered as one of the types because Greeks have a word for (obsessive) which is (mania), it describes toxic and hard relationships.⁴

Love in "Sonnet 116"

Sonnet 116 is the most famous of all Shakespeare's sonnets, but also looks like to be the worst. Mostly it has been read as a prayer not a poem. Its solemn rhythms are very repeated, and it is a message of permanent and eternal love in the world of change is untouched and pure. Even though the sonnet because of its familiarity repeated rhythm, and praising is revealed as a bad sonnet. Basically this sonnet represents the image of romantic love that never changes or fades away. It lasts till death and never thinks about flaws or what others say. It is that type of love that true love is that never changes and lasts forever. In this sonnet, Shakespeare identifies love as a permanent and as an eternal feeling, the idea of the sonnet is against the nature of humanity for things that can change over time such as in "rosy lips and cheeks". As the symbol of true love, "Sonnet 116" follows the Christian concept Agape, the kind of love that is unquestionable and never goes away, the one that goes beyond Eros because

³ 8 different types of love explained ,Emily Gulla,DEC 14,2020, <https://www.cosmopolitan.com/uk/love-sex/relationships/a34896557/types-of-love/>

⁴ 8 different types of love explained, Emily Gulla,DEC 14,2020, <https://www.cosmopolitan.com/uk/love-sex/relationships/a34896557/types-of-love/>

it reflects unquestionable divine love. In sonnet 116 Shakespeare says that love “the marriage of true minds” is ideal and constant, and that it doesn’t change when the beloved changes in “admit impediments“. In the next quatrain the poet talks about love by a metaphor which is a guiding star for the ships “wand’ring bark“ that’s not receptive to storms and hurricanes “it looks on tempests and is never shaken“ In the third quatrain the poet again states that love does not pay attention to what time does. Although beauty goes with time as rosy lips and cheeks, love does not change with hours and weeks, but continues to live till the doomsday. Shakespeare repeats his affirmation that if the things he is saying are wrong so no man on earth ever loved. The consistency of love in sonnet 116, the using of ‘it’ in line five is also for the poet, for poetry, and for the purpose of love itself. In this sonnet male friendship holds the position of marriage that supplies metaphor for friendship. The history of this metaphor can be seen in the heritage and traditions of England. This marriage is between friends not the heterosexual marriage, and this idea recognized in sonnet 116. The real danger of the friendship marriage is suave or tender love. The description of a writer is usually about body, face and physical appearance. This description makes an obstacle for the poet in this sonnet. A lot of people say that the love in sonnet 116 is a romantic love, while others say that it is a platonic love. Thus love in this sonnet stays ambiguous.

The Main Idea of “Sonnet 116”

Despite its confirmation of the certainty and eternal virtues of love, “Sonnet 116” (first published in 1609) has a decidedly negative tone. Instead of learning what love is, the reader learns what it isn’t. Even as the speaker begins to employ metaphors to illustrate the consistency and duration of this emotion, he discusses what love does not accomplish, what is unknown about it, and prefaces these remarks with a “o, no” to add to the confusion. The use of an ever-fixed mark emphasizes the constant or permanent aspect of real love. True love is likened to the sun and the pole star, which are stable and unchanging in the universe and serve as unfailing navigational aids for stranded ships at sea. In the same manner, pure love remains untouched and unaffected by the strength of its destroyer. Even the most powerful thing, such as time, cannot destroy or shake it. In other words, pure love is unaffected by the passage of time. True love is compared to the sun and the pole star for this reason. Sonnet 116 elaborates the matter of perpetuity of true love by a complicated and involute waterfall of an idea or a concept. Shakespeare before everything else expresses that love is a mental relationship. The central possession of love is sincerity and loyalty profits from, and is harbored in the mental capacity. Without doubt this is the most well-known and openly quoted of the sonnets because of its assured emphasis of the loyalty of love in spite of liability

or tendency to change. The language of this sonnet demonstrates that the marriage’s good turn in which the following are acquired to talk about the things they know of “impediments“ to the marriage. The sonnet pulls the difference between love that can be changed with time passing and dying, which is not love if it, changes after physical changings with time passing. The real love is the one that will not change till the doomsday despite everything. This is the only type of love that deserves to be called love. The last evidence of the discussion is made in particularly legal language, despite of the latest criticism that has tried to turn what has to sound legally real and confirmed. Time is a universal destroyer, according to Shakespeare, and it kills everything save real love. He uses the analogy of a farmer to describe time. Using his sickle, a farmer reaps crops. Similarly, time robs a person of his or her physical beauty. It is capable of completing a lady’s red lips and cheeks. True love, on the other hand, is beyond the sickle’s reach. It is unaffected by time. Love’s depth, like the guiding star’s whole worth and potential, can never be fully comprehended. The North Star, like ideal love, is incomprehensible to humans. They can’t be measured since they are far too high. Death has no bearing on true love, or spiritual love, and the passage of time causes deterioration and devastation. On the other hand, it will not change until the terrible day of end of the world. True love guides young lovers and is as firm as the sun and the pole star. In the meeting of sincere lovers, there can be no eternal barriers. Because it is immortal and eternal, it cannot be destroyed even by the passage of time. On the other hand, it remains motionless till the end of time and serves as a guide for lovers. The message in this sonnet is that if two people love each other, true love will not change even if everyone in the world changes and time passes, these two lovers will be the definition of true love.

Portrayal of True Love in “Sonnet 116”

If anyone looks at the sonnet in terms of a story, it becomes apparent that Shakespeare appears to be separated from his sweetheart in “Sonnet 116”. This sonnet, unusually impersonal in tone, is more of a thesis about the nature of love than a declaration of love for another person. Although it is so enmeshed within the complicated homoerotics of the sonnets; this sonnet is a frequent reading at weddings because it does not establish the gender of the addressee. The fact that the word ‘marriage’ appears in the opening line makes this an appropriate choice. “Sonnet 116” is about the purest expression of love. It extols the virtues of lovers who freely give themselves to one another and join into a partnership founded on honesty and understanding. According to Shakespeare, it clearly explains the nature of love, or the entire concept of love.

“Sonnet 116” is the most universally admired of Shakespeare’s sonnets. Its virtues, however, are more

than usually susceptible to dryness in critical comment. The more one thinks about this grand, noble, absolute convincing and moving gesture, the less there seems to be to it. One could demonstrate that it is just so much bombast, but having done so, one would have to only reread the poem to be again moved by it and convinced of its greatness. (Booth 387)

True love, according to Shakespeare, is constant, steadfast, and unchanging. He compares the everlasting nature of true love to the sun and the North Star to establish his point. In the universe, the sun and the pole star are set and everlasting, and they serve as infallible guides to unexplored ocean voyagers. Nothing can cause the sun or the North Star to be shaken or destroyed. These things are unaffected by even the most powerful thing, "time," which destroys everything else. Similarly, pure love leads lovers through the seas of life. It also remains firm, like the pole star, and the depth of this real love, like the guiding star's entire value and potential. Sonnet 116 is a poem written in the form of a sonnet. The speaker claims in the opening quatrain that love "the marriage of true minds" is perfect and unchanging, that it does not admit impediments and that it does not alter when the loved one changes. Accepting a spouse for who they are on the inside, with all of their flaws and changes, is the essence of true love. "Love is an ever-fixed mark, watches over tempests and is never disturbed." The North Star is the "ever-fixed mark," a classic nautical symbol and guide for mariners whose value is immeasurable despite its altitude or "height" being measured. The star, unlike physical beauty, is unaffected by the passage of time, as is true love, which is not "Time's fool." Shakespeare's use of religious rhetoric and legal argument to refute the concept that love diminishes with youth and beauty would have resonated with early modern readers sonnet 116 is one of the most well-known pieces in the sequence, alongside Sonnets 18 ("Shall I compare thee to a summer's day?") and 130 ("My mistress' eyes are nothing like the sun"). Its concept of love is one of the most frequently cited and anthologized in the poetry canon. In essence, this sonnet depicts the peak of romantic love that never changes, never fades, outlasts death, and admits no flaws. Furthermore, it asserts that this ideal is the only "real" love-if love is mortal, changing, or impermanent, the speaker writes: then no man has ever loved. Even if the complexity, philosophical, and conceptual density surrounding the expression of love in "let me not to the marriage of true minds," is acknowledged, it is clear that it is still difficult to accept that the consensus of generations of readers is so completely off the mark, as some recent editors suggest. In the mid-seventeenth century, the English composer Henry Lawes reworked and enlarged the song. Since every adaptation involves a reading and interpretation of the original, Lawes provides evidence that the poem was understood to imply what we claim throughout Shakespeare's lifetime, namely

that pure love, as opposed to its counterfeit, stands the test of time. Shakespeare is using a legal formula to demonstrate the depth of his love and commitment, and the sonnet replicates legal reasoning in that the basis of all "proceedings in error" as they were known, was the record or "plea roll," which contained the minutes of all stages in the legal action right down to the judgment. Shakespeare claims exactly this level of legal precision in his assessment of love, namely that pure love is eternal. This sonnet is dedicated to a young man whose relationship with the poet is unclear. Some interpret them as statements of platonic love and affection, while others wonder if there are any hints of a gay relationship here. Despite the confessional tone, there is no clear allusion to youth in this sonnet. The poet's momentary alienation, however, is clearly referring to the youngster's inconstancy and betrayal, not the poet's, though coming so soon after the last sonnet, the poet may be trying to persuade himself once more that "Now" he loves the youth "most". Shakespeare describes love as a permanent feeling, as an eternal magic that happens to human, it is the feeling which never fades away, never goes and it is always there. This sonnet often is used as a definition of true love because it explains that love is not the feeling that only grows in a garden, it is the feeling that can grow in a desert and not be affected by it. As a result, sonnet 116 appears to be a meditative attempt to describe love without regard for reciprocity, loyalty, or eternal beauty: "Though rosy lips and cheeks/Come inside his bending sickle's compass, Love is not Time's fool." After all of the poet's doubts and apologies, Sonnet 116 proves that he is in love with love.

Imagery in "Sonnet 116"

In one sense, images and symbols are the result of the poet's drive to perceive unity in diversity, to bring together a number of seemingly unconnected experiences, or to transmit ideas that are beyond the poet's direct language resources through submerged or penumbral declarations. Pictures differ in terms of the depth, profundity, and complexity of the inferred meanings, as well as their purpose and origin, and they may gain additional intensity and energy from their relationship to other images in the poem. In Shakespeare's Sonnet 116, two key images are used. Stanza two depicts love as a constant, like a star used by navigators to establish ship location. The image, which takes up verse two, is an extended metaphor that depicts love that endures through storms and is never shaken. Sonnet 116's speaker employs a lot of visual imagery to convey the quality of love. He describes it as "an ever-fixed mark/ that looks on tempests and is never shaken, "a" star to every wand'ring bark. He also compares love's "rosy lips and cheeks "to time's" bending sickle." The poet employs nautical imagery to create a mental image of love as a star that guides everyone through life (5-7 lines): The remark that love is

“an ever-fixed mark” in line five introduces the expanded metaphor of love as a star toward which everyone gazes. The pole star, which directs every passing ship in the ocean, has taken the position of the lighthouse, which was a permanent landmark. The lighthouse and the pole star both allude to true love’s indestructibility. The imagery of the poem contrasts nature with human values that may shift throughout time. The poet compares love to a star not a ship, he says that love is not fickle. Shakespeare compares love to a pole star which means that love never changes and humans can always rely on. The last two lines of the sonnet mean that if love is not eternal and unchangeable, then no man on earth ever loved. In Sonnet 116, Shakespeare used literary devices such as personification, alliteration, and metaphor to communicate the idea that real love endures despite the passing of time. Personification is a type of metaphorical language in which a writer imbues non-human objects with human characteristics. The sounds of the letters L, A, and R, are repeated in Shakespeare’s Sonnet 116, which is a unique example of alliteration. The speaker uses a metaphor to describe love in the second quatrain: a guiding star for lost ships (“wand’ring barks”) that is impervious to storms it “looks on tempests and is never shaken.” Personification is the process of giving abstract notions like love and time a human face. Because a “fool” was another word for a servant in Shakespeare’s time, love is not referred to as ‘Time’s fool’. William Shakespeare claims that Love is not a servant of Time because he doesn’t alter when ‘rosy lips’ and cheeks fade away.

Glorifying True Lovers in “Sonnet 116”

Love is described as a perpetual and continuous state by Shakespeare in “Sonnet 116”. Nature and human values that fluctuate with time, such as ‘rosy lips or cheeks,’ are contrasted with the all-powerful force of love in the poem’s imagery. Love, the speaker says, “is an ever-fixed mark/ that looks on tempests and is never shaken, “implying how powerful real love must be to withstand such a force. Love is even personified; it is ‘not Time’s fool, but wiser than that, ‘ supporting the sonnet’s powerful image of love. Shakespeare’s structural and formal devices also emphasize love’s indestructibility. Words like love is not love and the remover to remove are frequently repeated. This gives a sense of coupling, evoking the speaker’s eternal union with their beloved while also emphasizing the mood of these sentences. The ABABDCDEFEF pattern of the first twelve lines creates a sense of togetherness, which is heightened even further in the concluding rhyming couplet. The claim in this couplet that if love is not as Shakespeare’s speaker depicts it, he ‘never writ, nor no man ever lov’d’ implies that a reader must be persuaded of love’s power. It also transforms the verse into evidence that Shakespeare’s portrayal of characters is correct. “Let Me Not to the Marriage of True Minds” is a Shakespearean sonnet

written in the form of a sonnet. This poem’s major subject is love, and the central message is that love bears everything. The poem is written in a narrative format, with the poet-orator speaking in an imperial tone about love. Love for a partner’s inner self, including all the changes and defects that come with that person, is known as regret love. “Love is an ever-fixed mark/That looks on tempests and is never shaken. Shakespeare writes about the immutability, immobility, and credibility of true love. He emphasizes that true love does not change or bend when it is on.... At Sonnet 116, speakers praise true love by comparing its resilience to the usual obstacles (change, conflict, time) that love faces. The narrator argues that true love does not disappear when life changes or everything else begins to change. Even if the lover leaves or the lover changes, love does not change. The second quadruple phrase compares love to a fixed point that is unmoved or swayed by a storm. It is also considered a wandering ship star. Sonnet 116 and *Romeo and Juliet* play can be related because Sonnet 116 is about love and love does not diminish under any obstacles. In it he identifies what love is and what is not. His idea is that love cannot be broken and will overcome all adversity. Here, in Sonnet 116, the fact that he wrote proves that he loved. His poetry is full of love and his faith in love is the reason why he wrote. The poet explains the significance of true love, which is capable of overcoming all barriers and remaining unchanged over time. This sonnet begins with a reference to the Christian marriage liturgy and its associated ceremonies. He speaks about the coming together of true minds. Even though this sonnet defends true love and it is full of romantic words, but it does not refer directly to the youth. The sonnet generally refers to the youth’s betrayal not the poet himself. Shakespeare wrote this sonnet, he glorifies love and lovers in a way that after him it becomes one of the five most romantic sonnets which comes after the sonnet 18 “the valentine’s day sonnet “ which is known as “ shall I compare thee to a summer’s day“. The purpose of writing this sonnet is to convince readers of the true and loyal love, to persuade readers of love’s clean and pure merits.

Shakespeare’s View about True Love in “Sonnet 116”

Shakespeare wrote 154 sonnets, all of which deal with love, time, beauty, friendship, and mortality in some way. One of the most well-known poems in the collection is Sonnet 116. The first 126 sonnets are dedicated to a young man to whom the poet’s speaker has an emotional attachment. The sonnets after that are addressed to ‘the dark lady.’ Sonnet 116 is primarily about love. True love and unfaithful love are distinguished by the poet. According to him, love does not change as a result of changing circumstances. Even if one of the partners is disloyal to the other, true love never changes. In the next quatrain, Shakespeare used two analogies to emphasize

the enduring nature of true love. To begin with, the poet claims that love is an ever-fixed mark, a lighthouse that watches above tempests yet never shakes. He goes on to add that love is the pole star that directs every straying ship across the sea its worth is unknown, but its height may be estimated. The poet emphasizes the ravages of time in the third quatrain. Time is personified as a reaper wielding a sickle, cutting man's life, appearance, and assets. True love is not dependent on physical beauty. Time can fade the bright lips and cheeks, but true love is not dependent on physical beauty. Even as time passes, true love will remain unchanging. It will continue to be the same till the end of time. Nothing can change it since it is steady and permanent. The poet's statement that true love is constant and permanent is reaffirmed in the final two lines. If anyone can show that this statement is false, the poet claims that he has never written a poem and that no man has ever experienced pure love. Many people believe that the Earl of Southampton, Henry Wriothesly, was the mysterious young man for whom this and many others of Shakespeare's sonnets were written. Shakespeare's patron was Wriothesly, and the plays *Venus and Adonis* and *Tarquin and Lucrece* were both dedicated to him. Shakespeare has always found a way to make love as complicated as possible. Leading us to conclude that he believes love should be earned rather than handed to you. Love is tough enough as it is, but when Shakespeare is involved, he ensures that at least two things happen that make it more difficult for those who are in love to stay in love. Then Shakespeare goes on to describe love by defining what it is and what is not. Even when it is challenged by tempests, love remains constant. It is not something that comes and goes, but rather something that is "not Time's fool," that is, it is not affected by the passage of time. Shakespeare also compares love to a star, which establishes the tone of the piece. The fact that he compares it like a star that provides guidance to all wandering humans. The star represents an enigmatic and almost unfathomable power that guides humans despite their inability to locate it. Shakespeare employs imagery in a unique way throughout the poem to define love by what it is not. Shakespeare effectively communicates his ideas on love by relating love to immutable forces like time and mortality, as well as by claiming a personal claim in his comments. At the beginning of the poem, Shakespeare hints at marriage. He not only mentions marriage, but also hints at the actual marriage. To understand exactly what aspect Shakespeare refers to, the word "obstacle" needs to be defined in relation to modern marriage. The definition of failure is "a failure or failure to do something." It is clear that Shakespeare believes that love is a force that is unaffected by the usual aspects of life. We think Shakespeare's most comprehensible comparison on this sonnet is in comparison to the idea that love is timeless. The fact that Shakespeare was able to give hope to those who deal with it was encouraging at

a time when death was a very powerful force for society. Shakespeare says that no one should ever stand in the way of love, because life is nothing without love and he insists that love is that star which by believing it humans can find their right way. Shakespeare does not return to the two-dimensional depictions of love that were popular at the time, instead exploring love as a flawed aspect of the human condition. Shakespeare's love is a force of nature, earthy and unpleasant at times. Shakespeare by this sonnet states that false love is the physical love, and the honest love is the one that does not even think about lust and appearances. So the major theme in this sonnet is the evenness of love. The author delineates the outstanding traits of true love in this poem. The poet proclaims real love's exceptional quality of consultancy and tenacity, expressing his conviction in its power. There can be no hurdles in the union of two hearts, according to Shakespeare. They remain united in the face of adversity. True love is steadfast and unwavering. Life's challenges and issues have no effect on it. The paths of lovers are guided by true love. The idea is thoroughly extended by comparing genuine love's permanent character to the sun and the pole star, which are fixed and unyielding and serve as navigational aids for straying ships at sea.

CONCLUSIONS

To conclude, when two people are in love, their love does not change only because the people involved change. True love is like a beacon that always leads lovers back to one another. Even though people's skin wrinkles and their body shape alter with time, these obstacles or hindrances have no influence on love. The poem's speaker concludes by stating that proving him wrong would be equivalent showing that he was not a writer or that love did not exist. Despite the fact that the poem never specifies who it is addressed to, it appears to have been composed by the speaker to his sweetheart. Shakespeare's sonnets have been broadly divided into two categories by scholars. Those addressed to a young man known as The Fair Youth and those addressed to a woman known as The Dark Lady. Sonnet 116 belongs to the first group. The identity of The Fair Youth is known. The meaning of 116 is both compelling and romantic. To begin, it is useful to consider the poem's first line. The commonly accepted interpretation of "let me not to the marriage of true minds" is that the speaker wishes to persuade his lover that his feelings are genuine. The poem is about the strength and tenacity of love in the face of adversity and change. This meaning enables the speaker to explain how his own feelings correspond to this ideal. The poem is both declaration of eternal love and an investigation into what love is and how it works. The speaker establishes in the first quatrain that, while lovers may change, if their love is true, it will never change. The speaker compares this steady love to a lighthouse in a storm and a guiding

star in the next quatrain. The third quatrain mentions that people will eventually age and die, but that this should not affect love, which should last until the end of the person's life. The final couplet emphasizes the speaker's certainty. He is as certain about love as he is about self-evident aspects of reality. When Shakespeare wrote "let me not to the marriage of true minds, admit impediments" he shows that nothing can stop true love and end it. The meaning of Sonnet 116 is both captivating and romantic. It's a good idea to start by looking at the poem's first line. For clarity, sonnets are often referred to by their first line rather than their number. The common interpretation of the phrase "Let me not to the marriage of true minds" is that the speaker is attempting to persuade his sweetheart that his feelings are genuine. In the face of all barriers and changes, the poem is about the force and constancy of love. This interpretation enables the speaker to explain how his personal sentiments correspond to this ideal. The poem is both a declaration of eternal love and a study of what love is and how it functions. When two people fall in love, their feelings do not change just because the people involved do. True love is like a beacon that always leads lovers back to one another. Even though people's skin wrinkles and their bodily shapes alter with time, these obstructions or hindrances have no influence on love. The poem's speaker concludes by stating that proving him wrong would be equivalent to showing that he was not a writer or that love did not exist.

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