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**An Evaluative Annotation of Shakespeare's Sonnet  
to detect Irony and a comparison with SPARSAR**

*Computational Linguistics - A Theoretical and  
Experimental Study*

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## **Abstract**

The paucity of possible clear interpretations, narrative frameworks, and common constants has led us to seek and adopt an innovative approach to Shakespeare's Sonnets, in order to avoid falling into the umpteenth compilation study. The innovation lies in choosing irony as a specific semantic category to achieve the universal. To do this, experimentation with the use of psychological-linguistics theory known as *Appraisal* was used for the annotation, and through the aid of artificial intelligence a new inquiry that allows answering the paramount questions regarding this work. The results led to the conclusion that some sonnets could have been written in the by the end of author's life and not in the last decade of the 16<sup>th</sup> century. This emerges from an in-depth evaluation of the author's position since his intentions were more similar to that of his last poetic production, that of romances. Moreover, the juxtaposition between human interpretations and artificial intelligence highlighted how the use of irony in sonnets is a kind of sarcasm with educational ends, so as to convey teaching to posterity.



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## Introduction

Despite the abundance of studies being conducted on Shakespeare's sonnets we are still far away from a clear and concise reading of the work. One of the first traps in which we fall into studying *The Sonnets* is the lack of a common denominator. They often seem disconnected, devoid of any kind of narrative and sequential trait. In fact, to avoid falling into the umpteenth compilation study a new approach to the work is proposed.

Once gained the awareness of the complexity of the work, and a paramount idea of the task, a new approach was conceived. Sometimes adding new methodologies to existing ones may seem foolish, but pursuing the same path without getting new results would have been equally. In fact, scholars have often focused their attention on the position of the Fair Youth and the Dark Lady, neglecting the author's position, which may hold some important information. Thus, an evaluation of the author's position seems crucial to try to unify the reading.

Inspired by (Kao T. Justine & Jurafsky Dan 2015), (Peng Chun-Che, Lakis Mohammad, Pan Jan Wei, 2015) and (Agirrezabal-Alegria-Hulden, 2016), and considering that the computational approach to a text has been recently remarkably successful, even if that just few have yet been applied to a poetic text. Sure enough, a poetic text presents extensive issues, which still require experimental roads. It seems that literature has often been concerned with artificial intelligence, on the contrary very little interest has been demonstrated by artificial intelligence towards literature.

For a precise and elaborate investigation of the work, it was decided to operate from the general to the detail, and to divide the work into four fundamental parts, two dealing with a traditional approach and two experimental ones with the aid of artificial intelligence.

In the first instance, a collection of the most important historical, editorial, philological and intuitive issues related to Shakespeare's Sonnets was made. The purpose of this first part was to have a general idea of the problems of the work and what would have to be done.

Once realized that the most suitable common constant to try to unify the reading and evaluate the author's position was irony, a survey about it began.

In the second section all possible forms of irony with their respective definitions have been identified, in order to have a clear idea of the category, and how the author used it.

The third stage concerns in an experimental annotations done through a psychological-linguistic theory known as *Appraisal*, which allows a more accurate evaluation of the

author. Although, it has already been used in the journal register (see Stingo, 2015), it does not seem to have been applied to a poetry register. The results of the annotations were juxtaposed to the summary tables containing the opinions of the major Shakespearean critics.

The comparison of the two methodologies allowed us to narrow the field and to focus our attention on a scant number of sonnets.

The results emerged reveal the author's predisposition for a certain type of humour, possibly linked to a particular literary production of the author.

In addition to the annotation work a comparison with artificial intelligence was made, we analysed the sonnets involved with SPARSAR, indeed the use of artificial intelligence allowed further considerations regarding the interpretation of the text.

Without dwell on overly we hope to raise the interest needed to evaluate new approaches and hope to shed new lights on Shakespeare's enigma.

# Chapter 1

## The historical - literary reviews

*“Life’s but a walking shadow, a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.”*

**William Shakespeare, *Macbeth***

### ***1.1 - Historical background, context***

#### *1.1.1 - Henry the eight*

Broadly speaking, England was in a complete political and social disorder until the end of the War of the Roses and the ascent to the throne of Henry the VII in 1485. Social and political instability had not allowed any cultural development and England had not compared itself yet to other major European cultures.

The Tudor dynasty reigned until the death of Elizabeth I in 1603, and it is under their kingdom that the English culture started becoming great. Naturally, there were also many political shocks in their kingdom, for instance Henry VIII converted to the Protestant doctrine as soon as the opportunity arose. However, their authority and their more suitable governability made the country more stable.

In this royal court the modern English culture started and led the passage from middle to modern English. The first poets were focusing their attention primarily on language and court issues, consequently these were the main topics of their poetry. The first of them was John Skelton, who was also the tutor of the young Henry VIII. Skelton immediately declared he was unsatisfied with the previous poetic models, and in spite of having an excellent classical education he failed to create refined poetry. He is best known for his overwhelming rhythm and the energy with which he attacked the royal court.



The true renewal was accomplished with the poetry of Sir Thomas Wyatt (1503-1542), who was the first to expand the horizons. As a matter of fact Wyatt was the first to import Italian and Latin lyric poetry to England. He worked as ambassador under Henry's kingdom and took part in many diplomatic missions. It was probably due to his skill that he was able to meet the Italian Renaissance culture and Petrarch poetry. Wyatt actually translated the "*Rime sparse*" written by an Italian poet.

From Italian poetry Wyatt imported the stately discipline that English medieval verse lacked. However, the most common rhyme of his sonnet is *abba abba cddc ee*, which is different from Petrarch's sonnet:

### Sir Thomas Wyatt-VI

*I find no peace, and all my war is done.  
I fear and hope. I burn and freeze like ice.  
I fly above the wind, yet can I not arise;  
And nought I have, and all the world I season.  
That loseth nor locketh holdeth me in prison  
And holdeth me not — yet can I scape no wise —  
Nor letteth me live nor die at my device,  
And yet of death it giveth me occasion.  
Without eyen I see, and without tongue I plain.  
I desire to perish, and yet I ask health.  
I love another, and thus I hate myself.  
I feed me in sorrow and laugh in all my pain:  
Likewise displeaseth me both life and death,  
And my delight is causer of this strife.<sup>1</sup>*

The shape changes as well as the content, indeed if in Petrarch dominates the close model in which the lover is unable to reach Laura, in Wyatt the beloved becomes the subject of a vigorous and concrete desire.

Moreover, in Wyatt the Eros is strongly linked to power, as a matter of fact his poetry evokes the pressing atmosphere of the royal court besides the passion for the beloved.

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<sup>1</sup>Gerald Bullett, 1949, p. 4

The first who recognized the renewal made by Wyatt was Henry Howard, Earl of Surrey (1517-1547). He underlined the influence of the Italian Renaissance culture introduced by Wyatt and translated some of Petrarch's sonnets. Furthermore, Howard invented the Blank verse or iambic pentameter, which is the characterizing verse of the entire English poetry. What is important to keep in mind is the fact that neither Wyatt nor Surrey published their poetry while they were alive. Indeed, the act of publishing and printing was still regarded as a commodity of the literary work, and as we will see later that will contribute to the ambiguity of Shakespeare's sonnets.

### *1.1.2 - Queen Elizabeth*

If Shakespeare's plays and poems are the monument of a remarkable genius, they are also the monument of a remarkable age (Boris Ford, 1955).

The death of Henry VIII in 1547 led England into political and social chaos. After his death came the short reigns of Edward VI and Queen Mary. The latter tried to re-establish the Catholic religion and the relationship with the Roman church. However, all that produced a great social disorder – many libraries, churches and monasteries were destroyed. The transition from one establishment to the other was complicated, and it ended with the ascent to the throne of Elisabeth I in 1558.

To cope with difficulties and hold off minorities she focused all social forces on the worship of her image, and transforming the demanded for obedience from her subjects into love. In addition, she forced her courtiers, for example Walter Raleigh and Edmund Spenser to transform the political language into the language of love. Therefore, England was launching the cultural renewal that begun in Italy several years before.

These are the years of *The art of English Poesie* (1586) written by George Puttenham. In this short treatise the author observes the importance of political and aesthetic values.

During those years the English culture was absorbing the Italian culture, in fact many important translations were made in this period. For instance, in 1561 Thomas Hoby translated *Il Libro del Cortigiano* of Baldassarre Castiglione, in the 1581 George Pettie translated *Civile conversazione* of Stefano Guazzo, in these years approximately fifteen editions of *The Prince* by Macchiavelli were always in circulation. Moreover, another

figure had a key role in the transmission of the Italian culture in the English world – John Florio. His Italian and English dictionary, entitled a *Word of Words* dates back to 1598.

John Florio was a linguist who worked as a tutor at the court of James I, and he is considered as a possible friend and an influence on William Shakespeare. Alongside the Italian-English dictionary he was also the first translator of Montaigne into English. Then, as it happened during the reign of King Alfred the great, England established the linguistic and cultural background in order to compare itself to the major European countries.

During the Elizabethan age England first imported and then exported cultural models of the highest European level.

### *1.1.3 - Shakespeare's life and death, an air of mystery?*

Seeing as Shakespeare's life is to this day a mystery full of inconsistencies and dark corners, however at least some basic information seems necessary. We know for certain that, William Shakespeare was born on April 23, 1564 at Stratford-upon-Avon. He attended the *grammar school* in Stratford where, according to the poet Ben Jonson he learned little bit of Latin and even less Greek. He was very young when he married Anne Hathway, eight years older than him and with whom he had three children. As every ambitious man, he left his small town to seek his fortune in London.

According to the witness Shakespeare worked as an actor and from 1594 began to permanently work for the theatre company *Lord Chamberlain's Men*. Thanks to the remarkable success achieved by the company in 1599 he succeed in earning enough money to build a new theatre on the south side of the Thames, the famous Globe.

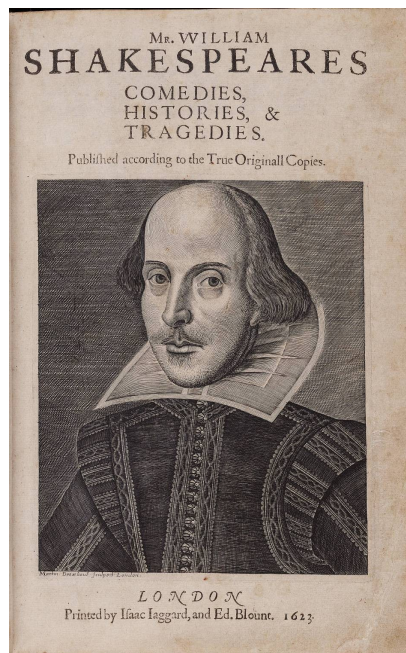
From May 1603 to February 1610 many public playhouses were closing down in London due to the bubonic plague, and it's probably in these years that Shakespeare decided to retire in Stratford. Nevertheless Shakespeare continued to visit London until 1614. After the 1610 he wrote a scattered number of plays, and none are attributed to him after 1613. He died on the same day of his birth 52 years after, 23 April 1616, and was buried two days later in the chancel of the Holy Trinity church (Bertinetti, 2004).

There are three different possible representations of his face:

**Fig.1\_1.1.3 - *The funerary bust***



**Fig.2\_1.1.3 - *The portrait engraved by Martin Droeshout***



**Fig.3\_1.1.3 - *And the Chandos Portrait***



Moreover, the first testament that we have of him is in a pamphlet published in 1592 entitled “*A Groatsworth of Wit*”, in which Robert Greene described him as a “*Johannes Factotum who think he is the only shake-scene of the country*” (Bertinetti, 2004). Greene attacked again Shakespeare, calling him “an upstart Crow”.

In addition to this Shakespeare’s surname was written with the hyphen “*Shake-speare*” in the 1609 edition of the sonnets and other works.

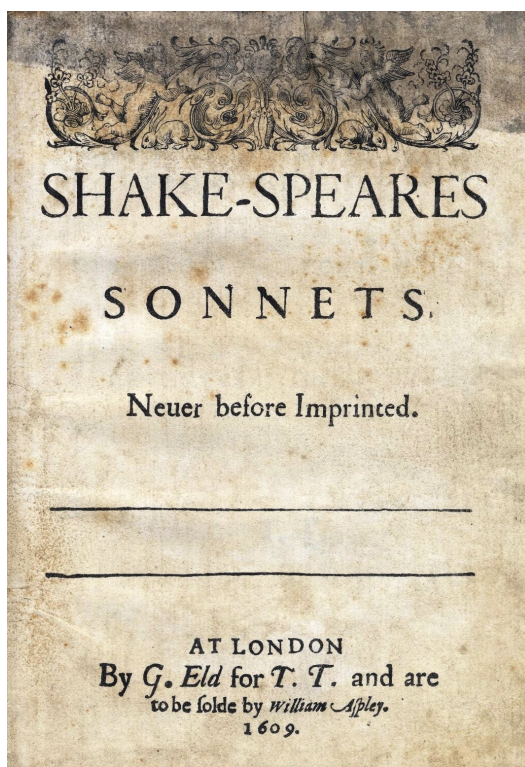


Fig.4\_1.1.3 - Cover of the 1609 quarto edition of the sonnets

Furthermore, the surname Shakespeare written in this way was found on the title pages of 15 of the 48 individual quarto editions of Shakespeare's plays (16 were published with the author unnamed). For several scholars this was enough evidence to conclude that Shakespeare was just a pseudonym and not a real name. Consequently, this theory is often accompanied by the "stigma of print", a social convention that putatively restricted their literary works to private and courtly audiences—as opposed to commercial endeavours—at the risk of social disgrace if violated. Another motivation is simply because the author wanted to avoid prosecution by the authorities, considering the fact that during the Elizabethan age the authors were not used to publishing their literary works. Using the recent invention of printing was actually seen as a humiliating moral action. Among the mentioned writers only Ben Jonson published all his works during his lifetime. Poetry and literature in general were still seen as a privileged and noble art made to be exhausted in the royal court.

The poor documentation of Shakespeare life is followed by the ambiguity of his poetry, especially in the sonnets where there are many multiple meanings enclosed as well as double interpretations.

In my opinion, a person's artistic production and creation and their life are not always necessarily separated from each other. Especially in Shakespeare, where the very few pieces of information we know about his life seem ambiguous, unclear and completely separated from his art production.

## ***1.2 - The Sonnets***

### *1.2.1 - Sonnets a literary genre of the '90?*

Broadly speaking, immediately after the passage from middle to modern English a linguistic-literary research began. This tenacious attempt of renewal was probably due to the fact that the English culture felt it was inferior compared to the other European cultures.

As mentioned earlier the first to have declared this renewal was John Skelton (1460-1529), a key figure in the transition from Middle Ages to Renaissance, from Middle English to Modern English. In one of his most famous poems, *Phyllyp Sparrowe*, the protagonist complains because she is unable to compose an epitaph in her native language:

*Our natural tongue is rude  
And hard to be ennewed  
With polished terms lusty,  
Our language is so rusty,<sup>2</sup>*

The idea of language being rude and hard to improve therefore means that someone has to renew it, and to renew the poet's muse has to refer to the models. Subsequently, the Italian Renaissance dictated the standards of that time, and Petrarch's sonnet was one of the most suitable examples.

*Passa la nave mia colma d'oblio  
per aspro mare, a mezza notte il verno,  
enfra Scilla et Caribdi; et al governo  
siede 'l signore, anzi 'l nimico mio.*

*A ciascun remo un penser pronto et rio  
che la tempesta e 'l fin par ch'abbi a scherno;  
la vela rompe un vento humido eterno  
di sospir', di speranze, et di desio.*

*Pioggia di lagrimar, nebbia di sdegni*

*bagna et rallenta le già stanche sarte,  
che son d'error con ignorantia attorto.*

*Celansi i duo mei dolci usati segni;  
morta fra l'onde è la ragion et l'arte,*

---

<sup>2</sup>

<sup>1</sup> Boris Ford, 1955.

*tal ch'incomincio a desperar del porto.*<sup>3</sup>

The Elizabethan sonnet has a different pattern, even if the model was Petrarch. British writers decided to adapt it to the English phonetics. That's why Wyatt's rhyme pattern is *abba abba cddc ee* and not *abba abba cde cde*.

However, the person who made significant developments in English sonnets was Henry Howard the Earl of Surrey. He invented the *Blank verse*, an iambic unrhymed pentameter, which will become the most important verse of all English poetry. The great season of the sonnets in England dates back to the last years of the sixteenth century.

The sonnet unlike the theatre was a high, privileged poetic form, more suited to the aristocratic elite.

In the great sonnet season of the '90 another important thing to mention is the common theme, a continuum.

The great sonneteers of the '90 used the same pattern of the Petrarch's *Canzoniere*, so they usually built the text on a macro text. Consequently, each sonnet is linked to the other by a common theme or a sort of literary order. In short, each writer used to write sonnets in a collected way, in order to create a narrative scheme. However, in Shakespeare's sonnets there isn't a common pattern, no narrative trait. This is another difference between the tradition and the Shakespearean innovation.

Nevertheless, Edmund Spenser established the poetic diction in this period. Thus, in those years the poet had to be sweet and elegant. The poet had to aim at sweetness and majesty in poetry. Since Spenser the metrical pattern prevails over the language of speech.

In short, Spenser created a diction which is highly evocative and allegorical, it brings to mind different feelings and sensations. He often resorts to the use of archaism, terms taken from the past.

These are all additional elements that make it different from Shakespeare's sonnets. Shakespeare is not always so elegant, in fact he is sometimes even rude or vulgar. Furthermore, he often used metaphors from his contemporary society instead of archaism. In Shakespeare we often find words related to sectorial language of economics, exploration, modern science and more.

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<sup>3</sup> Marca Santagata, 2004, pp. 828-831



### *1.2.2 - The 1609 publication of the sonnets*

Starting from the premise that in the Elizabethan age authors were not interested in publishing their works, and the act of publication was seen as immoral, it would be legitimate to ask ourselves who had published the sonnets and why. Even today answering these questions is not easy.

First of all, the sonnets were a literary genre of the cultural elite. Usually, they were written for the royal court or for public reading, and even in this case Shakespeare is a mysterious exception. Considering that he belonged to the low class and he wasn't a noble. In fact, he attended theatres, which in turn were attended by the lower class. Thus, a good question would be, why did he write sonnets?

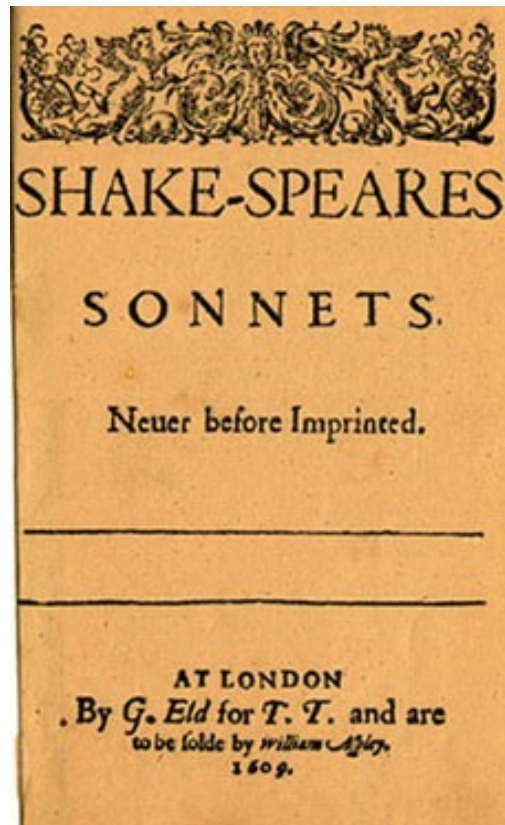
A possible explication can be based on the fact that in the last years of the 16<sup>th</sup> century theatres were closed, in order to alleviate the plague. Therefore, he may have been forced to grapple with fad of the '90, and then to write sonnets.

In my opinion, another explication is possible – he was in love with someone who belonged to the nobility. Perhaps, he wrote sonnets to catch his/her/their attention.

However, when it comes to Shakespeare, unfortunately, there are only a few certainties and many doubts. Ignoring the reason why he experimented in this particular literary genre, we start with a certainty:

The sonnets as a collected book were first published in 1609, in an edition entitled Shakespeare's Sonnets. Never before Imprinted.

**Fig.1\_1.2.2 - The cover of the 1609 edition**



Even if the statement “never before imprinted” is not entirely correct. As a matter of fact, the sonnets 138 and 144 have already been circulating for ten years (Schoenfeldt, Cambridge, Cambridge university press 2010). They were published in a volume entitled *The Passionate Pilgrim*, a small collection of twenty poems purported to be by Shakespeare. Apropos, it is not known how and why William Jaggard, the publisher, managed to obtain the 138 and 144 sonnets, although it is likely that some manuscripts were made available to him.

Anyhow, *Shake-Speares Sonnets* was published in 1609 by Thomas Thorpe. Even so, I can presume that Shakespeare was unaware of the publication. Because what kind of author would entitle his collection of sonnets just with his own name? In fact, *Shake-Speares Sonnets* doesn't sound like a conventional title of the 16<sup>th</sup> century. Comparing the titles of his contemporary collections this title sounds unfamiliar:

- Sir Philippe Sidney – *Astrophel and Stella*
- Edmund Spenser – *Amoretti*
- William Shakespeare - *Shake-Speares Sonnets*

Finally, many mysteries are hidden in the sonnets not only in the text but also outside of it, and even their publication holds many enigmas.

### *1.2.3 - The mysterious dedication*

Shakespeare was accustomed to dedicating his poems to Henry Wriothesley, the Earl of Southampton. In fact, he had already dedicated *Venus and Adonis* in 1593 and *Lucrece* in 1594 to him. Which means that if Shakespeare had been intending to publish the sonnets he would have done the same. So why would he suddenly need to hide himself, in the dedication of the sonnets? Even more so, why would he need to hide anything? Why not continue to be explicit? These are all legitimate questions to which we can give a plausible answer. The dedication of the 1609 edition was written by the editor, Thomas Thorpe, and not by William Shakespeare.

Observing the three different dedications we can easily assume that the third one is not made by the same author as the previous two.

**Fig.2 1.2.2 - *Venus and Adonis* dedication – 1593**



TO THE RIGHT HONORABLE  
Henrie VVriothesly, Earle of Southampton,  
and Baron of Titchfield.

**R**ight Honourable, I know not how I shall offend in dedicating my unpolisht lines to your Lordship, nor how the world will censure me for choosing so strong a propple to support so weake a burthen, onely if your Honour seeme but pleased, I account my selfe highlie praysed, and vow to take aduantage of all idle houres, till I haue honoured you with some grauer labour. But if the first beyre of my inuention prove deformed, I shall be sory it had so noble a god-father: and neuer after eare so barren a land, for feare it yeeld me still so bad a harvest, I leaue it to your Honourable suruey, and your Honor to your hearts content, which I wish may alwayes ansuere your owne wish, and the worlds hopefull expectation.

Your Honors in all dutie,

William Shakespeare.

Fig.3 1.2.2 - Lucrece dedication – 1594

TO THE RIGHT  
HONORABLE, HENRY  
VVriothesley, Earle of Southampton,  
and Baron of Titchfield.



HE loue I dedicate to your  
Lordship is without end: wher-  
of this Pamphlet without be-  
ginning is but a superfluous  
Moity. The warrant I haue of  
your Honourable disposition,  
not the worth of my vntutord  
Lines makes it assured of acceptance. VVhat I haue  
done is yours, what I haue to doe is yours, being  
part in all I haue, deuoted yours. VVere my worth  
greater, my ducty would shew greater, meane time,  
as it is, it is bound to your Lordship; To whom I wish  
long life still lengthned with all happinesse.

Your Lordships in all duety.

William Shakespeare.

Fig.4 1.2.2 - Sonnets dedication - 1609

TO . THE . ONLIE . BEGETTER . OF,  
THESE . INSVING . SONNETS,  
MR . W . H . ALL . HAPPINESSE,  
AND . THAT . ETERNITIE,  
PROMISED.

BY .

OVR . EVER-LIVING . POET,  
WISHETH,  
THE . WELL-WISHING,  
ADVENTVRER . IN,  
SETTING,  
FORTH.

**T. T.**

It is easy to notice that the dedications also differ from a graphic point of view. Moreover, the deictic reference in every first sentences seems to be decidedly different. *The right and honourable of* the first two editions becomes *the onlie begetter*, which are different also in meanings. The dedication of *Venus and Adonis* and *Lucrece* enhances the moral qualities (right-honourable), whereas the *1609 sonnets* dedication gives all the inspiration (the onlie begetter, means: the sole originator). In addition, why was William Shakespeare explicit in the first two dedications and not in the third one? And why did he sign the first two and not the third? These are more legitimate questions, and even for these there may be concrete answers.

First of all, Shakespeare called Henry Wriothesley “The Earl of Southampton” in the first two dedications, and just MR W.H. in the third one. Seeing as we do not know the identity of MR W.H, it seems highly likely that he is Henry Wriothesley, and the only other possible candidate is William Herbert, the third Earl of Pembroke (Schoenfeldt, Oxford : Wiley-Blackwell, 2010). Even if it was Pembroke there is something wrong – nobody can address a nobleman with the epithet MR. It could perhaps be possible if the addresser was a member of the upper class or he was simply ignorant. Everyone agrees that Shakespeare

was not ignorant, and noble titles above Duke were Royal and Marquis. So, if that is the case there are some inconsistencies with the narrator of the sonnets, who as we shall see in the third chapter seems to belong to a lower social class.

However, lower in the dedication Shakespeare's initials or his name aren't written, instead we find T.T, which refer to the editor of the 1609 edition of the sonnets, Thomas Thorpe. We can thus easily assume that the dedication was written by the editor. So, MR W.H. could be a friend of Thomas Thorpe, perhaps the one who handed the sonnets to him, or it may simply be Henry Wriothesley. The editor had already seen the dedications on the previous editions and decided to do the same thing. Also, it could be possible that maybe Thomas Thorpe was not very educated, that's why he addressed to a noble with the epithet of MR and he made a mistake with the order of the initials.

However, the main problem of the Sonnets is the absence of the hand script. Even though, Elizabethan's authors were not used to publishing their works by moral choice, the overwhelming question seems to be: How did Thomas Thorpe get the Sonnets?

Unfortunately, in this case there aren't reliable answers but only mere hypotheses.

Perhaps, the sonnets were written for public readings and recitations, possibly at the royal court. Consequently, as it happened with the plays, someone transcribed them or he collected them.

Thomas Thorpe was a famous editor in that period and he could easily access the literary manuscripts. Furthermore, he was also the editor of Ben Jonson and George Chapman, both contemporaries of William Shakespeare. Maybe, one of them gave him the manuscript of the sonnets, but the reason is still unclear today.

The lack of the hand script also deepens our doubts about the original text. In fact, the original text might have been different, or just the order of the sonnets might have been different. Moreover, it is quite certain that Thorpe published the sonnets without the consent of the author. In addition, the first edition of Shakespeare's works, *The first folio*, printed in 1623 does not contain the Sonnets. The second edition of the sonnets was printed as was the first one in 1640, because it was another pirated edition to be added at the first one. He also changed the order of Sonnets and omitted eight of them. A third edition of *the sonnets* was printed by Bernard Lintott in 1711, in which all the sonnets are dedicated to a woman. Another edition of *the sonnets* was printed in 1766 by George Steevens, the edition was reprinted in 1793. Finally, in 1780 came the historic version of the sonnets, published by Edmond Malone. This version of the text follows the original

order pattern, the 1609 edition. In conclusion, Oscar Wilde will emphasize the homosexuality in Shakespeare, with his fiction *The Portrait of Mr. W.H.*

According to professor (Calimani, 2009) and on the basis of various studies we can assume the following composition dates:

- From sonnet 1 to 60, 1595-1596
- From sonnet 61 to 103, 1594-1595
- From sonnet 104 to 126, 1598-1604
- From sonnet 127 to 154, 1591-1595

The theory about the identity of M.R. WH that was pointed out by the great bibliographer Arthur Freeman to me seems implausible (Arthur Freeman in Schoenfeldt, Oxford : Wiley-Blackwell, 2010). He concluded that all the proposed candidates are nonsensical, and offers instead the explanation “Who He?”, and the initials for him stand for “Whoever He (may be).

In short, we don't know how Shakespeare imagined the sonnets, but we only know how Thorpe published them.

### ***1.3 - The text***

#### *1.3.1 - The fair youth and the dark lady, but who's the narrator?*

Generally speaking, the sonnets can also be divided by themes. In that case, the sonnets 1-126 are dedicated to *Fair youth*, whereas 127-152 are dedicated to a mysterious woman known as *Dark lady*. This bipartite division is unique in literature, actually no Renaissance composer devoted love sonnets to two different lovers. Hence, even in this case Shakespeare is unique.



Regarding the past tradition poets used to dedicate sonnets to the woman they loved, in fact Petrarch dedicated his poetry to Laura, Sir Philip Sidney to Stella and so on.

In my opinion there must be a reason why the author has never revealed the identity of the protagonist/protagonists of the sonnets. Furthermore, are we sure that the narrator is Shakespeare? Before answering this question, we should try to figure out who are the *Fair youth* and the *Dark lady*.

After endless proposals for identification, the *Fair youth* seems to be unanimously recognized as Henry Wriothesley, The Ear of Southampton (1573-1624):

**Fig.5\_1.2.2 - Henry Wriothesley**



He was nine years younger than Shakespeare, and lost his father in childhood. Henry Wriothesley grew under the tutelage of William Cecil, Lord Burghley (Calimani, 2009) who did everything in order to get him married to his niece, Elizabeth Vere, daughter of the Earl of Oxford (Another candidate to take the identity of Shakespeare). In 1598 Wriothesley married Elizabeth Vernon, chaperone of Queen Elizabeth. The Queen was furious and imprisoned both.

However, the identification of *The Dark Lady* seems to be much more complicated. Even though the descriptions of *The Dark Lady* are inconsistent and according to Shakespeare fortune is: *Unkind* (*Merchant of Venice*, IV, 1); *Fickle* (*Romeo and Juliet*, III, 5); and *Strumpet* (*Hamlet*, II, 2). The *Dark Lady* answers to these qualification:

1. *O call not me to justify the wrong,  
That thy unkindness lays upon my heart,*  
Sonnet 139.

2. *Those lips of thine,  
That have profaned their scarlet ornaments,  
And sealed false bonds of love as oft as mine.*

Sonnet 142.

3. *If eyes corrupt by over-partial looks,  
Be anchored in the bay where all men ride,  
Why of eyes' falsehood hast thou forged hooks,  
Whereto the judgment of my heart is tied?  
Why should my heart think that a several plot,  
Which my heart knows the wide world's common place?*

Sonnet 137.

His infatuation seems as fickle as Fortune herself claimed R.L. Eagle (R.L. Ealge, 1916), but in my point of view his opinion seems inconsistent too.

In fact, the dark lady could be more than one woman, consequently she has been identified as:

1) *Lucy Morgan*, who worked as chaperone for Queen Elizabeth and then become a prostitute also known as Lucy Negro. Finally she was sentenced to forced labour in the prison of Bridewell.

2) *Mary Fitton*, who also worked for Queen Elizabeth as a bridesmaid. She had a dark skin tone, was married twice and had three children with three different men.

3) *Emilia or Aemilia Bassano*, daughter of the court musician Baptista Bassano, lover of the aged Henry Carey, Lord of Hunsdon, who was the protector of Shakespeare's company.

Moreover, in addition to these three the following names are alleged to be the people the sonnets refer to:

Anne Whateley, a Stratford woman

Jeane Devenant, wife of the innkeeper *The crown inn*. Furthermore, Shakespeare was the godfather of her son William Davenant, and according to some sources he was the biological father of the latter.

Queen Elizabeth the first, who loved theatre.

Marie Muntjoy, the poet's landlord

Regarding the rival poet of the sonnets, these have been proposed:

Christopher Marlowe (1564-1593)

George Chapman (1559-1634)

Sir Walter Raleigh (1552-1618)

Micheal Drayton (1563-1631)

Ben Jonson (1562-1637)

Edmund Spenser (1552-1599)

Samuel Daniel (1562-1619)

In conclusion, the real overwhelming question remains – the identity of the narrator. However, the sonnets may not even be autobiographical as the rest of Shakespeare's production. Indeed, nobody has asked if Shakespeare was Hamlet, Shylock or Macbeth. Life and artistic production are not always interconnected, or in any case should not be necessarily autobiographical.

In addition, Shakespeare might have written the sonnets on commission or for compensation, in fact as it was explained in the first chapter the theatres were closed in the 90s, and he had to earn money in some way and somehow. Moreover, the lack of the manuscript leads us to think that perhaps the sonnets were not designed as a unified collection, but maybe as occasional public readings. After all, these are just assumptions, and perhaps the text itself hides some truths...

### *1.3.2 - The sonnets – an encrypted language?*

First of all, it is undeniable that the sonnets are made up of ambiguous language and interpretations. Often, they present polysemous words and complex metaphors. In fact, no scholar says that there is a unique interpretation of the text.

According to C.L. Barber the realism of the sonnets is all in the current language of the 16<sup>th</sup> century (Calimani, 2009), extremely different from the poetic diction of the '90. George Puttenham in *The Art of English Poesie* 1589 claimed that the metaphor is a sort of trick or a mistake, and as the simile is used in a stereotypical way, its only possible purpose is the aesthetic comparison.

Shakespeare uses the metaphors in a redundant way in the sonnets, until he disorients the reader, and breaks up any possible unity within the text.

Indeed, the word Fair has multiple meanings, it can be just, pale, blond, favourable, justly among others. So, even the protagonist is ambiguous, even he sometimes seems like a metaphor of himself, and as the text he is regenerated and defaces himself.

Furthermore, the sonnets are full of words related to a specific language domain. For instance there are words related to the language of economy, war, nature and to the discoveries of the modern age, and each of these words is used as a metaphor of love. For Shakespeare the world itself becomes a giant metaphor, here the author seems to follow one of his most famous phrases "All the world's a stage", and every word is suitable for love, or all love is a giant metaphor.

Additionally, as professor Calimani pointed out another key figure of the sonnets is chiasmus, which is any grammatical constructions, or concepts repeated in reverse order, in the same or a modified form (Calimani, 2009).

Through this Shakespeare created parallels, rollovers and oppositions, which give a dynamic charge to the text, and make it ready for visual images.

Ultimately, there are many sexual metaphors in the sonnets. Probably, again Shakespeare did this to make the text more exiting for the public readings, to make love more tangible.

In the end we should not forget that Shakespeare belonged to the environment of the theatres, often frequented by prostitutes, slackers, and every social class.

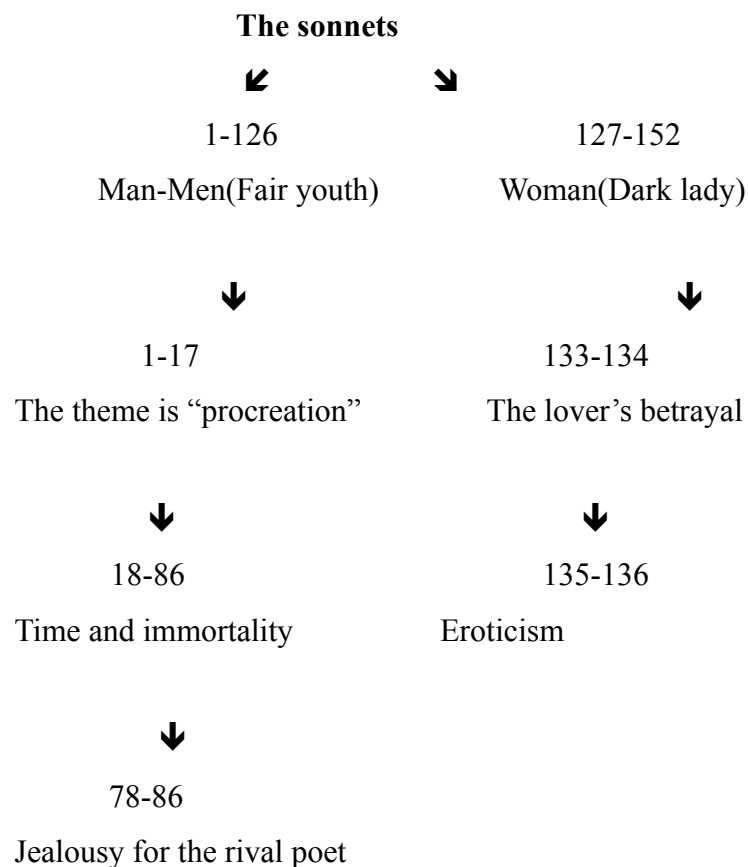
Then, the historical and deictic context seems to be essential in understanding the sonnets. These are years of great discoveries, beginning with that of the transition from medieval to modern world.

### 1.3.3 - Labelling the sonnets, emotional, sentimental, any possible semantic fields

Generally speaking, The Sonnets are rich with references to the specialized language of the time, where by language of the time we mean the language of the last years of the 16<sup>th</sup> century.

According to Schoenfeldt and as mentioned earlier the Sonnets contain the fashion of the '90, although they were published in 1609 (Schoenfeldt, Cambridge, Cambridge university press, 2010). The book seems to contain all the instability of the time, the passage from the middle ages to Modern society, scientific discoveries, the birth of economy and the Western colonialism discoveries.

In addition, the sonnets contain several thematic ambiguities, which led us to consider that some sonnets are linked together. The first summary division is purely sexual. In fact, the sonnets from number 1 to number 126 are dedicated to one or “more” men, while the sonnets 127-152 are devoted to a woman.





87-108

desertion and removal from the lover



109-120

injustice and lover infidelity

Moreover, as mentioned earlier sonnets as a literary genre belongs to the fad of the 1590, and traditionally was characterize by archaic elements. However, in Shakespeare the archaic references are mixed with the contemporary. So, the literary genre is enriched with metaphors and semantic fields hitherto non-existent.

Yet in the first sonnet the author used metaphors related to specific semantic fields:

### SONNET 1

*From fairest creatures we desire increase,  
That thereby beauty's rose might never die,...*

*... Thou that art now the world's fresh ornament  
And only herald to the gaudy spring,  
Within thine own bud buriest thy content...<sup>4</sup>*

Indeed, these metaphors are all related to nature, spring, flowers, moreover they seem to introduce the theme of a natural process, procreation and continuation of the species.

Hence, the sonnet is built on fertility and vitality metaphors.

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<sup>4</sup> Maria Antonietta Marelli, 2015, p. 2.

Later on we will see that to the nature metaphors of war are added, as if to contrast nature and human beings. For example

## SONNET 2

*When forty winters shall beseige thy brow,  
And dig deep trenches in thy beauty's field...<sup>5</sup>*

So, the forty winters are put in contrast to human trenches in thy beauty's field. Again another war metaphor in the following verses:

*Thy youth's proud livery, so gazed on now,  
Will be a tatter'd weed, of small worth held.<sup>6</sup>*

In which there are livery and tatter'd weed which recalls shredded military uniforms after a battle.

Another human despicable invention comes out in sonnet 4, another one of those things that just like wars tend to divide people rather than unite them. The birth of economics and capitalist society began to make their presence in England in the 16<sup>th</sup> century. The metaphors of the sonnet 4 are all of economics nature.

## SONNET 4

*Unthrifty loveliness, why dost thou spend  
Upon thyself thy beauty's legacy?...  
... The bounteous largess given thee to give?  
Profitless usurer, why dost thou use  
So great a sum of sums, yet canst not live?...  
Thou of thyself thy sweet self dost deceive.*

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<sup>5</sup> Maria Antonietta Marelli, 2015, p. 4.

<sup>6</sup> Maria Antonietta Marelli, 2015, p. 4.

*Then how, when Nature calls thee to be gone,  
What acceptable audit canst thou leave?*<sup>7</sup>

Thus, in this sonnet the role of the metaphor is brought to the excess, in almost every verse there is an economic reference. Furthermore, the metaphorical game of symbiosis between beauty and wealth is all in the final couplets:

*Thy unused beauty must be tomb'd with thee,  
Which, used, lives th' executor to be.*<sup>8</sup>

The first seventeen sonnets are rich with economics, nature and war metaphors. However, in sonnet 14 another semantic field comes out, the language of astrology.

#### **SONNET 14**

*Not from the stars do I my judgment pluck;  
And yet methinks I have astronomy,  
But not to tell of good or evil luck...  
... Nor can I fortune to brief minutes tell...  
... And, constant stars, in them I read such art...*<sup>9</sup>

In fact, the end of the 16<sup>th</sup> century and the beginning of the 17<sup>th</sup> are the periods of great astronomical discoveries. Ancillary, astronomy as a new science took place in these years.

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<sup>7</sup> Maria Antonietta Marelli, 2015, p. 8

<sup>8</sup> Maria Antonietta Marelli, 2015, p. 8

9

<sup>9</sup> Maria Antonietta Marelli, 2015, p. 28



Subsequently, in the sonnet 16 there is the semantic field of the Renaissance painting, another key element of the 16<sup>th</sup> century culture.

#### **SONNET 16**

*... With virtuous wish would bear your living flowers,  
Much liker than your painted counterfeit:  
So should the lines of life that life repair,  
Which this (Time's pencil, or my pupil pen)...  
... To give away yourself keeps yourself still,  
And you must live, drawn by your own sweet skill.*<sup>10</sup>

The sonnets present plenty of metaphors related to the historical period of Shakespeare. Probably, the author used these contemporary semantic fields in order to actualize the genre of the sonnets, which was full of archaic instead of contemporary references. Additionally, these metaphors were meant to make love the most tangible element.

#### ***1.3.4 Textual analysis of some sonnets***

In this section we will see how the text can help us to solve or to feed some of the ambiguities of the sonnets. Each sonnet embodies something ambiguous, but considering that we are unable to analyse all of them, we will consider only those which I think are the most ambiguous or the most useful for resolving possible ambiguities.

#### **SONNET 12**

*When I do count the clock that tells the time,  
And see the brave day sunk in hideous night;  
When I behold the violet past prime,  
And sable curls all silver'd o'er with white;*

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<sup>10</sup> Maria Antonietta Marelli, 2015, p. 32

*When lofty trees I see barren of leaves  
Which erst from heat did canopy the herd,  
And summer's green all girded up in sheaves  
Borne on the bier with white and bristly beard,  
Then of thy beauty do I question make,  
That thou among the wastes of time must go,  
Since sweets and beauties do themselves forsake  
And die as fast as they see others grow;  
And nothing 'gainst Time's scythe can make defence  
Save breed, to brave him when he takes thee hence.<sup>11</sup>*

This is one of the few sonnets from which we can derive something from the deictic-historical context reference. Indeed, it refers to the period of the clock dissemination and the natural-mechanical juxtaposition of time. As we have seen in the previous chapter the theme of the sonnets from number 1 to number 17 is procreation, but in this sonnet the poet is also introducing a next topic – time and immortality. Then, the verse is full of natural metaphors, which are all opposed to the initial verse, that is the human conception of time. This is also a clear reference to the passage from the ancient world to modern society, and perhaps the author is even critical of the modern man, who is obsessed with measuring everything. Furthermore, the contrast between human and nature seems to evoke the fact that humans have only one way of thinking about time whereas nature has various ways.

In addition, the sonnet shows the humanization/dehumanization process, and here there are the brave day and the hideous night in the same verse:

*And see the brave day sunk in hideous night*

These adjectives are more suited for a man than for nature. Again, in the next verse the violet lost her youth:

*When I behold the violet past prime*

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<sup>11</sup> Maria Antonietta Marelli, 2015, p. 24

And the human hair is compared to falling leaves, that once took care of the flock:

*Which erst from heat did canopy the herd*

Then, the hair and then the sheep held a human function.

The sonnet just like life contains and measures images of nature and the passage of time. Then there are: the die of the day, the violet that wilts, black hairs whitening and the threes that lose their leaves.

*That thou among the wastes of time must go*

Broadly speaking, life is a ruin dictated by time, which destroys and wastes everything, and the semantic charge is all in that *waste* and in its polysemy, desert, wastefulness, desolation, broken (this should also be some kind of noun: ruin, maybe), devastation.

The sonnet is all a struggle between life and death, between the desire for survival of the man and the text.

The text started with the illusion of act actively on time “*When I do count the clock that tells the time*” and then resigns itself to the inability to be active on time. Time is like a man, wasteful of beauty, nature and humanity.

According to (Calimani, 2009) the sonnet is about time and shows the chronological order of it. Thus, it is expressed by the adverbs, *When* in the first and second quatrain that indicate the ego life that looks at the clock until *Then* in the third quatrain which introduce the death of nature. Finally, the final couplets remind us that the only way to defeat time is progeny and procreation.

*And die as fast as they see others grow*

## SONNET 21

*So is it not with me as with that Muse  
 Stirr'd by a painted beauty to his verse,  
 Who heaven itself for ornament doth use  
 And every fair with his fair doth rehearse  
 Making a couplement of proud compare,  
 With sun and moon, with earth and sea's rich gems,  
 With April's first-born flowers, and all things rare  
 That heaven's air in this huge rondure hems.  
 O' let me, true in love, but truly write,  
 And then believe me, my love is as fair  
 As any mother's child, though not so bright  
 As those gold candles fix'd in heaven's air:  
 Let them say more than like of hearsay well;  
 I will not praise that purpose not to sell.<sup>12</sup>*

First of all, if the previous sonnet reveals some deictic information, this one hides (or shows, depending on the point of view) several ambiguities. The initial *So* is ambiguous by itself, because if there is a *So* there must be a reference to a previous sentence. Consequently, a reference to a previous sonnet presupposes that the sonnets have a sort of order or at least they were written in a sequential manner. However, we could escape any possible analysis saying it was simply the will of the author.

Going forward with the analysis we are going to see even more ambiguity. In fact, in the first quatrain:

*So is it not with me as with that Muse  
 Stirr'd by a painted beauty to his verse,  
 Who heaven itself for ornament doth use  
 And every fair with his fair doth rehearse*

The narrator is comparing himself to an unknown Muse, and in doing that he is saying that she is used to compare everything while he is comparing in turn. Thus, how can we

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<sup>12</sup> Maria Antonietta Marelli, 2015, p. 42

criticize someone for something and then do it ourselves it is incoherent and shows ambiguity.

What adds ambiguity and inconsistencies at the quatrain are the phrases *rehearse* and *painted beauty*. Their meaning is more related to the theatrical/art context. Indeed, rehearse means practice performing, and theatre as we know is fiction, hence it could be that the narrator is saying to us “look I’m acting”. From my point of view this hypothesis deserves to be taken into account.

In contrast to the quatrain we have just seen, which was semantically ambiguous, the next one reveals some phonetic ambiguity.

*Making a couplement of proud compare,  
With sun and moon, with earth and sea’s rich gems,  
With April’s first-born flowers, and all things rare  
That heaven’s air in this huge rondure hems.*

The ambiguity is given by the assonance of the second verse, and especially by *sun* and *moon* which in my opinion sound like *son* and *mom*. Coincidentally, the following two words *earth* and *sea* resemble phonetically *you* and *me*. In this case, the ambiguity is not only semantic but also phonetic, because in the next quatrain mother and son are mentioned in some way:

*O’ let me, true in love, but truly write,  
And then believe me, my love is as fair  
As any mother’s child, though not so bright  
As those gold candles fix’d in heaven’s air:*

As we have already seen the narrator hides himself many times behind numerous ambiguities. Thus, we can consider that love which is mentioned many times in the sonnets is the paternal-maternal love, after all, it is the only kind of love that allows a person to consume it without creating a stir.

Then, once again Shakespeare has kept us trapped and the final couplet does not help.

*Let them say more than like of hearsay well;  
I will not praise that purpose not to sell.*

The double negation in the ending again confuses the reader, and the couplet seems to be addressed to a group of poets or writers, who might have been writing by commission, or perhaps to himself in order to let them know that once he also did.

### SONNET 33

*Full many a glorious morning have I seen  
Flatter the mountain-tops with sovereign eye,  
Kissing with golden face the meadows green,  
Gilding pale streams with heavenly alchemy;  
Anon permit the basest clouds to ride  
With ugly rack on his celestial face,  
And from the forlorn world his visage hide,*

*Stealing unseen to west with this disgrace:  
Even so my sun one early morn did shine  
With all triumphant plendour on my brow;  
But out! Alack! He was but one hour mine,  
The region cloud hath mask'd him from me now.  
Yet him for this my love no whit disdaineth;  
Suns of the world may stain when heaven's sun staineth.<sup>13</sup>*

Perhaps, the number 33 is without any doubt one of the most ambiguous sonnet among them. The sonnet started with an image of the world lit by sunlight. The beginning is rich in sense fulfilment and contentment:

*Full many a glorious morning have I seen  
Flatter the mountain-tops with sovereign eye,*

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13

<sup>13</sup> Maria Antonietta Marelli, 2015, p. 66

*Kissing with golden face the meadows green,  
Gilding pale streams with heavenly alchemy;*

The opening is a picture of abundance and completeness. Then, appears that “*sovereign eye*” which evokes that much-trumpeted ambiguity. Again there is some phonetic ambiguity, because *sovereign eye* seems ! *Sovereign I*. Perhaps, somebody is hiding behind that regality, but who? The you that has the right and the social membership about or the self that has the superior quality of mind? The text often shows ambiguity and irony through what the reader can interpret. The landscape of the first quatrain evokes an alchemical world, and as professor Calimani underlined, the beginning of the sonnet resembles a pastoral idyllic setting, detached from the ground, which is viewed from above as if was being viewed by a God rather than a sovereign. In short, the text has left us rudderless, and through its ambiguity it lost the meaning of alchemy, the process which turns the base metal into gold.

*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 second quatrain the point of observations vanishes, and the reader thinks of an earthy perspective, which is more reassuring. The perspective is that of witnessing of things that happen far away, in a higher place.

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

The third quatrain contrasts the first one, and the glorious morning views with a sovereign eye are counterpoised to a mass of clouds. This sonnet constantly confuses and disorients the reader, forced to get lost until the last couplets.

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

I think Calimani's observation is worth considering. The narrator in the final couplets seem to say "yet my love doesn't disdain". The narrator seems to feel abandoned, betrayed and aware of his own fragility. In addition, that *Sun* once again reminds us of a son, and the *world* perhaps is a restricted world, a society. This sonnet is all played on irony, and only by reading between the lines we can formulate new hypotheses, or strengthen the existing ones.

#### ***1.4 - Conclusions of the first chapter***

The sonnets, belongs to a literary genre of the '90. In addition, a further indication that led us to consider they were written in the last decade of the 16<sup>th</sup> century is the fact that in the last years of the 1500 a plague hit London, and thereupon all the theatres were closed. According to several testimonies Shakespeare was well know at the time among his distinguished colleagues. Perhaps, he started to write sonnets just to responds to the popular remark by Ben Jonson "Shakespeare has small Latin and less Greek". He also wanted to prove his talent to his colleagues, or maybe he just needed to earn money for a living, seeing as the theatres were closed in those years. The volume also deviates significantly from the material standards that defined the 1590s vogue. In fact, for the readers familiar with the 90s tradition, the material anomalies of the quarto would have been pronounced and significant.

Consequently, it is a fact that the 1609 edition was not authorised by William Shakespeare, nor supervised by him. Furthermore, Thomas Thorpe, the publisher, had printed play quartos, including Jonson's *Volpone* and *Sejanus*. Therefore in some way he might have received the sonnets and decided to publish them. What we know for sure is that some sonnets had already been in circulation before 1609, and the enthusiasm for the sonnets was a bygone fad. This would explain the lack of editorial success in the 1609 edition. Nevertheless, I do not think Shakespeare had ever been able to name a collection of sonnets with his own name.



On the one hand the narrator always seems to describe himself in a position inferior to *Fair Youth*, perhaps he was a member of the aristocracy or simply belonged to a higher social class. Even Sir Philippe Sidney's *Astrophil and Stella*, Marlowe's *Hero and Leander* were initially conceived as coterie literature – the poet was writing for an audience he knew. On the other hand, his position is different towards the *Dark Lady*, who sometimes seems even despised or denigrated (see sonnet 130), but perhaps is all part of Shakespeare's irony and ambiguity.

Finally, the *Shake-Speares Sonnets* are clearly hiding something, all deictic references in the text are not identifiable, and as we know irony sometimes says one thing and means the contrary, it plays with opposite directions.

However, we have to consider that *The Sonnets* were written on commission, perhaps just as a bewitched weapon against a careless love, this would explain the need to hide behind ambiguity.

All these hypotheses are possible, perhaps the most plausible one is that they were written by William Shakespeare to be read in public, maybe in front of his love/s and colleagues in order to prove them his immense talent.

## Chapter 2

### Irony in the Sonnets

*“If you think this Universe is bad, you should see some of the others.”*

*Philip K. Dick*

#### **2.1 - What is irony?**

The second section of my research deals with a specific subtopic, irony. This is focusing on it as a specific semantic category of the sonnets.

According to the English Oxford Dictionary irony means:

**Irony:** noun (pl. *-ies*) **1** The amusing or strange aspect of a situation that is very different from what you expect; a situation like this, **the irony is that:** When he finally he got the job, he discovered he didn't like it. ! It was one of life's little ironies. **2** The use of words that say the opposite of what you really mean, often as a joke and with a tone of voice that shows this "England is famous for its food," she said with **heavy irony**. ! There was a note of irony in his voice. ! She said it without a hint/trace of irony.

Generally speaking, it is important to mention two other literary genres, **Parody** and **Satire**. They are not often linked to irony, but they have often used its language.

**Satire**[L. *satira*<*satura*, the "stuffing" of a roast.] The etymology is traced to a hypothetical (lanx) *satura*, a full dish, a platter of mixed fruits given as an offering to a rural god. The root sense of mixture or medley, of *farrago* or apparent disorder, still helps quicken the meaning of the world today. Roman critics expanded the definition of *satura* by exploiting the Greek *saturos* (*satyr*). Therefore, modern Eng. *Satirize* and *satirical* stem from the Greek.

In Renaissance Eng. *Satire* was thought to have derived from the ancient *satyr* plays, with their rough language and pranks; the false etymology was both reflected in and aided by the Ren. Spelling *satyr* or *satyre*. Since John Dryden's *Discourse On the Original and Progress of Satire* of 1693, there had been no serious attempts to define the term until this century, more particularly within the last generation.

The *satire* is fluctuating genre, which escapes any precise interpretation, and according to J.T. Shipley, it is difficult nowadays to find two authors who agree in the definition (Shipley, 1979). However, several features remain constant in the definition, from Quintilian to Northrop Frye: *Satire* is considered "As an attack to expose folly or vice, dullness or evil – or even to advance some amoral position (e.g. H.L. Mencken) or an immoral stance (e.g. Macchiavelli) – whether by gentle rebuke or scarifying verbal onslaught, by ridicule or invective, whether direct through burlesque or indirect through irony" (Shipley, 1979).

**Parody** Using the words, thought, or style of an author, but by a slight change adapting them to a new purpose or a ridiculously inappropriate subject; the imitation or the exaggeration of traits of style so as to make them appear ludicrous. Aristotle named Hegemon (*Gigantomachia* Battle of the Giants, 5<sup>th</sup> B.C.) as the inventor of parody; but

Hipponax of Ephesus and the author of the Homeric *Batrachomyomachia* (Battle of the Frogs and Mice) wrote parody earlier; and it is frequent in folk verse.

The Roman practice of satirizing enemies in wills gave rise to the parody testament; and as offshoots the animal testaments popular throughout the middle age. From the 12<sup>th</sup> c. on, parodies abound on the Bible, the mass, the litany.

In the early Ren., Chaucer's *Rime of sir Thopas* and Cervantes's *Don Quixote* parodied the long-winded manner and grandiose style of the medieval romance.

Subsequently, it was the turn of J. Racine in *Les Plaideurs*, the parody of the exalted sentiment and rolling rhythm of Corneille.

In Victorian Eng., parody flourished, mainly in short poems, whereas in America the parody gained favour more slowly, but is now widely popular.

Three types or levels of parody have been distinguished: (1) Verbal, in which the alteration of a word makes the piece trivial, e.g. "the short and simple flannels of the poor" (Gelett Burgess's *Gray's Elegy: "annals"*). (2) Formal, in which the style and mannerisms of a writer are used for a ludicrous subject. These two levels are humorous only. (3) Thematic, in which the form, usually a typical subject, and the spirit of the writer are transposed, e.g. Lewis Carroll; Shakespeare (the blood and thunder bombast as of Marlowe, in Hamlet's recital to the players, ("The rugged Pyrrhus, he whose sable arms").

The quick spontaneity of Touchstone's parodies of Rosalind's tree-verses (in *As you like it*) should not hide the fact that parody demands both finished craftsmanship and keen appreciation: admiration as well as laughter (Shipley, 1979).

Furthermore, it is interesting to note that it is precisely Northrop Frye who distinguishes satire from irony, by the fact that in satire the situation is immediately perceived as "grotesque", while in irony the conflict is concealed under an apparent realistic content (Northrop Frye, 1972).

Thus, satire is considered as militant irony: "Irony is consistent both with complete realism for content and with the suppression of attitude on the part of the author. Satire demands at least a token fantasy, a content which the reader recognize as grotesque, and at least an implicit moral standard, the latter being essential in a militant attitude to experience" (Northrop Frye, 1972).

In conclusion, parody can be considered as a form of Socratic irony. It presupposes a prior knowledge from the interpreter of a standard (narrative or values) to which the author

refers to discard and offer a more or less sarcastic or satirical interpretation.

**Irony** (Gr. Eironeia, originally applied to the manner of speech and behaviour of a stock character of early Greek comedy, the eiron. He was the natural antagonist of another stock figure, the boastful alazon, who sought to achieve his ends by deception through exaggeration. The eiron was an underdog – small and frail, but sly and resourceful; he regularly triumphed over the bullying alazon by his ingenuity, his skill in dissembling his knowledge and his powers.)

In Greek tragedies “Fate” or the “will of gods” gives the fundamental direction to the movement of the play. The chief character of the play is frequently, Oedipus, proud and wilful, offends the gods by some excess in character, and from the beginning of the play is headed for a doom to which he remains blind up to the very end.

Here elements that are essential to irony can be seen very clearly: an ironic will, i.e., a will (the gods or fate) that prepares the sudden disillusioning of a deluded character; a victim; and a spectator (the audience; sometimes, other characters within the play), for whom fortune is reversed.

Irony in Greek tragedy may be seen as an aspect of the Greek moral view: it was the device by which the *lex talionis* operated, by which punishment was meted out to those who defied the gods. Irony was a heightened way of asserting the golden mean, of re-establishing an equilibrium, where a fault of character led to a wide breach between appearance and reality (Shipley, 1979).

In other words, irony is compatible only with absolute realism content and with the elimination of any apparent position on the part of the author. The satire requires at least a minimum of fantastic invention. That is, a content that the reader recognizes as a grotesque and at least an implicit moral norm, which is essential in a militant position on the world of experience.

Hence, two things are essential to satire: the wit or humour caused by a fantastic invention or a grotesque or absurd sense, and a targeting object. Furthermore, every time that an other world appears in a satiric way, it appears as an ironic copy of our world, as a reversal of accepted social schemes.

## 2.2 - Irony and Sarcasm

First of all, the dictionary definitions of irony and sarcasm:

Irony:

- ! *the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect.*
- ! *a state of affairs or an event that seems deliberately contrary to what one expects and is often wryly amusing as a result.*
- ! *a literary technique, originally used in Greek tragedy, by which the full significance of a character's words or actions is clear to the audience or reader although unknown to the character.*

**Sarcasm:**

- ! the use of irony to mock or convey contempt <sup>14</sup>

Broadly speaking, the main difference between irony and sarcasm is mainly a matter of intention. Thus, it's important to underline that these two things are not synonyms. The intent of irony is to draw attention to the difference between the way things are and the way things ought to be. Furthermore, there are several types of irony.

Verbal Irony, in the strict sense, is saying the opposite of what you mean for outcome, and it depends on the extra-linguistics context. Imagine that I am a teacher, and talking to my colleagues I say "I'm easily looking forward to grading essays this weekend". Reading between the lines I'm implying that in the best of all possible worlds, I wouldn't have to grade essays on the weekend, or perhaps that grading essays would be a lot more fun.

On the other hand, Dramatic Irony is when there is an incongruity between what is expected and what happens. In addition, dramatic irony depends on a structure of a text rather than its use of words.

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14

<sup>14</sup> Encyclopaedia Britannica, 2007

The term irony has its roots in the Greek comic character Eiron, a clever underdog who by his wit repeatedly triumphs over the boastful character Alazon. The Socratic irony of the [Platonic dialogues](#) derives from this comic origin. Feigning ignorance and humility, [Socrates](#) goes about asking silly and obvious questions of all sorts of people on all sorts of subjects, only to expose their ignorance as more profound than his own. The non literary use of irony is usually considered sarcasm (Encyclopaedia Britannica, 2007). On the other hand, Sarcasm has a different purpose. It may employ irony, but its aim is to express bitterness or inflict pain. It derives from the Greek word Sarkazein, which literally means to “tear flesh”. Some authorities say that sarcasm usually involves irony, but that it also includes derogatory language that is literal.

### ***2.3 - The irony in William Shakespeare***

Considering the ironic aspects of the tragedy, such as the fall of the tragic hero, especially in Shakespeare in which the emotional balance is so delicate that to alter it is enough to draw attention to any of the elements that made it up.

Regarding to the ironic aspects of tragedy, and especially in Shakespeare in which the emotional balance is so delicate and unstable, I am referring to Hamlet’s attitude “*Take yourself away from happiness for a while*”, or the speech of Aleppo in the Othello, or Coriolanus that is embarrassed by his mother, this kind of tragic irony is different from satire, there is no attempt to cheat the character, but only to highlight his appearance that is too human, as distinct from the heroic one. Subsequently, it is precisely in King Lear that we have the most elaborate development of what is called “grotesque comedy”, that is, the ironic parody of the tragic situation.

#### **Macbeth - Act 1 scene 3**

Macbeth *So foul and fair a day I have not seen.*

Banquo *How far is't called to Forres? What are these,*

*So whitered and so wild in their attire,*

*That look not like the inhabitants o'the earth,*

*And yet are on't? Live you? Or are you aught*

*That man may question? You seem to understand me  
By each at once her choppy finger laying  
Upon her skinny lips. You should be women;  
And yet your beards forbid me to interpret  
That you are so.*

Macbeth *Speak if you can! What are you?*

First witch *All hail, Macbeth! Hail to thee, Thane of Glamis!*

Second witch *All hail, Macbeth! Hail to thee, Thane of Cawdor!*

Third witch *All hail, Macbeth, that shalt be king hereafter!*

Banquo *Good sir, why do you start, and seem to fear  
Things that do sound so fair? – I'the name of truth,  
Are ye fantastical, or that indeed  
Which outwardly ye show? My noble partner  
You greet with present grace, and great prediction  
Of noble having and of royal hope  
That he seems rapt withal. To me you speak not.  
If you can look into the seeds of time  
And say which grain will grow and which will not,  
Speak then to me who neither beg nor fear  
Your favours nor your hate.*

First witch *Hail!*

Second witch *Hail!*

Third witch *Hail!*

First witch *Lesser than Macbeth, and greater.*

Second witch *Not so happy, yet much happier.*

Third witch *Thou shalt get kings, though thou be none.*

*So all hail, Macbeth and Banquo!*

First witch *Banquo and Macbeth, all hail!*

Macbeth *Stay, you imperfect speakers! Tell me more!*

*By Sinell's death I know I am Thane of Glamis;  
But how of Cawdor? The Thane of Cawdor lives  
A prosperous gentleman. And to be king  
Stands not within the prospect of belief –  
No more than to be Cawdor. Say from whence  
You owe this strange intelligence; or why  
Upon this blasted heath you stop our way  
With such prophetic greeting? Speak, I charge you!  
Witches vanish<sup>15</sup>*

The highest point reached by William Shakespeare thereupon in tragic irony is perhaps in the fifth act of *Romeo and Juliet*:

### **Romeo and Juliet – Act 5 scene 1**

*[V. I.]*

*Enter Romeo.*

#### **ROMEO**

*If I may trust the flattering truth of sleep,  
My dreams presage some joyful news at hand.  
My bosom's lord sits lightly in his throne,  
And all this day an unaccustomed spirit  
Lifts me above the ground with cheerful thoughts.  
I dreamt my lady came and found me dead –  
Strange dream that gives a dead man leave to think! –  
And breathed such life with kisses in my lips  
That I revived and was an emperor.  
Ah me, how sweet is love itself possessed*

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15

<sup>15</sup>William Shakespeare, *Macbeth*, pp. 16-18



*When but love's shadows are so rich in joy!  
(Enter Romeo's man Balthasar [booted]).  
News from Verona! How now, Balthasar,  
Dost thou not bring me letters from the Friar?  
How doth my Lady? Is my Father well?  
How fares my Juliet? That I ask again,  
For nothing can be ill if she be well.*

**BALTHASAR**

*Then she is well and nothing can be ill.  
Her body sleeps in Capels' monument,  
And her immortal part with angels lives.  
I saw her laid low in her kindred's vault  
And presently took post to tell it you.  
Oh, pardon me for bringing these ill news,  
Since you did leave it for my office, sir.*

**ROMEO**

*Is it e'en so? Then I deny you, stars! –  
Thou know'st my lodging. Get me ink and paper,  
And hire post-horses. I will hence tonight.*

**BALTHASAR**

*I do beseech you sir, have patience.  
Your looks are pale and wild and do import  
Some misadventure.*

**ROMEO**

*Tush, thou art deceived.  
Leave me, and do the thing I bid thee do.  
Hast thou no letters to me from the Friar?*

**BALTHASAR**

*No, my good Lord.*

## **ROMEO**

*No matter. Get thee gone,  
And hire those horses. I'll be with thee straight.  
([Balthasar] Exits)  
Well, Juliet, I will lie with thee tonight.<sup>16</sup>*

However, what makes this scene so *tragically ironic* is the fact that Romeo does not know that Juliet is still alive, whereas the reader or the spectator knows it. Once again, the knowledge of the extra-linguistic context or in this case the plot, plays a significant role in detecting irony.

On the other hand, in the plays irony is more detectable because the plot can help the reader. Indeed, in the case of Macbeth or Romeo and Juliet is knowledge of the extra-linguistic context that makes the verse ironic. All the knowledge of the entire plot allows the reader to detect irony, which is a subordinated semantic category.

In conclusion, in the sonnets the detection of irony seems more complicated. The absence of a unitary narrative structure leads us to believe that there is not tragic irony. On the other hand, ignorance of the extra-linguistic context – deictic reference tends to further confuse the reader, who needs more help.

### ***2.4 - Irony in the sonnets***

Through his plays William Shakespeare accustomed us to his irony, but it seems a bit more difficult to locate it in the sonnets, which are full of ambiguities.

The emblem of irony is sonnet 130:

#### **SONNET 130**

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16

<sup>16</sup> William Shakespeare, Romeo and Juliet pp. 296-300

*My mistress' eyes are nothing like the sun;*  
*Coral is far more red than her lips' red;*  
*If snow be white, why then her breasts are dun;*  
*If hairs be wires, black wires grow on her head.*  
*I have seen roses 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.*  
*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:*  
*And yet, by heaven, I think my love as rare*  
*As any she belied with false compare.<sup>17</sup>*

Broadly speaking, with this sonnet Shakespeare again broke with tradition. In poetry women were always described as goddesses or compared to divine creatures descended to earth to bring love. In addition Petrarch and Stilnovistic poetry used women to intermediate with the absolute, and all women in a certain sense resembled each other. None so far had shown defect or had been compared negatively. Irony of fate, it was once again Shakespeare the first to bring women to earth.

According to professor Calimani, Shakespeare is connecting to sonnet 21:

*So is it not with me as with that Muse,*  
*Stirred by a painted beauty to his verse,*  
*Who heaven itself for ornament doth use*  
*And every fair with his fair doth rehearse,*  
*Making a couplement of proud compare*  
*With sun and moon, with earth and sea's rich gems,*  
*With April's first-born flowers, and all things rare,*  
*That heaven's air in this huge rondure hems.*

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<sup>17</sup>

<sup>17</sup> Shakespeare, *i sonetti*, p. 260

*O, let me, true in love, but truly write,  
And then believe me, my love is as fair  
As any mother's child, though not so bright  
As those gold candles fixed in heaven's air:  
Let them say more that like of hearsay well;  
I will not praise that purpose not to sell.<sup>18</sup>*

We have already analysed the ambiguities of sonnet 21 in previous chapter (see 3.3 *Textual analysis of some sonnets*, pag. 27), as a matter of fact in the first verse “*So is it not with me as with that Muse...*” Shakespeare has already despised the poetic canon, accusing it of artificial insincerity (Calimani, 2009). In fact, “*O, let me, true in love, but truly write, / And then believe me, my love is as fair/ As any mother's child, though not so bright/ As those gold candles fixed in heaven's air*”, thus, Shakespeare has already criticized the literary conception of love.

In the sonnet 130 Shakespeare is jeering off this literary conception of love, and he does so by recognizing the inferiority of his beloved compared to the conventional model of beauty.

However, which lover would ever write a sonnet to his beloved mocking her? Also are we so sure that he is mocking her and not the Renaissance beauty fees?

Hence, most of Shakespeare's irony and ambiguity can be found in this misunderstanding, which is the fundamental ingredient of irony itself. The reader always feels himself in a sort of limbo, split between two possible interpretations, the explicit one and its opposite.

*“My mistress' eyes are nothing like the sun; ...”*

Thus, the opening is a negative metaphor, and coincidentally it is the same metaphor used in sonnet 21. In addition, Shakespeare used the word *Sun* many times in the sonnets, exactly eighteen times, and many times he used it as a metaphor for the *Fair youth*.

*“My mistress, when she walks, treads on the ground: ...”*

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18

<sup>18</sup> Shakespeare, *I sonetti*, p. 42

Furthermore, in contrast to the *Fair youth* his mistress seems to be located in a lower position, and when she walks she touches the ground. Hence, also from the spatial point of view the lovers are different, which leads us to consider metaphorically that perhaps they belong to two different social classes. Finally, the younger is described as beauty, young and brightness, whereas the second one is described as dark, old and obscure. On the other hand, we don't know what Shakespeare meant by irony and contrast. The sonnets are meant to disorientate the reader, only the persons deictically reported to the sonnets can extrapolate the truth, but unfortunately they are gone. The real irony is their de-contextualisation, and their ambiguity too.

### Chapter 3

## Sonnet Tables, Critics opinion and tagging

*“Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange:  
Sea nymphs hourly ring his knell.”*

**William Shakespeare, *The Tempest***

The chapter three concerns in a collection of tables containing in a synthetic way the opinions of critics about the Mus, and their respective annotations. It is a kind of thorough literature review of sonnets. The intent is to collect the sonnets in which the contrast is greater and more evident, thus revealing the irony of the author in all its complexity.

## SONNET 1

**Critics:** They all agree on the fact that procreation is the main theme of the first sonnet. As professor Calimani underlined the sonnet 1 is rich of metaphors relate to the nature semantic field. So, procreation is seen as a natural cycle of events. Sonnets 1-17, for example, urge a beautiful young man to reproduce; along the way, they inaugurate a recurring meditation on poetry as a mode of reproduction and an adventure to immortality (Schoenfeldt, Cambridge, 2010). And also: The poem criticizes the Young Man for being too self–enclosed and self-involved. This is a strange and interesting spin on the traditional *carpe diem*; the Young Man is being urged to have sex with someone who is not the speaker in order to convey an image of his beauty into the future (Schoenfeldt, Cambridge, 2010). In addition, the historian John Hayward as pointed out in 1603 (in the same time in which Shakespeare may well have been composing the sonnets ) “the Succession of children is one of the primary precepts of nature: whereby his immortality is in some sort repaired, and continuance perpetuated by his posterity.”(Sir John Hayward, Dedicated to a king, 1603, university of Oxford link:

<http://tei.it.ox.ac.uk/tcp/Texts-HTML/free/A43/A43135.html>).

Thus, procreation as a common theme has been found by all the critics. Moreover, other common constants are the positive aesthetic evaluation of the Young Man, and the negative opinion of the latter. All the scholars agree on a objective negative judgement of the young man, who’s *feed’st... fuel* – In love with himself, well pointed out in (Cellini, 1960). A negative judgement of the Fair youth has been found also in the verse 12, *tender churl* which highlights the Youth’s selfishness. In short, critics found a juxtaposition between a positive aesthetic evaluation and a negative judgement of the young man.

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Procreation

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** Young Man criticized for too selfish, selfenclosed/involved

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** critics found a juxtaposition between a positive aesthetic evaluation and a negative judgement of the young man.

**Annotations:** Appreciation positive 4, Appreciation negative 1; Attitude positive 1, Attitude negative 0; Judgement positive 0, Judgement negative 4. (Ironic and sarcastic)  
CONTRAST 2

## SONNET 2

**Critics:** The sonnet two carry on the same theme but with different metaphors. In this case the metaphors are related to the semantic fields of the war. As noted in (Serpieri, 2002) *besiege, trenches, field, livery and weed* belong to the military language. Furthermore, critics saw war as a parallel of love, in which sometimes someone wins and other loses. John Padel noted the parallelism between *The forty winters* and the fact that William Herbert's mother was still five years off forty, his father was about 64 (Padel, 1981), whereas (Cellini, 1960) claimed that forty is a proverbial number.

In other words Shakespeare's is pointing out again the caducity of time and the importance of procreation. Moreover, the final couplet of sonnet 2 expands these terms by suggesting that reproduction will preserve not just beauty, but the beautiful young man himself (Schoenfeldt, Oxford, 2010). The usage of the future in the second quatrain underlined the inevitable death of beauty.

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Procreation and the inevitable decay

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Procreation as an necessary and natural life circle.

**NEGATIVE EVALUATION:** Young man criticized for not having children yet

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** critics found a juxtaposition between a positive aesthetic evaluation and a negative judgement of the young man.

**Annotations:** Appreciation positive 7, Appreciation negative 3; Attitude positive 1, Attitude negative 2; Judgement 0. (More Ironic than sarcastic)

## CONTRAST 2

### SONNET 3

**Critics:** In the third sonnet the metaphors are related to another semantic field, and as well pointed out by (Schoenfeldt, Cambridge, 2010, and Cellini, 1960) they belongs to the language of agriculture. That's why there are words as *to ear; to ill; husbandry; Measure for measure*.

Once again the young man is criticized for his selfishness, *Of his self-love* verse 8.

The ending couplet sounds like as a warning of the erasing memory (Serpieri, 2002), because if he chose to *Die single, thine image dies with thee*.

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Procreation and the miserable death in solitude if he doesn't procreate

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Procreation is a possible rebirth

**NEGATIVE EVALUATION:** Young man criticized for not having children yet

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** critics found a juxtaposition between a positive aesthetic evaluation and a negative judgement of the young man.

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 1, Attitude negative 0; Judgement positive 2, Judgement negative 4. (Again Ironic and sarcastic) CONTRAST 2

### SONNET 4

**Critics:** The author is contrasting avarice as waste and spending as fruitful. In doing so, the author is recalling the language of economics, another human invention that divides people rather than merges. In (Padel, 1981) metaphors related to sexuality are also highlighted, on the other hand all the critics agree on a critical negative judgement of the young man, who's seen as an individual who does not spit on his qualities.



**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Procreation and the miserable death in solitude if he doesn't procreate

**ACTION PROPOSED:** Procreation

**METAPHOR:** It is a shame not to convey beauty to inheritance

**NEGATIVE EVALUATION:** Young man criticized for not having children yet

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** critics found a juxtaposition between a positive aesthetic evaluation and a negative judgement of the young man.

**Annotations:** Appreciation positive 4, Appreciation negative 1, Attitude positive 1, Attitude negative 0; Judgement positive 0, Judgement negative 3. (Same pattern-Ironic and Sarcastic) CONTRAST 2

## SONNET 5

**Critics:** The fifth sonnet deals with the time itself. Time is seen as an enemy and an antagonist, and well underlined by (Serpieri, 2002) the verse five *never resting time* evokes all the drama of the passing of time. In addition, (Padel, 1981) has found several correlations with William Herbert, who's one of the most candidates to play the role of the Fair Youth. The critics unanimously identifies the need for cultural intervention (arts, poetry, etc.) to achieve immortality.

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Immortality

**ACTION PROPOSED:** Achieve immortality through his poetry

**METAPHOR:** Time is cruel, beauty is passable if not immortalized

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** Time against beauty

**Annotations:** Appreciation positive 4, Appreciation negative 4, Attitude positive 0, Attitude negative 1; Judgement positive 0, Judgement negative 1. (Ironic)

## CONTRAST 1

### SONNET 6

**Critics:** Even in the sonnet six there are many metaphors linked to the world of economy. Some critics such as (Cellini, 1960) and (Serpieri, 2002) claim that economic metaphors evoke the wealth of progeny, and this sonnet is linked to the fourth one. Furthermore, Sonnet 6 is careful not to urge violation of the Christian prohibition on usury: “That use is not forbidden usury, /Which happies those that pay the willing loan” (Schoenfeldt, Oxford, 2010).

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Progeny

**ACTION PROPOSED:** Young man urged to reproduce

**MATAPHOR:** Beauty is passable if not immortalized

**NEGATIVE EVALUATION:** Young man seen as stubborn

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** critics found a juxtaposition between a positive aesthetic evaluation and a negative judgement of the young man.

**Annotations:** Appreciation positive 3, Appreciation negative 1, Attitude positive 4, Attitude negative 2; Judgement positive 0, Judgement negative 0. (Ironic and Sarcastic)

## CONTRAST 1

### SONNET 7

**Critics:** The sonnet has several metaphors related to the language of nature, even if the main theme is always the same, the inevitable passing of time.

Serpieri has found some correlations with the classical culture, and especially Ovid. Since Shakespeare seems to resume the metaphor of turning the seasons into the year at the turn of the age's in man's life (Serpieri, 2002). However, Padel claimed again the possible

reference to the Earl of Pembroke, who coincidentally was recurrently ill as well as being in his mid 60s.

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Progeny

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Through progeny and poetry he can reach eternity

**NEGATIVE EVALUATION:** Young man without a son will be forgotten

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** Contrast between the physical aspect and the intentions of the young man

**Annotations:** Appreciation positive 6, Appreciation negative 3, Attitude positive 3, Attitude negative 3; Judgement positive 0, Judgement negative 0. (Ironic or Satirical?)  
CONTRAST 2

## SONNET 8

**Critics:** Professor De Scarpis in (*Elaborazioni tematiche e formali nelle varianti di un sonetto di Shakespeare* in *THE BLUE GUITAR*, vol. 5, pp. 113-154) claimed that Shakespeare in this sonnet is producing the impression of voice speaking and sadness and melancholies overlap. The sonnet is based on the double opposition between polyphony and monodyne, among the multiplicity of the family and the singularity of celibacy. Thus, the true opposition is between one and the many, the one who tends to solve in none, and the many who reach the multiplicity. In addition, the metaphors are related to the language of music, and the sonnet it's all about the parallelism between music and love.

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** One against many

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Through progeny the young man will not be alone

**NEGATIVE EVALUATION:** The young man seems to be disinterested

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** Between one and many

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 3, Attitude negative 0; Judgement positive 1, Judgement negative 5. (Ironic and Sarcastic)  
CONTRAST 5

## SONNET 9

**Critics:** Every scholar has identified in this sonnet the dominion of the waste. Professor Calimani in (Calimani, 2009) has underlined the use of words like: *issueless, makeless wife, widow, no form, private widow, waste, no love* and vice versa every action is a destructive action *consum'st, unthrift, spend, unused, the user so destroys it*. Calimani has also suggested that there may also be a social class difference between the narrator and the person concerned. Benvenuto Cellini has also stressed the use of words that evoke the lack of partner and waste.

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Procreation

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Young man heirs will have his own qualities

**NEGATIVE EVALUATION:** The young man wastes his beauty

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** Between beauty and selfishness

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 1, Attitude negative 3; Judgement positive 0, Judgement negative 4. (Sarcastic)  
CONTRAST 2

## SONNET 10

**Critics:** Even in this sonnet a different social status has been hypothesized between the young man and the narrator (Serpieri, 2002). Furthermore, the sonnet is characterized by a remarkable use of emotional terms, such as *Love, Hate, Shame etc.*

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Procreation

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Young man heirs will have his own qualities

**NEGATIVE EVALUATION:** The young man rejects the narrator's love

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** Between the love of the narrator and the rejection of the young man

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 5, Attitude negative 2; Judgement positive 0, Judgement negative 4. (Ironic and Sarcastic)  
CONTRAST 5

## SONNET 11

**Critics:** The young man is described as beauty model (Padel, 1981). The semantic opposition is between Decline, decay, death, and growth, renewal, life (Serpieri, 2002). Moreover, the narrator continues to evoke to the young man the importance of having heirs and the natural cycle of procreation.

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Regeneration

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Young man heirs will have his own qualities

**NEGATIVE EVALUATION:** Young man criticized for not having children yet

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** Between the natural cycle of reproduction and the madness of sterility

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 3, Attitude negative 2; Judgement positive 1, Judgement negative 1. (Blank)  
CONTRAST 1

## SONNET 12

**Critics:** This is one of the few sonnets from which we can derive something from the deictic-historical context reference. Indeed, it refers to the period of the clock dissemination and the natural-mechanical juxtaposition of time. Professor Calimani supports the fact that this sonnet is introducing the next topic – Time and immortality. Further, as well inserted in the notes (Padel, 1981) the sonnet shows the humanization/dehumanization process, and here there are the *brave day* and the *hideous night* in the same verse. The beauty of Fair Youth is destined to disappear if there will be no child to challenge time. In this sonnet emerges in full the fight against the time at which the Fair Youth is undergoing (Serpieri, 2002).

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Life is a race against time

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Young man heirs will have his own qualities

**NEGATIVE EVALUATION:** The Young Man's beauty is passable

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** If the young man does not have children he will not be saved from the blade of the time

**Annotations:** Appreciation positive 5, Appreciation negative 3, Attitude positive 0, Attitude negative 0; Judgement positive 0, Judgement negative 0. (Ironic)

CONTRAST 2

## SONNET 13

**Critics:** In the thirteenth sonnet the poet invites his friend not to degenerate as fate is for all the things, namely, not to content himself with himself (Cellini, 1960). The narrator is telling the fair youth that that body belongs to him until he will overcome by the death, and that the only chance of escaping for him is to convey it to another himself.

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Procreation

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Young man survives only if he will have children

**NEGATIVE EVALUATION:** The Young Man's beauty is passable

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 5, Appreciation negative 2, Attitude positive 2, Attitude negative 2; Judgement positive 1, Judgement negative 1. (Maybe Ironic?)

CONTRAST 2

## SONNET 14

**Critics:** In sonnet 14 another semantic field comes out, the language of astrology. The invitation is always to procreate (Padel, 1981), whereas in the first part the tone is ironic and satirical in the second is encomiastic. It does not seem casual the ironic reference to Romeo and Juliet (Cellini, 1960) and the reference to Sidney's *Astrophil and Stella* (Serpieri, 2002).

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Procreation

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** The death of the young man will be the end of all his virtue and beauty

**NEGATIVE EVALUATION:** The Young Man's beauty is passable

**POSITIVE EVALUATION:** Young man positive aesthetic evaluation

**CONTRAST:** If the young man does not procreates his qualities will die with him

**Annotations:** Appreciation positive 3, Appreciation negative 1, Attitude positive 1, Attitude negative 0; Judgement positive 0, Judgement negative 1. (Satirical?)

CONTRAST 2

## SONNET 15

**Critics:** Sonnet 15, one of the most accomplished of the early sonnets, explores various organic metaphors for the process of growth and decay before discovering a striking metaphor that is at once organic and the product of human creative endeavour (Schoenfeldt, 2010). With this sonnet properly begins the theme of immortality in poetry. In addition, the images of this sonnet are all taken from the theatre, the stars as spectators and men as actors (Cellini, 1960). The term *engraft* (from Middle English *graft*) means *engrave*, whose reference is to a poetry that can Sculpt or Engrave (Calimani, 2009).

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Time and immortality

**ACTION PROPOSED:** Young man achieve eternity through poetry

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** The young man as every human being is deadly

**POSITIVE EVALUATION:** The narrator with his love and poetry will make the young man immortal

**CONTRAST:** Mortality against immortality

**Annotations:** Appreciation positive 5, Appreciation negative 3, Attitude positive 1, Attitude negative 2; Judgement positive 0, Judgement negative 0. (Irony or Satire?)

CONTRAST 2

## SONNET 16

**Critics:** The semantic fields of this sonnet is related to the Renaissance painting, another key element of the 16<sup>th</sup> century culture. Additionally, the author used these contemporary semantic fields in order to actualize the genre of the sonnets, which was full of archaic



instead of contemporary references. The young man can reach immortality through an art that we can call natural (Serpieri, 2002).

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Time and immortality

**ACTION PROPOSED:** Young man achieve eternity through poetry

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** The young man as every human being is deadly

**POSITIVE EVALUATION:** The narrator with his love and poetry will make the young man immortal

**CONTRAST:** critics found a juxtaposition between a positive aesthetic evaluation and a negative judgement of the young man.

**Annotations:** Appreciation positive 5, Appreciation negative 2, Attitude positive 3, Attitude negative 1; Judgement positive 2, Judgement negative 0. (Ironic)

CONTRAST 2

## SONNET 17

**Critics:** This is the last sonnet of the marriage sequence, the poet doubts on his abilities. By now the theme of immortality has taken over as the next verses show (Serpieri, 2002).

**SEQUENCE:** 1-17 Procreation

**MAIN THEME:** Procreation

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** The young man as every human being is deadly

**POSITIVE EVALUATION:** The narrator with his love and poetry will make the young man immortal

**CONTRAST:** Between mortality of human and Immortality of poetry

**Annotations:** Appreciation positive 3, Appreciation negative 3, Attitude positive 1, Attitude negative 1; Judgement positive 1, Judgement negative 1. (Again mortality-immortality Ironic)

## CONTRAST 2

### SONNET 18

**Critics:** The sonnet expresses well the eternal faculties of poetry, and in doing so it may seem ironic. However, what is strange is the fact that the narrator addresses his friend with a familiar “*thou*” or “*thee*” as if he belonged to a lowest social class (Calimani, 2009). Thus, the text as an aesthetic model shall live only until it works the reception process “*So long as men can breathe or eyes can see*”. Hence, the eternity of the Young Man depends on the life of others. According to (Padel, 1981) the last six lines suggest that Shakespeare is much influenced by memories of his dead son at Stratford. The sonnet metaphorically compares the beauty and the youth to the seasons, but also emphasizes the fall and precariousness of them.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Approbation

**ACTION PROPOSED:** Young man urged to reproduce

**METAPHOR:** Beauty and youth are temporary

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 4, Appreciation negative 2, Attitude positive 1, Attitude negative 3; Judgement positive 2, Judgement negative 0. (Ironic)

## CONTRAST 1

### SONNET 19

**Critics:** The poet and time are in competition for the Young man *Devouring time...*, and if time brings death the writer brings eternal life (Serpieri, 2002). Time marks with lines, i.e. with wrinkles, the passing of hours on the forehead as on a sundial (Cellini, 1960). Time (who as Saturn has devoured his own children) is being invoked to assist sulphur (the lion)

in the process of fixing mercury. The poet is having immense fun here playing with these highly evocative arcane images; to try to pin down the exact meaning of each of them is actually a rather foolish pursuit (alchemical symbols are remarkably labile and ambiguous); it is their cumulative significance that is important (Schoenfeldt, Oxford, 2010).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Time and mortality

**ACTION PROPOSED:** The poet is asking to the time to the save the young friend

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** Negative evaluation of time

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Between time and immortality

**Annotations:** Appreciation positive 5, Appreciation negative 5, Attitude positive 0, Attitude negative 1; Judgement positive 1, Judgement negative 0. (Ironic) CONTRAST 2

## **SONNET 20**

**Critics:** All the sonnet is played on the double-faced man-woman (Calimani, 2009), in fact, it is precisely from these verses that the Shakespeare's homosexuality issue began. Therefore biographical criticism has long been committed to deciphering this sonnet, though with little success. Many critics have highlighted a parallel between sonnet and symposium predominantly for sexual and hermaphrodite dynamics. In conclusion, there are also many phonetics ambiguities, for instance the rhymes are all feminine, which is strange because English poetry prefers masculine rhymes (Serpieri, 2002). Finally, the tone of this sonnet is gently teasing (Padel, 1981).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Acclamation

**ACTION PROPOSED:** No actions

**METAPHOR:** Biographically ambiguous

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man-Dark lady positive aesthetic evaluation

**CONTRAST:** Between literature and Shakespeare's biography

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 4, Attitude negative 0; Judgement positive 1, Judgement negative 1. (Satire or Parody?)

CONTRAST 1

## SONNET 21

**Critics:** The allusion to the Muse is referred to George Chapman, the author of *The Amorous Zodiac* (Cellini, 1960). Moreover, the candles recall both *The Merchant of Venice* and *Romeo and Juliet*. This sonnet is relatively ambiguous, it seems to resume Sidney's controversy against stereotyped fictions (Serpieri, 2002). Helen Vendler in Schoenfeldt-Oxford 2010 has found a parody of Petrarchan praise in sonnet 21 and 130.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** The Young man must understand the sincerity of poet's love

**METAPHOR:** True love is sincere

**NEGATIVE EVALUATION:** The young man listens the false praise made by others

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Between true and fictitious love

**Annotations:** Appreciation positive 7, Appreciation negative 0, Attitude positive 3, Attitude negative 0; Judgement positive 0, Judgement negative 2. ) (Ironic)

CONTRAST 5

## SONNET 22

**Critics:** Such a warning is implicit in Sonnet 22, which shows the lover attempting to apply to himself something like the compensation he has pressed upon the young man in the sonnets encouraging him to have a child (Schoenfeldt, Oxford, 2010).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** The Young man must love the poet forever

**METAPHOR:** Protect your love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 0, Judgement negative 0. (Ironic or Balnk?)  
CONTRAST 1

## SONNET 23

**Critics:** The word love in this sonnet is redundant. Critics unanimously identified the opposition between received love and express love. With as many reading levels as possible the poet has been able to prove that he is able to express feelings and desires with his eyes, and *O learn to read* seems an invitation to the reader to a more careful and accurate reading (Calimani, 2009).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** Young man urged to read the poet's heart

**METAPHOR:** Learn to recognize love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 3, Attitude negative 4; Judgement positive 0, Judgement negative 0. (Blank)  
CONTRAST 1

## SONNET 24

**Critics:** The image of the young friend in perspective will appear as a work of art by the best painter (Cellini, 1960). Once again the metaphors are related on pictorial art (Padel, 1981).

The poet has portrayed through his eyes the form of his friend in his heart, but in this exchange emerges a limit. The poet could portray only the image not the heart of his friend (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** Poet is unable to represent the heart of the beloved

**METAPHOR:** Love can not be described

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Between feeling and artistic output

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 2, Attitude negative 0; Judgement positive 1, Judgement negative 0. (Blank)

CONTRAST 1

## SONNET 25

**Critics:** Rowse is less interested in Shakespeare's theatrical leanings than in his own prowess as a historian: "We are still in the year 1592, for Sonnet 25 has a transparent reference to the fall of Sir Walter Raleigh from the Queen's favour...(Schoenfeldt, Oxford, 2010)

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** None

**METAPHOR:** To power and glory is preferred love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 3, Attitude negative 1; Judgement positive 0, Judgement negative 2. (Sarcasm or Blank?)  
CONTRAST 1

### **SONNET 26**

**Critics:** According to (Cellini, 1960) this sonnet could be combined by a letter. In fact, also in (Serpieri, 2002) it has been noticed that the language and the attitude look like those of an Elizabethan dedication. In addition, as noted in (Padel, 1981) *This written ambassage* evokes the approach to a letter.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** Love declaration

**METAPHOR:** Catch the attention of the Fair Youth

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 4, Appreciation negative 2, Attitude positive 3, Attitude negative 1; Judgement positive 0, Judgement negative 1. (Ironic?)  
CONTRAST 1

### **SONNET 27**

**Critics:** Cellini inserts this sonnet among the nuptial one. The poet tells the journey away from his love, but whose presence persists in the latter's mind. The semantics fields are mainly two: That of effort and that of the sight (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love that does not give peace

**ACTION PROPOSED:** None

**METAPHOR:** Until love will be returned the poet will be unhappy

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 0, Judgement negative 0. (Blank)

CONTRAST 1

## SONNET 28

**Critics:** This is one of the sonnets neglected by the critics.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love is a suffering if not reciprocated

**ACTION PROPOSED:** The poet tries to attract the young man's love

**METAPHOR:** Being away from the youth is a suffering

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 3, Attitude negative 7; Judgement positive 0, Judgement negative 0. (?)

CONTRAST 1

## SONNET 29

**Critics:** In the celebrated Sonnets 29 and 30, Shakespeare shows how redemption is for him a subjective state of emotion and thought (Schoenfeldt, 2010).



Calimani underlined the malice of this sonnet, which is full of sexual references. According to (Serpieri, 2002) *State* is the key word of the whole sonnet, and the *change* first is desired and then rejected. In short, the sonnet expresses the Shakespearian dialectic between worldly and symbolic level.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** None

**METAPHOR:** To power and glory is preferred love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** The feeling of the poet for the young man

**CONTRAST:** between the poetic and the obscene reading key, self-deprecating(irony)

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 2, Attitude negative 5; Judgement positive 2, Judgement negative 1. (Irony-Satire or Sarcasm?)

CONTRAST 1

### SONNET 30

**Critics:** The semantic field of this sonnet is judicial-accounting one, it's a sort of court to which the poet announces and complains on past pains (Calimani, 2009). The poet also announces the devastation due to time *Dear time's waste*. Sonnet 30 recalls the previous one

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** The poet has to think of the young man to be good

**METAPHOR:** Love is superior to every suffering

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Only the thought of the young man makes the poet well

**CONTRAST:** Between sorrow and love

**Annotations:** Appreciation positive 2, Appreciation negative 2, Attitude positive 1, Attitude negative 4; Judgement positive 1, Judgement negative 0. (Blank)

CONTRAST 1

### SONNET 31

**Critics:** The sonnet evokes the compensation for the losses of the previous sonnet. The theme is the same of the previous two sonnets Compensation for any alienation and penalty and loss of time. Metaphorically, those friends did not get lost because they relieve in the young man (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** Young man urged to take what belongs to the poet

**METAPHOR:** All that belongs to the poet is also of the young man

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 4, Appreciation negative 2, Attitude positive 0, Attitude negative 2; Judgement positive 2, Judgement negative 0. (Ironic or Blank?)

CONTRAST 1

### SONNET 32

**Critics:** The poet is asking to the young man a future reading of his output, in a near future in which his production will be understood. Furthermore, the speaker of sonnet 32, for example, imagines his own death in a tone of melancholy far from the triumphs of Sonnet 19 and 55, and wonders what will happen to his remains – that is, both his body and his poetry – after his death (Schoenfeldt, 2010).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** Young man will read poet's production after his death

**METAPHOR:** Poetry is eternal

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Between the poet and his rivals, an ironic challenge

**Annotations:** Appreciation positive 5, Appreciation negative 3, Attitude positive 3, Attitude negative 1; Judgement positive 2, Judgement negative 0. (Ironic)

CONTRAST 2

### SONNET 33

**Critics:** In this sonnet the poet shows all the irony of what he is trying to pass through for truth. It is a twine of irony and lies as professor Calimani observes, and if love betrays or suffers, it is better to think that it is not so, it is better to think that pain is not pain, to comfort and to think that pain is universal and find comfort in an illusion. In addition, there are also many spatial and words incongruences, such as the narrator moving position or that ambiguous *Sovereign eye*.

I think Calimani's observation is worth considering. The narrator in the final couplets seem to say "*yet my love doesn't disdain*". The narrator seems to feel abandoned, betrayed and aware of his own fragility. In addition, that *Sun* once again reminds us of a son, and the *world* perhaps is a restricted world, a society. This sonnet is all played on irony, and only by reading between the lines we can formulate new hypotheses, or strengthen the existing ones.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** None

**METAPHOR:** Love itself

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Positive aesthetic evaluation of landscape-nature, metaphors lead us to consider an Ironic sonnet

**CONTRAST:** Ambiguity and irony dictated by metaphors

**Annotations:** Appreciation positive 6, Appreciation negative 1, Attitude positive 1, Attitude negative 3; Judgement positive 0, Judgement negative 0. (Very Ironic)

CONTRAST 5

### SONNET 34

**Critics:** All the critics have noted a sort of continuity between sonnet 33 and 34. In addition all critics found metaphors related to different semantic fields: weather, medicine, economics, judiciary. The narrator seems almost ready to make all the allegations against the young man even if he eventually pulls back everything.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Persiflage

**ACTION PROPOSED:** Young man urges to cry

**METAPHOR:** The young man must feel guilty about how he behaved

**NEGATIVE EVALUATION:** Young man had a bad behaviour

**POSITIVE EVALUATION:**

**CONTRAST:** The narrator seems ironic and inconsistent with himself

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 0, Attitude negative 2; Judgement positive 3, Judgement negative 2. (Sarcastic?)

CONTRAST 2

### SONNET 35

**Critics:** Once again the narrator refers to the sins committed by the young friend, but this time in making it he justifies the young man (Cellini, 1960). However, this time the poet uses proverbial patterns to say that no one is without faults (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Young man's fault

**ACTION PROPOSED:** The poet has to think of the young man to be good

**METAPHOR:** Every human being makes mistakes

**NEGATIVE EVALUATION:** Bad Young man behaviour

**POSITIVE EVALUATION:** Young man is human

**CONTRAST:** The young man makes mistakes as every human does, emotionally between love and hate

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 1, Attitude negative 5; Judgement positive 0, Judgement negative 4. (Ironic or Sarcastic?)  
CONTRAST 2

### SONNET 36

**Critics:** In this case faults no longer concern to the young man but the poet himself. Even if it hides the true nature of such faults, the sonnet is traditional in inspiration and argument (Serpieri, 2002). The narrator seems confused and just like J. Alfred Prufrock he also does not know what to confess and where he has to go, and once again ironically he seems disclosing something and then withdraw everything (Calimani, 2009).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Confession

**ACTION PROPOSED:** The poet wants to confess his mistakes

**METAPHOR:** Both have some blame

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** The poet seems disclosing something and in the end he withdrew everything

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 4, Attitude negative 1; Judgement positive 0, Judgement negative 1. (Ironic)  
CONTRAST 2

## SONNET 37

**Critics:** The *Decreipt father* may be thought to glance at John Shakespeare (Padel, 1981). In addition the word *spite* as noun appears only in another sonnet, the number 90 (Serpieri, 2002). The speaker also thinks of the Young man as a proxy for him, someone in whom he can take vicarious pleasure, although without the possibility of seeing the Young man as his literal image. This doesn't prevent a parallel structure of representation, however, as sonnet 37 makes clear, the speaker imagines the Young man as his own child (Schoenfeldt, Oxford, 2010).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Confession of love

**ACTION PROPOSED:** The poet wants to confess his mistakes

**METAPHOR:** The poet is willing to live in the shadows while to stay close to the young man

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic-personal evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 2, Attitude positive 2, Attitude negative 1; Judgement positive 3, Judgement negative 0. (Blank)

CONTRAST 1

## SONNET 38

**Critics:** Sonnet 38 explicitly takes up the relation of Shakespeare's English poetry to the poetry and language of the classical past, by transforming the Young man into a tenth muse to supplement the Greek nine, and by audibly pitching English and Latin against one another (Schoenfeldt, Oxford, 2010).

The value of art goes to the loved one, which according to the tone of the compositions also becomes the tenth muse of the poet mightier of the old nine (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Immortality

**ACTION PROPOSED:** The poet will make the Young man immortal

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Among the previous muses, mortality-immortality

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 1, Attitude negative 1; Judgement positive 1, Judgement negative 1. (Blank)

CONTRAST 1

### SONNET 39

**Critics:** Is linked to the previous sonnet, it evokes the separation already seen in sonnet 36 (Serpieri, 2002). The poet and the Young man are one thing, so the first can't praise the second without commending himself.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Praise

**ACTION PROPOSED:** Need for separation

**METAPHOR:** The poet and the young man are one thing

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic-personal evaluation

**CONTRAST:** Love-separation

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 4, Attitude negative 3; Judgement positive 2, Judgement negative 0. (Blank)

CONTRAST 1

## SONNET 40

**Critics:** Many critics have found in sonnet 40 the dynamics of a loving triangle, and this sonnet introduces the themes of the 41. A lot of possible biographical references without finding certain evidence. The poet is feeling victim of the narrated events, that's why many negative emotional reference can be identified in sonnet 40.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** The young man is urged to pick up the poet's love

**METAPHOR:** Ambiguous

**NEGATIVE EVALUATION:** Young Man negative evaluation, gentle thief

**POSITIVE EVALUATION:** None

**CONTRAST:** Between poet's love and others love

**Annotations:** Appreciation positive 1, Appreciation negative 2, Attitude positive 4, Attitude negative 8; Judgement positive 1, Judgement negative 1. (Satire or Parody)

CONTRAST 2

## SONNET 41

**Critics:** One of the most famous sonnets, and probably one of the most ironic. The critic was unleashed in the interpretation of this sonnet, which has been found ambiguous. The narrator denies the double betrayal undergone, but in doing so he exonerates the guilty ones, in fact: *Those pretty wrongs that liberty commits...* (Calimani, 2009).

In the first two quatrains the tone is ironic underlined (Serpieri, 2002) whereas in the third it becomes a direct reproach. Among the lies and deceptions of men, which provokes the protest and the suffering of the narrator, supreme is the lie of the text. It highlights a passive beauty, condemned to tempt and lie, without being able to do anything but hide his



deception behind the lie condemned to tempt and lies, without being able to do anything apart from hide his deception behind the lie (Calimani, 2009).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Betrayal

**ACTION PROPOSED:** The young man should not fall into sins

**METAPHOR:** The beauty triggers temptation

**NEGATIVE EVALUATION:** Bad evaluation of Dark Lady's behaviour

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Between Young man (positive) and Dark Lady (negative)

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 0, Attitude negative 3; Judgement positive 2, Judgement negative 3. (Ironic or Sarcastic?)  
CONTRAST 2

## **SONNET 42**

**Critics:** This sonnet ironically justifies the two friends, the first interlocutor is the young man and then in the second quatrain appears the Dark Lady. The conceptuality seems to confirm the distinction between heterosexual love and Platonic friendship. In addition, the sonnet is very ironic, in fact that the narrator ridicules himself and the betrayal is almost accepted.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Betrayal

**ACTION PROPOSED:** The young man should not fall into sins

**METAPHOR:** The beauty triggers temptation

**NEGATIVE EVALUATION:** Bad evaluation of Dark Lady's behaviour

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Between the Young man and the Dark lady

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 2, Attitude negative 1; Judgement positive 2, Judgement negative 6. (Sarcastic?)  
CONTRAST 5

### SONNET 43

**Critics:** According to (Cellini, 1960) the unreal images of this sonnet evoke *The Tempest* II, I “*The perpetual wink... imperfect shade...*”. Furthermore, the poet’s eyes obscurely see the day and lucidly the night, is all made up of antitheses and paradoxes (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Betrayal

**ACTION PROPOSED:** The young man should not fall into sins

**METAPHOR:** The beauty triggers temptation

**NEGATIVE EVALUATION:** Bad evaluation of Dark Lady’s behaviour

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Contrast Light-Shadow

**Annotations:** Appreciation positive 4, Appreciation negative 2, Attitude positive 2, Attitude negative 0; Judgement positive 1, Judgement negative 1. (Ironic)

CONTRAST 2

### SONNET 44

**Critics:** This time is the young friend who has moved away from the poet (Cellini, 1960). According to (Padel, 1981) the special idea underlined in sonnet 44 is the composition of all matter from four elements – earth, air, fire, water – in vary proportions. In addition, the sonnet 44 seems to be linked to the next one, in which the conceptual game is based entirely on the late-Renaissance theory of the four elements considered to be composed of matter (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Distance

**ACTION PROPOSED:** The poet can only wait the Young man

**METAPHOR:** Distance does not affect love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 3, Attitude positive 0, Attitude negative 2; Judgement positive 0, Judgement negative 0. (Blank) CONTRAST 1

## SONNET 45

**Critics:** According to Bradin Cormack in (Shoenfeldt, Oxford, 2010) Sonnet 45 extends the argument about the relation between body and substance by analysing the different relation between body and thought. It again refers to earth and water *two alone* mentioned in sonnet 44 (Padel, 1981), and again air and fire *swift messengers*.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** No actions

**METAPHOR:** Love is life

**NEGATIVE EVALUATION:** Negative attitude of the poet

**POSITIVE EVALUATION:** Positive attitude of the poet

**CONTRAST:** Internal contrast of the poet's love

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 3, Attitude negative 4; Judgement positive 0, Judgement negative 0. (Ironic?)

CONTRAST 2

## SONNET 46

**Critics:** This sonnet concerns the theme of medieval and renaissance love poetry, and more precisely the contrast between the eye and the heart (Serpieri, 2002). It starts with a series of metaphors linked to the war and then settle in a sort of agreement

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** No actions

**METAPHOR:** Contrast between aesthetics and feeling

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Inner poetry conflict between eyes and heart

**Annotations:** Appreciation positive 3, Appreciation negative 1, Attitude positive 1, Attitude negative 0; Judgement positive 0, Judgement negative 2. (Ironic or Sarcastic?)  
CONTRAST 2

## SONNET 47

**Critics:** The agreement between the eye and the heart is here stipulated: each one serves the other, especially in the absence of the loved one.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** No actions

**METAPHOR:** The poet always think about the Young man

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Inner poetry conflict between eyes and heart

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 7, Attitude negative 0; Judgement positive 0, Judgement negative 0. (Blank)

## CONTRAST 1

### SONNET 48

**Critics:** Even in this sonnet we perceive the detachment of the loved one, the theme is that of the journey already seen in sonnets 27-28, 44-45, 50-51. Love metaphorically becomes something that can be stolen unlike precious objects that somehow can be kept (Serpieri, 2002). The metaphors that can be traced back to the trip are many *my way, from, part*.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Keeping a love

**ACTION PROPOSED:** The poet wants to protect his love

**METAPHOR:** The lover can't be put in the cage

**NEGATIVE EVALUATION:** Of people in the world

**POSITIVE EVALUATION:** None

**CONTRAST:** Between their small microcosm and the whole world

**Annotations:** Appreciation positive 4, Appreciation negative 2, Attitude positive 1, Attitude negative 1; Judgement positive 3, Judgement negative 2. (Ironic or Sarcastic?)

CONTRAST 2/5?

### SONNET 49

**Critics:** The tones of this sonnet are between the pathetic and the ironic, several critics have identified it as a premonition of a future abandonment. The poet is preparing for the separation from the young friend realizing his unworthiness (Cellini, 1960).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love may not be reciprocated

**ACTION PROPOSED:** No actions

**METAPHOR:** Love is not always reciprocated

**NEGATIVE EVALUATION:** Bad evaluation of Young man's feelings

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Between the feelings of the Poet and those of the Young man

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 2, Attitude negative 0; Judgement positive 0, Judgement negative 3. (Sarcasm)

CONTRAST 2/5

## SONNET 50

**Critics:** The critic unanimously identified the theme of travel even in this sonnet, and metaphorically that of distance from loved one (Serpieri, 2002). Moreover, seems certain the influence of the 49 sonnet written by Sir Philippe Sidney' in *Astrophil and Stella*.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Lament

**ACTION PROPOSED:** The poet's journey

**METAPHOR:** Journey is a metaphor for life

**NEGATIVE EVALUATION:** Distance from the Young man

**POSITIVE EVALUATION:** Young Man positive emotional verses

**CONTRAST:** Contrast between the three quatrains and the last couplet – ironic, ambiguous

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 1, Attitude negative 3; Judgement positive 0, Judgement negative 3. (Ambiguous Sarcastic)

CONTRAST 2

## SONNET 51

**Critics:** The times of this sonnet are relatively complex, given that there are continuous time jumps. The whole is the metaphor of a restless wandering of the mind, which at times seems almost a flow of consciousness ante litteram (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Journey

**ACTION PROPOSED:** The poet's journey

**METAPHOR:** Journey is a metaphor for life and love

**NEGATIVE EVALUATION:** Distance from the Young man

**POSITIVE EVALUATION:** Young Man positive emotional verses

**CONTRAST:** Contrast between the three quatrains and the last couplet – ironic, ambiguous

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 1, Attitude negative 2; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## SONNET 52

**Critics:** Sonnet 52 has two fundamental themes: 1 the poet is like a rich who appreciate more his treasure if he looks it rarely. 2 Time is like a trunk that contains something precious and reveals it infrequently. According to Stevens the poet would allude to the four English celebration that give the name to the four quarters of the year, *Lady day* (25<sup>th</sup> of March), *Midsummer* (24<sup>th</sup> of June), *Michaelmas* ( 29<sup>th</sup> of September), *Christmas* (25<sup>th</sup> of December) (Cellini, 1960). Indeed, for this reason there are words like *Solemn, the robe, etc.* (Padel, 1981).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love and time

**ACTION PROPOSED:** The poet is praising the Young man

**METAPHOR:** Precious things should be enjoyed little by little

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 0, Attitude negative 0; Judgement positive 1, Judgement negative 0. Blank  
CONTRAST 1

### SONNET 53

**Critics:** According to (Calimani, 2009) there are obvious references to ancient mythology in this sonnet, such as Adonis, Helen, which are used as comparisons of beauty. The unparalleled beauty of a young man does not match the poor quality of his soul, and the evidence is the incessant heart.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Beauty

**ACTION PROPOSED:** No actions

**METAPHOR:** Interior and exterior beauty are not connected

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Contrast between interior and exterior beauty

**Annotations:** Appreciation positive 3, Appreciation negative 1, Attitude positive 0, Attitude negative 0; Judgement positive 1, Judgement negative 0. Ironic  
CONTRAST 2

### SONNET 54

**Critics:** Again the contrast is between exterior beauty and virtue (*truth*). In addition, poetry is seen as a means of reaching immortality (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Beauty, time and immortality

**ACTION PROPOSED:** The poet will immortalize the beauty of the young man

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation



**CONTRAST:** None

**Annotations:** Appreciation positive 6, Appreciation negative 0, Attitude positive 0, Attitude negative 1; Judgement positive 2, Judgement negative 0. Blank

CONTRAST 1

## SONNET 55

**Critics:** Sonnet 55 initially states that the young man will have nothing against time, and nothing to convey the memory of himself, is just the poem to be able to do the miracle. The Young man will continue to lives in poetry but not in his body. The "monolithic" text is making a monument of words in order to eternize the subject (Serpieri, 2002). However, the eyes of love are not men's eyes, because they don't see guilty and defect of the loved one (Calimani, 2009). The young friend will remain eternal, but only in his funeral niche of words.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Posterity

**ACTION PROPOSED:** The poet will immortalize the young man through poetry

**METAPHOR:** Through poetry the Young man can reaches immortality

**NEGATIVE EVALUATION:** Negative evaluation of time

**POSITIVE EVALUATION:** Positive evaluation of poetry

**CONTRAST:** Contrast between time and immortality, life and poetry

**Annotations:** Appreciation positive 3, Appreciation negative 3, Attitude positive 0, Attitude negative 0; Judgement positive 2, Judgement negative 0. Ironic

CONTRAST 2

## SONNET 56

**Critics:** The theme seems to be the absence and inevitable distance of the loved one, which somehow rushes to the frequentation of love. The discussion about desire and satisfaction

in Shakespeare can also be found in *The merchant of Venice* (II.6) or also in *Amlet* (III,2). In short, the real theme seems to be the growing desire if not satisfied (Serpieri, 2002). In the final couplet the distance is seen as a winter, the necessary negative phase of the year that has its positive in making the summer more appreciated.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Separation

**ACTION PROPOSED:** The poet is forced to separate himself from the beloved

**METAPHOR:** The distance sometimes is needed in love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 5, Attitude negative 4; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## SONNET 57

**Critics:** This sonnet seems linked to the previous one, even in this case the theme is the distance of the poet from his love. According to (Serpieri, 2002) the reader can read a subtle irony between the lines. The poet compares to a slave who despises the sovereign humor of the loved one. It can be read as an ironic game in which the poet grants everything to Young man and then indirectly accuses him. In fact, the irony plays with opposite directions, and often says something and meant another.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Submission

**ACTION PROPOSED:** Total submission of the poet to the Young man

**METAPHOR:** Love is blind

**NEGATIVE EVALUATION:** The poet is ridiculing himself

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 0, Attitude negative 2; Judgement positive 2, Judgement negative 0. Ironic

CONTRAST 2

## SONNET 58

**Critics:** This is one of the sonnets neglected by the critics.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Lament - Submission

**ACTION PROPOSED:** The poet can only wait for the young man

**METAPHOR:** Love is irrational

**NEGATIVE EVALUATION:** Negative evaluation of Young man's behaviour

**POSITIVE EVALUATION:** Positive evaluation of Young man's condition

**CONTRAST:** Contrast between the rationality and sentiment of the poet, which can sound a bit ironic

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 3, Attitude negative 2; Judgement positive 2, Judgement negative 2. Ironic

CONTRAST 2

## SONNET 59

**Critics:** This sonnet is connected with the number 53-55 and theme and the subject matter is time. The idea is that of a cyclic nature of time, and of the great celestial bodies that return to the same position, and the forms are always the same (Serpieri, 2002). Once again Shakespeare is referring to Ovid's *Metamorphoses*, and perhaps also to the Elizabethan proverb "*There is nothing new under the sun*".

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Eternal return

**ACTION PROPOSED:** The poet is praising the Young man

**METAPHOR:** The poet is making the Young man unique

**NEGATIVE EVALUATION:** Distance from the Young man

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Contrast between past and present times

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 0, Attitude negative 1; Judgement positive 1, Judgement negative 1. Ironic-Satire  
CONTRAST 2

## **SONNET 60**

**Critics:** The sonnet 60 deals with time and poetry, which is seen as chance of immortality. According to (Serpieri, 2002) Shakespeare is referring to the Pitagora's speech discourse in Ovid-Metamorphosis. In the first quatrain time is compared to the sea, and it is seen a progression to death, whereas in the second quatrain life is seen as night-death. Finally, in the third quatrain Time is personified as a mower that raze the ground everything.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** The time that overwhelms everything

**ACTION PROPOSED:** The poet's journey

**METAPHOR:** Through poetry the Young man can reaches immortality

**NEGATIVE EVALUATION:** Bad evaluation of time

**POSITIVE EVALUATION:** Positive evaluation of poetry

**CONTRAST:** Time(mortality)-Poetry(immortality), Poetry can prevail over time

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 0, Attitude negative 0; Judgement positive 1, Judgement negative 1. Ironic  
CONTRAST 2

## **SONNET 61**

**Critics:** The atmosphere is the night (already seen in sonnets 27 and 43), the poet pretends to convince himself that the image of his beloved let him awake all night, or even more she will enter into his dreams. Finally, he will refuse and reveal that the only jealousy is that of the poet himself who recognizes his inferiority position (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Jealousy

**ACTION PROPOSED:**

**METAPHOR:** Jealousy does not allow the poet to sleep quietly

**NEGATIVE EVALUATION:** Negative evaluation of young man's behaviour, too close to others

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic between the love of the poet and that of the young man

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 0, Attitude negative 2; Judgement positive 0, Judgement negative 2. Ironic  
CONTRAST 2

## **SONNET 62**

**Critics:** According to (Padel, 1981) and his proposal the word "praise" occurring near the end in this sonnet but also in sonnet 59. Another is the developing theme of personal destiny – birth, death, youth, mortality, immortality, and resurrection. In addition, the final couplet of 59 and 62 are so closely linked by words and ideas that their structure may be consider as consequential. The rhyme pattern is the classical Petrarch, that is an octave and a sixth. The main theme is that of love for itself.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love for themselves, vanity

**ACTION PROPOSED:** The poet is praising the Young man

**METAPHOR:** The poet finds himself older and in a position of inferiority

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive biographical evaluation

**CONTRAST:** Between the poet's age and young man

**Annotations:** Appreciation positive 3, Appreciation negative 2, Attitude positive 1, Attitude negative 0; Judgement positive 1, Judgement negative 0. Ironic-Satire  
CONTRAST 2

### SONNET 63

**Critics:** Sonnet 63 refers to "Time's injurious hand" and imagines a figure who keeps company with death and "all-oblivious enmity" (Schoenfeldt, 2010). The war that the narrator is fighting is always against the time. In the first two quatrains the theme is that of the decadence of the young beauty of his friend with the passage of time that will start toward the night-death. However, the final couplets transmits that eternity of beauty achieved through poetry.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Time and immortality

**ACTION PROPOSED:** The poet will immortalize Young man's beauty

**METAPHOR:** Poetry as a means to reach immortality

**NEGATIVE EVALUATION:** Negative evaluation of old age

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 4, Appreciation negative 4, Attitude positive 1, Attitude negative 0; Judgement positive 0, Judgement negative 0. Blank  
CONTRAST 1

### SONNET 64

**Critics:** Professor Calimani has underlined the pessimistic tone of this sonnet, the text indeed consider various cases of decay and ruin, then finally infer that his love will also

die. Poetry, however, is recognized as the only opposition to the ruin of time. Serpieri again declares the parallelism with Ovid *metamorphoses*.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** The fall of time

**ACTION PROPOSED:** The poet will cry against the ruin of time

**METAPHOR:** Time destroys everything. Nothing is eternal?

**NEGATIVE EVALUATION:** Negative evaluation of time

**POSITIVE EVALUATION:** None

**CONTRAST:** Pessimism that contrasts previous sonnets

**Annotations:** Appreciation positive 1, Appreciation negative 5, Attitude positive 1, Attitude negative 4; Judgement positive 0, Judgement negative 0. Sarcasm

CONTRAST 2/5

## SONNET 65

**Critics:** Cellini as well pointed out the semantically presence of pessimistic words, such as: *Sad, mortality, wreckful, decays, spoil...* the metaphoric structure of sonnet 65, it chases the idea of a terrible military siege throughout the whole text. Nature is being besieged, and time and death are the besieging forces. To life and beauty there is nothing to do, just trying to oppose with a useless resistance (Calimani, 2009).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Time and immortality

**ACTION PROPOSED:** The poet will immortalize beauty

**METAPHOR:** Poetry as a means to reach eternity

**NEGATIVE EVALUATION:** Negative evaluation of time and death

**POSITIVE EVALUATION:** Positive evaluation of poetry

**CONTRAST:** None

**Annotations:** Appreciation positive 6, Appreciation negative 3, Attitude positive 0, Attitude negative 3; Judgement positive 0, Judgement negative 0. Blank

## CONTRAST 1

### SONNET 66

**Critics:** The first impression is that of another pessimistic text, but instead a text is full of irony, and starting *Tired with all these...* It seems to reference for the previous sonnet instead of starting to list the motives. As acknowledged by Calimani and Serpieri, the text seems to be postponed to Amlet, III,1, the overwhelming question in this case reflects the feelings of a restless age, in which appearances overcome essences, artifices on natural abilities, trick on beauty, and falsehood on sincerity, ultimately between being and looking.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** The poet complains of the whole world

**METAPHOR:** The beloved is the only reason of poet's life

**NEGATIVE EVALUATION:** Negative evaluation of world and modern society

**POSITIVE EVALUATION:** Young Man the only positive element in poet's life

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 1, Attitude negative 7; Judgement positive 0, Judgement negative 0. Blank

## CONTRAST 1

### SONNET 67

**Critics:** The poet questions about the existence of the Young man, and why he should live in such a world (Serpieri, 2002). The modals should drive all the questions (vv. 1,3,5,7,9), thus the artifice and the deceit of false beauty are symbol of a decadence of nature, which is immediately reflected in infection (v.1), impurity (v.2), sin (v.3), and finally malice (v.14).

The ethical and aesthetic registers in Shakespeare are closely interconnected because in both the fundamental issue is the truth.



**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Description of the world

**ACTION PROPOSED:** The poet is wondering why the Young Man should live in this world

**METAPHOR:** The Young man is better than the rest of world

**NEGATIVE EVALUATION:** Negative evaluation of the world

**POSITIVE EVALUATION:** Young Man positive evaluation

**CONTRAST:** Between the Young Man and the rest of the world.

**Annotations:** Appreciation positive 2, Appreciation negative 4, Attitude positive 2, Attitude negative 0; Judgement positive 1, Judgement negative 0. Ironic-Satire  
CONTRAST 2

## **SONNET 68**

**Critics:** The critics have just found a parallelism with the previous sonnet

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Beauty

**ACTION PROPOSED:** No actions

**METAPHOR:** The young man as an archetype of beauty

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 3, Attitude positive 1, Attitude negative 0; Judgement positive 1, Judgement negative 0. Blank  
CONTRAST 1

## **SONNET 69**

**Critics:** This time the sonnet calls into question the young man from a moral point of view. In other words if with the previous sonnets the parallelism was from the different exterior

aspects, now it deals with interior/exterior life. Thus the comparison is between the exterior beauty and some inner illness of the young man (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Description of the Young man

**ACTION PROPOSED:** The poet is describing the Young man from two different points of view

**METAPHOR:** Between two different evaluations of the Young man

**NEGATIVE EVALUATION:** Young man's interior negative evaluation

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Between internal and external

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 0, Attitude negative 0; Judgement positive 3, Judgement negative 1. Ironic-Satire  
CONTRAST 2

## **SONNET 70**

**Critics:** This is one of the sonnets neglected by the critics.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Description of the Young man

**ACTION PROPOSED:** The poet is describing the Young man

**METAPHOR:** Beauty is enviable

**NEGATIVE EVALUATION:** Young man's limits

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Ironic contrast between positive judgement evaluation and negative judgement evaluation, irony is in the contrast between ideal and reality.

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 0, Attitude negative 3; Judgement positive 3, Judgement negative 2. Sarcasm

## CONTRAST 5

### SONNET 71

**Critics:** According to professor Calimani this is one of the most enigmatic sonnet of the entire collection. In fact sonnet 71 underlined all its lie strategy, so to say no saying, to say denying, and who asks pretending to give up. The sonnet is structured in a series of prohibitions: *No longer mourn for me when I am dead, Nay, if you read this line remember not, if thinking on me then...*

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Lament

**ACTION PROPOSED:** The poet is asking to the Young man to forget him when he dies

**METAPHOR:** None

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 3, Attitude positive 1, Attitude negative 6; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

### SONNET 72

**Critics:** It's easy to find the link with the previous sonnet, in fact the initial *Lest* reminds the Lest of the previous final couplets. The poet would therefore be worthy of being reminded only if the young friend could experience the value, celebrating it in turn (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Estate

**ACTION PROPOSED:** The poet is ridiculing himself

**METAPHOR:** Is emphasizing the power that his poetry will leave to posterity

**NEGATIVE EVALUATION:** Negative evaluation of Young man's feelings

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 3, Attitude positive 2, Attitude negative 3; Judgement positive 1, Judgement negative 0. Blank

CONTRAST 1

### SONNET 73

**Critics:** In Sonnet 73, one of the most celebrated of the Sonnets, Shakespeare explores the relationship between the ephemerality of life and the evaluation of what is loved (Schoenfeldt, 2010). This is a twilight sonnet on the advancement of old age and in the imminence of death, and once again the narrator is feeling like a predestined victim of the murderous of nature, yet it seems a conclusive solicitation to love, an invitation to seize the fleeting moment (Calimani, 2009).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Time and mortality

**ACTION PROPOSED:** Love me because I'm going to die?

**METAPHOR:** Is the poet older than the Young man?

**NEGATIVE EVALUATION:** The poet is describing himself negatively, self deprecating?

**POSITIVE EVALUATION:** None

**CONTRAST:** Between Poet and Young man age

**Annotations:** Appreciation positive 1, Appreciation negative 2, Attitude positive 0, Attitude negative 0; Judgement positive 1, Judgement negative 0. Ironic

CONTRAST 2

### SONNET 74

**Critics:** With this sonnet ends the sequence begun with sonnet 71 and the poet is declares that he will not disappear after death, because his poetry will be his monument and his memory (Serpieri, 2002).

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Immortality

**ACTION PROPOSED:** Invocation of love

**METAPHOR:** Through poetry we will both be immortal

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 0, Attitude negative 2; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## SONNET 75

**Critics:** Conforming to (Serpieri, 2002) in this sonnet the semantic element common to desire and need is that of greed. Then, the avarice becomes a further metaphor of a contradictory relationship, that of grief with its wealth: a perpetual relationship with joy and dissatisfaction.

However, many critics considered this sonnet out of place as it would approach much more to other sonnets than to neighboring sonnets.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Avarice

**ACTION PROPOSED:** The poet continually thinks of the young man

**METAPHOR:** Avarice is just in love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Positive general evaluation of the Young Man

**CONTRAST:** Avarice in this case assumes positive meaning, re-semanticization

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 2, Attitude negative 2; Judgement positive 1, Judgement negative 1. Ironic  
CONTRAST 2

## SONNET 76

**Critics:** According to some critics, the series dedicated to the poet rival starts with this sonnet, and the greatest suspect to cover this role is George Chapman.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Love

**ACTION PROPOSED:** The poet is praising the Young Man

**METAPHOR:** The Poet is declaring his love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 1, Attitude negative 0; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## SONNET 77

**Critics:** Giorgio Melchiori has noted that this is another sonnet out of place, because it is not related to those who precede it or follow it. On the other hand, Serpieri claimed that sonnet 77 deals with the same topic of the nearby sonnets, the importance of poetry and writing in general.

**SEQUENCE:** 18-86 Time and Immortality

**MAIN THEME:** Time and immortality

**ACTION PROPOSED:** The Poet is eternalizing the Young Man

**METAPHOR:** Poetry as a means of preserving beauty, reaching eternity

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 1, Attitude negative 0; Judgement positive 1, Judgement negative 0. Blank

CONTRAST 1

### SONNET 78

**Critics:** Sonnet 78 is reconnected to the 76, even if this time the theme is more explicit, and the rivalry between the poet and his rivals begins to shine. This artistic rivalry game will last until sonnet 86, so more than a single rival they are poets of different same current. For this sonnet have been proposed: Chapman, Marlowe, Jonson, and Tuberville. The poet declares the sincerity of his art, which is not artificial, manierist, and opportunistic as that of his rivals.

**SEQUENCE:** 78-86 Jealousy for the rival poet

**MAIN THEME:** Poetry

**ACTION PROPOSED:** The poet is invoking his muse

**METAPHOR:** His poetry is more sincere than his rivals

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 1, Attitude negative 0; Judgement positive 2, Judgement negative 0. Blank

CONTRAST 1

### SONNET 79

**Critics:** Sonnet 79 is clearly connected to the previous one, it evokes the figure of rival poet as *thy poet*. On the contrary, the rival poet is subjected to negative connotations, because he deceives or pretends to do what he does (Serpieri, 2002). .

**SEQUENCE:** 78-86 Jealousy for the rival poet

**MAIN THEME:** Beauty

**ACTION PROPOSED:** The poet is praising the Young man

**METAPHOR:** The poet is not the only one to praise the young man

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 0, Attitude negative 0; Judgement positive 4, Judgement negative 0. Blank

CONTRAST 1

## SONNET 80

**Critics:** The previous theme is here developed in marine metaphor. Indeed, the Young man is compared to an ocean and the two poets as boats.

**SEQUENCE:** 78-86 Jealousy for the rival poet

**MAIN THEME:** Praise

**ACTION PROPOSED:** The two poets are praising the Young man

**METAPHOR:** Love is like an ocean that can save you but also make you drown

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Positive (ironic) evaluation of the rival poet

**CONTRAST:** Ironic, reveals some controversy

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 0, Attitude negative 1; Judgement positive 4, Judgement negative 1. Ironic

CONTRAST 2



## SONNET 81

**Critics:** The sonnet literary begins with an overwhelming question: “Or I die first or You die before me”. However, the narrator says that he will have just a poor burial, “a common grave”, unlike the young (noble) man who will be eternal in a beautiful bust, “entombed in men’s eyes” (Calimani, 2009). Hence, the theme is the immortality of the Young man, but poetry will also immortalize the poet – *Your monument shall be my gentle verse* (Serpieri, 2002).

**SEQUENCE:** 78-86 Jealousy for the rival poet

**MAIN THEME:** Immortality

**ACTION PROPOSED:** Poet and Young will reach eternity

**METAPHOR:** With the Poet output they will be eternal

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Positive evaluation of Young man’s condition

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 0, Attitude negative 1; Judgement positive 4, Judgement negative 0. Blank

CONTRAST 1

## SONNET 82

**Critics:** In this case the tone is earnest and ironic, and once again the theme is the same of sonnets 76,78 and 80, the rivalry with the other poets. The opposition is between the sincerity of his poetry and the falsehood of others poetry.

**SEQUENCE:** 78-86 Jealousy for the rival poet

**MAIN THEME:** Praise, rivalry, jealousy

**ACTION PROPOSED:** Many poets are praising the Young man

**METAPHOR:** My poetry is sincere, others not

**NEGATIVE EVALUATION:** Negative evaluation of rivals poetry

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Between poet and rivals poetry

**Annotations:** Appreciation positive 5, Appreciation negative 0, Attitude positive 2, Attitude negative 0; Judgement positive 2, Judgement negative 2. Sarcasm

**CONTRAST** 5

### **SONNET 83**

**Critics:** Once again the theme is poetry. The narrator is comparing his poetry (sincere) with that of others (artificial, altered). As noted by Serpieri, the poet is praising for the first time the value of silence, as sincere and honest praise.

**SEQUENCE:** 78-86 Jealousy for the rival poet

**MAIN THEME:** Praise, rivalry, jealousy

**ACTION PROPOSED:** The two poets are praising the Young man

**METAPHOR:** The facts may be more sincere than poetry

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 1, Attitude negative 0; Judgement positive 3, Judgement negative 0. Blank

**CONTRAST** 1

### **SONNET 84**

**Critics:** The theme remains the same, but this time the poet is controversial even against the young friend, who, with his greed of praise and singing, he acts to falsify the praises that are addressed to him (Serpieri, 2002).

**SEQUENCE:** 78-86 Jealousy for the rival poet

**MAIN THEME:** Praise, rivalry, jealousy

**ACTION PROPOSED:** The poet is telling the young man to be less vanity

**METAPHOR:** The young man should accept only sincere praise

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic, reveals some controversy on Young man's behaviour

**Annotations:** Appreciation positive 2, Appreciation negative 2, Attitude positive 1, Attitude negative 0; Judgement positive 2, Judgement negative 1. Ironic

CONTRAST 2

## SONNET 85

**Critics:** This sonnet recalls the theme of the silence already discussed in sonnet 83. Serpieri described ironically the concelebrant function that the poet reserves, which liturgy approves any praise that comes from the "golden pen" of the rival poet.

**SEQUENCE:** 78-86 Jealousy for the rival poet

**MAIN THEME:** Praise

**ACTION PROPOSED:** The poet ironically approves the praise made by his rivals

**METAPHOR:** The poet tries not to be jealous

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Positive (ironic) evaluation of the rival poets

**CONTRAST:** Ironic, reveals some controversy, but he doesn't seem sarcastic

**Annotations:** Appreciation positive 5, Appreciation negative 0, Attitude positive 1, Attitude negative 0; Judgement positive 1, Judgement negative 0. Ironic

CONTRAST 2

## SONNET 86

**Critics:** This is the last sonnet related the rival poet/s. This time the rival poet is killing narrator's thoughts before they can be born to a word. Many critics have proposed again Chapman as the most accredited to play the role of rival poet, however, concrete evidence is not yet there. In short, this sonnet presents images that, with their double meaning, present the jealousy of the ego for the young man as the true jealousy of love, the rival poet as rival in love, and the defeat of the ego as a total defeat. Too little has been served all the irony that he has been able to relieve on his antagonist, yet he will have to settle for it. Unless then realized the falsehood of his last verse, because it was precisely the subtraction he was given to give the material narrator for poetic creation (Calimani, 2009).

**SEQUENCE:** 78-86 Jealousy for the rival poet

**MAIN THEME:** Praise

**ACTION PROPOSED:** The poet wonders on what his poetry was born

**METAPHOR:** The disappointment of love is the cause of the poetic work

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic, reveals some controversy

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 0, Attitude negative 1; Judgement positive 1, Judgement negative 1. Ironic

CONTRAST 2

## **SONNET 87**

**Critics:** After the jealousy crisis between the poet and his rivals comes the farewell sonnet. The narrator in this sonnet recognizes his shortcomings and concludes that possessing that love was only a dream, and the awakening showed the vanity (Calimani,2009). The poet here says farewell to his friend, recognizing him, seemingly, far superior to himself and his merits, but in fact, attacking him with subtle irony, in every praises manifested. Moreover, critics are all agreed to recognize a subtle irony in this sonnet, perhaps is a sort of *tragic irony* already seen in *Romeo and Juliet* (see previous chapter). As pointed out by Calimani, the sonnet is rich in economic metaphors, and irony seems to derive from the metaphorical illusion of a carnal relationship.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Farewell

**ACTION PROPOSED:** The poet is saying goodbye to the Young man

**METAPHOR:** Love is not meritocratic

**NEGATIVE EVALUATION:** Every praises seems ironic

**POSITIVE EVALUATION:** Positive (ironic) evaluation of the Young man

**CONTRAST:** Ironic, reveals some controversy

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 0, Attitude negative 0; Judgement positive 4, Judgement negative 0. Ironic

CONTRAST 2

### **SONNET 88**

**Critics:** The sonnet placed in a hypothetical future, once again deals with the poor poet's merits. Then, The poet declares that he would be on the part of his denigration. Even this sonnet seems ironic, maybe a bit sarcastic, or anyway more difficult to interpret.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Future separation

**ACTION PROPOSED:** The poet declares that he will love the Young man in any case, even if he despises him

**METAPHOR:** Total submission of the poet to the young man

**NEGATIVE EVALUATION:** Possible negative attitude of the Young man

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic, sarcastic

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 3, Attitude negative 2; Judgement positive 0, Judgement negative 1. Ironic-Sarcastic

CONTRAST 2

### **SONNET 89**

**Critics:** The theme is always that of abandoning, but this time the sonnet is devoid of irony. The poet is said to be ready to justify any affirmations, and in this Serpieri has identified a thread of irony, but the tone is at times less defiant and bitter than the previous ones.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Future separation

**ACTION PROPOSED:** The poet declares that he will love the Young man in any case, even if he despises him

**METAPHOR:** Total submission of the poet to the young man

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Bitterly ironic

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 0, Attitude negative 5; Judgement positive 0, Judgement negative 0. Bitterly Ironic  
CONTRAST 2

## SONNET 90

**Critics:** The starting *Then* underlined a clear reference to the previous sonnet, but this time the speech is different, more direct and dramatic (Serpieri, 2002). The poet demands a sort of clarification, if the Young man wants to attack the poet he has to do it immediately.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Future separation

**ACTION PROPOSED:** The poet is resigning to the idea of losing him

**METAPHOR:** Leave me now or never

**NEGATIVE EVALUATION:** Several negative attitudes

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 0, Attitude negative 3; Judgement positive 1, Judgement negative 0. Blank

## CONTRAST 1

### SONNET 91

**Critics:** The beloved person becomes the epitome of every good, just like in sonnets 37, 53, 98 and 99. All this fullness that the poet boasts is however endangered by the precariousness of possession, so if the loved one gets away from the poet by taking away everything, the poet who is rich as he is proud of, will become the poorest man (Serpieri, 2002).

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Pride

**ACTION PROPOSED:** The poet is praising his love and the Young man

**METAPHOR:** Love is the greatest wealth

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Positive evaluation of love

**CONTRAST:** Contrast between tangible and intangible assets

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 2, Judgement negative 1. Ironic-Satire

## CONTRAST 2

### SONNET 92

**Critics:** In this case a similar suffering is expressed in the face of the ambiguity of the young friend. However, the dominant theme of this series of sonnets is the precariousness of relationship in time, the volubility of affections, and the falsity of attitudes.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Separation

**ACTION PROPOSED:** The young man is rejecting the poet's love

**METAPHOR:** Happiness as an illusion

**NEGATIVE EVALUATION:** Several negative judgement of Young man's behaviour

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 5, Attitude negative 1; Judgement positive 0, Judgement negative 3. Blank

CONTRAST 1

### SONNET 93

**Critics:** Easy to link it to the previous sonnet, in this case the accusation of falsehood that the poet moves to his friend becomes ever more explicit. The question here becomes an enigma, linked to the original discrepancy, biblical between the appearance and the being (as noted Serpieri the reference to the final couplet is to Eva's apple). On this gap the Elizabethan age is questioned. In this sequence seems to be more present irony, rather than sarcasm and parody.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Illusion

**ACTION PROPOSED:** The poet is resigning to the idea of losing him

**METAPHOR:** Betrayal or unpaid love

**NEGATIVE EVALUATION:** Several negative judgements

**POSITIVE EVALUATION:** None

**CONTRAST:** Irony in Young man judgements

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 1, Attitude negative 2; Judgement positive 2, Judgement negative 3. Ironic

CONTRAST 2

### SONNET 94

**Critics:** This is one of the sonnets that aroused greater debate among critics. In addition, the petrarchesque structure reveals its peculiarity, in fact it is structured by an octave plus a



sestet. Furthermore, the sonnet shows along with irony, a psychological and emotional path that wanders between different ways of living, relationship with each other, and life. Professor Calimani has found an association with Sidney's *Arcadia*, and to the fact that the more a man has the power to harm, the more praiseworthy is if he is deterred from doing so. As stated by Melchiori, the true theme of the sonnet, direct or metaphorical, is the behaviour of the powerful persons. In the line *They rightly do inherit heavens graces* the author is referring to the evangelical message (*Matteo, V5*). Hence, Shakespeare once again resorts to the ironic substitution technique, so if the gentle, the humble, inherit the earth, the powerful will inherit the graces of heaven (Melchiori, 1973). Nevertheless, this sonnet also ignited critics' debate on the order of the Mus. Finally, as rightly noted by Serpieri, irony, tough and ruthless (irony+sarcasm?) vanquishes every apparent compliment. Giovanni Cecchin has found an ironic vision of destiny, which reserves to egoists and hypocrites the enunciation to what these dangers lead.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Future separation

**ACTION PROPOSED:** The poet is trying to educate morally the young man

**METAPHOR:** To have and have not

**NEGATIVE EVALUATION:** Negative judgement evaluation of certain behaviours

**POSITIVE EVALUATION:** Positive judgement evaluation of certain behaviours

**CONTRAST:** (judgement positive=irony+judgement negative=sarcasm)

**Annotations:** Appreciation positive 2, Appreciation negative 2, Attitude positive 1, Attitude negative 3; Judgement positive 3, Judgement negative 1. Sarcasm

CONTRAST 5

## SONNET 95

**Critics:** This time the Young man sins are judged with a subtle irony, and the poet's invitation is to not exaggerate in this. The poet's invitation is to not exaggerate in this, because even though his faults have so far been excused for his beauty, corruption could be heavy and no longer forgivable (Serpieri, 2002).

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Young man celebration

**ACTION PROPOSED:** The poet advises the young man not to exaggerate in his sin

**METAPHOR:** Excessive sin leads to an impossible redemption

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Positive judgement and appreciation

**CONTRAST:** Positive judgement (irony)

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 0, Attitude negative 0; Judgement positive 4, Judgement negative 1. Ironic  
CONTRAST 2

## **SONNET 96**

**Critics:** With this sonnet ends the sequence of appearing and being, and of the evil that transgresses well. As noted by the critic, the final couplet of this sonnet is equals to number 36.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Young man's fault

**ACTION PROPOSED:** The poet advises the young man not to exaggerate in his sin

**METAPHOR:** The poet asks the young man not to sin anymore

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 2, Attitude positive 0, Attitude negative 1; Judgement positive 3, Judgement negative 0. Blank  
CONTRAST 1

## **SONNET 97**

**Critics:** According to Cellini this sonnet is rich in references to separation and absence. This time the metaphors are related to nature and especially the seasons, the parable is simple, if the young man is the summer, even the summer without the Young man is cold winter.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Separation, absence

**ACTION PROPOSED:** The poet is describing the distance from the Young man

**METAPHOR:** The poet far away from the young man is ill

**NEGATIVE EVALUATION:** Negative attitude if the Young man is far away

**POSITIVE EVALUATION:** Positive attitude if the Young man is nearby

**CONTRAST:** Between presence and absence, a bit ironic

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 1, Attitude negative 2; Judgement positive 2, Judgement negative 0. Ironic-Satire  
CONTRAST 2

## SONNET 98

**Critics:** The theme is the same as the previous one, and again the metaphors are related to the nature and seasons.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Separation, absence

**ACTION PROPOSED:** The poet is describing the distance from the Young man

**METAPHOR:** The poet far away from the young man is ill

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 2, Attitude negative 0; Judgement positive 0, Judgement negative 0. Blank

## CONTRAST 1

### SONNET 99

**Critics:** The loved one becomes a model of all the natural beauty, and in particular of the flowers. It is to be noted that this is the only sonnet of the whole poem with 15 verses instead of 14.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Young man celebration

**ACTION PROPOSED:** The poet is praising the Young man

**METAPHOR:** The young man is better than all the natural beauties

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 2, Attitude negative 2; Judgement positive 0, Judgement negative 1. Blank

## CONTRAST 1

### SONNET 100

**Critics:** This sonnet deals the great theme of immortality, and will continue until the sonnet 108. The poet then re-introduces the necessary song of immortality. In some way this sonnet is connected to the first one, the metaphor seems similar.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Time and immortality

**ACTION PROPOSED:** The poet is asking to his muse to eternalizing the Young man

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 1, Attitude negative 2; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

### **SONNET 101**

**Critics:** The theme resumes the initial celebration of the young man, and it will be his poetry to make him live immortal, delivering it to epochs still to come. Art therefore becomes the only means to pass the object into future memory and save it from the time (Serpieri, 2002).

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Posterity

**ACTION PROPOSED:** The poet is eternalizing the Young man through his poetry

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 1, Attitude negative 2; Judgement positive 1, Judgement negative 0. Blank

CONTRAST 1

### **SONNET 102**

**Critics:** This sonnet deals the great theme of immortality, and will continue until the sonnet 108. The poet then re-introduces the necessary song of immortality. In someway this sonnet is connected to the first one, the metaphor seems similar.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Time and immortlaity

**ACTION PROPOSED:** The poet is asking to his muse to eternalizing the Young man

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 2, Attitude positive 2, Attitude negative 2; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

### **SONNET 103**

**Critics:** There is, for a moment, the doubt that art - not perfect, as the poet modestly recognizes to be his own - may wipe out his or her perfect subject or theme, so it is preferable silence, for the benefit of the mirror that returns, loyal the image that is reflected in it (Serpieri, 2002).

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Poet's output

**ACTION PROPOSED:** The poet is wondering if his art is truthful

**METAPHOR:** Poetry as a mode of reproduction ... to immortality-eternity

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 0, Attitude negative 2; Judgement positive 3, Judgement negative 0. Blank

CONTRAST 1

### **SONNET 104**

**Critics:** This sonnet deals the great theme of immortality, and will continue until the sonnet 108. The poet then re-introduces the necessary song of immortality. In some way this sonnet is connected to the first one, the metaphor seems similar.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Time and immortality

**ACTION PROPOSED:** The poet is asking to his muse to eternalizing the Young man

**METAPHOR:** Poetry as a mode of reproduction ... to immortality

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 1, Judgement negative 0. Blank  
CONTRAST 1

## **SONNET 105**

**Critics:** As already declared in Sonnet 76, the poet is reflecting on the *monotheism* of his poetry. It has not a variety of argument, because it celebrates one. Some critics have found this parallelism Fair Youth-God a bit perverse and sacrilegious (Booth, 2000).

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Praise

**ACTION PROPOSED:** The poet is praising the Young man

**METAPHOR:** The poet declares himself coherent and sentimental in his production

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 4, Attitude negative 0; Judgement positive 1, Judgement negative 0. Blank

CONTRAST 1

### SONNET 106

**Critics:** Sonnet 106 is an example of sublime exaltation of the beauty of the beloved and inadequate poetry of the poet. The narrator is getting back to the Stilnovistic fad, without, however, carrying out a proper listing of the physical goodness and virtues of the beloved. Additionally, an ironic air wraps the sonnet, and every statement seems to mean its opposite (Calimani, 2009).

Moreover, the narrator is writing a sonnet to say: "I can not write a poem, I'm not able to do it" and yet contradicts himself in writing it.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Celebration

**ACTION PROPOSED:** The poet is praising the Young man

**METAPHOR:** Ironic aesthetic appreciation of the young man? And the poet's intention?

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** Young Man positive aesthetic evaluation

**CONTRAST:** Ironic exaggeration? A contrast between the intentions and the actions of the poet

**Annotations:** Appreciation positive 5, Appreciation negative 1, Attitude positive 2, Attitude negative 0; Judgement positive 0, Judgement negative 2. Ironic-Sarcasm

CONTRAST 5

### SONNET 107

**Critics:** Sonnet 107 is one of the most investigated from the chronological point of view, and as Calimani and Melchiori pointed out this is probably the most optimistic sonnet, which seems to be postponed to a golden age, perhaps the prophecy of Virgil's-Egloga IV,



as well as the concluding verses of Ovid's *Metamorphoses* on the immortality of poetry (Calimani,2009).

According to Serpieri Sonnet 107 highlights the narrators' own fears and collective fears of the time, as if an imminent catastrophe hit humanity. Fear could be that of the queen's death in 1603 (as witnessed by Francis Bacon and John Donne) had strongly shaken England, since it was about to break the only sovereign able to unify England. A further parallelism was also identified by Cellini, who in that the mortal moon sees a possible reference to the Queen, and perhaps to Antonio and Cleopatra *Alack, our earth moon...*

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Poet's feelings

**ACTION PROPOSED:** The poet his declaring his feelings

**METAPHOR:** Poetry as a means to reach immortality, A future monument for the Fair Youth

**NEGATIVE EVALUATION:** Initial negative attitude

**POSITIVE EVALUATION:** Final positive attitude

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 2, Attitude negative 2; Judgement positive 1, Judgement negative 0. Blank

CONTRAST 1

## **SONNET 108**

**Critics:** The sonnet is built on the question of the possibility of inventing something new again in the glorification of the loved one. Only the word, and writing, can oppose decadence and death.

**SEQUENCE:** 87-108 Desertion and removal from the lover

**MAIN THEME:** Time and immortality

**ACTION PROPOSED:** The poet is wondering how to still praise the young man

**METAPHOR:** Poetry is eternal

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 4, Attitude negative 0; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## **SONNET 109**

**Critics:** In Sonnet 109 returns the theme of absence and distance from the loved one. The simplicity of this sonnet is also highlighted by Serpieri, which does not identify possible irony.

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Distance from loved one

**ACTION PROPOSED:** The poet is declaring his love

**METAPHOR:** True love does not feel the distance

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 2, Judgement negative 0. Blank

CONTRAST 1

## **SONNET 110**

**Critics:** The poet's infidelity emerges immediately, recognizing that he has had different experiences and different emotional engagements. According to Serpieri the series on the broad theme of the poet's guilt and its multiple defences extends to almost the end of the sonnets devoted to the young man, that is number 126.

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Poet's faults and feelings

**ACTION PROPOSED:** The poet confesses his guilt and his love

**METAPHOR:** Love is uncontrollable and unstable

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 2, Attitude positive 2, Attitude negative 1; Judgement positive 1, Judgement negative 1. Blank  
CONTRAST 1

## SONNET 111

**Critics:** The sonnet tells to us of the knowledge that we have of Shakespeare as a thespian and actor, hence exponent of a profession that is not yet full of artistic dignity. In fact, Puritan mentality has associated theatre with wandering, the idea of fiction and tricks. According to Booth there is a connection between this sonnet and the previous one, considering that in both there is a lament, or a regret from the poet, *my harmful deeds, god and goddess, and better, bitterness, bitter.*

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Pity

**ACTION PROPOSED:** The poet is asking for pity to the young friend

**METAPHOR:** The poet is apologizing to the young man

**NEGATIVE EVALUATION:** Sarcastic evaluation of the theatrical craft?

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 3, Attitude negative 2; Judgement positive 0, Judgement negative 1. Blank  
CONTRAST 1

## **SONNET 112**

**Critics:** Sonnet 112 is linked to the previous one, and according to Serpieri it shows several connection with the thought of John Donne. In addition, Booth has found several edenic allusions, such as snake, slander, adulation, deep abyss. Booth suggests that Shakespeare left it unfinished, who abandoned it for frustration, and even Melchiori considered Sonnet 112 atypical and inconceivable.

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Praise

**ACTION PROPOSED:** The poet is declaring the uniqueness of the young man

**METAPHOR:** None, ambiguous

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 2, Attitude positive 1, Attitude negative 1; Judgement positive 4, Judgement negative 1. Blank

CONTRAST 1

## **SONNET 113**

**Critics:** Once again the theme is the distance of the poet from the Young man, but this time the theme of the distance is played between what the eye catches from the real world and what the mind, by all forms, constructs and models, reducing every vision to the image of the beloved person (Serpieri, 2002).

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** The distance from the loved one

**ACTION PROPOSED:** The poet is questioning himself

**METAPHOR:** Love is divided between reality and imagination, between eyes and hearts

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 2, Attitude positive 0, Attitude negative 1; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## **SONNET 114**

**Critics:** The poet interrogating on the same theme of the previous sonnet finds an alternative: it is the mind to be flattered, and therefore misled by the eye. The eye is therefore like the servant of a king, and flattering that king, he delights, gives him what is his taste. Finally, if it were a poisoned portion, the eye would be the first to be damaged, because it will be him to taste it first and then bring it to the mind (Serpieri, 2002).

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Poet's love

**ACTION PROPOSED:** The poet is questioning himself about the nature of his love

**METAPHOR:** Rational and irrational love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Contrast between eyes and heart

**Annotations:** Appreciation positive 2, Appreciation negative 3, Attitude positive 2, Attitude negative 0; Judgement positive 0, Judgement negative 0. Satire

CONTRAST 2

## **SONNET 115**

**Critics:** This Sonnet and the next one are reflections on love in general. Some critics have identified an echo of John Donne's poem, others (see Cellini, 1960) of references to sonnets lost.

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Love

**ACTION PROPOSED:** The poet is questioning about love

**METAPHOR:** The poet questions about possible mistakes made in the past

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## **SONNET 116**

**Critics:** Sonnet 116 sounds like a soliloquy as it does not have a recipient. The narrator debates on the relationship between love and time, trying to prove that love does not share the fleeting and volatile quality that is dramatic characteristic of everything, and all is subject to the laws of the time (Calimani, 2009). According to Serpieri, the modality of this sonnet is litotic, and the conclusion no by coincidence, it is an ironic negative statement. All the criticism has found an ironic side; in fact, the text demonstrates at least two possible meanings; one is given by the ideal vision of eternal and unreachable love, and the other by the ironic vision of the doubt dictated by experience, which knows that love is ephemeral and mortal like everything on earth.

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Love

**ACTION PROPOSED:** The poet is questioning himself about love

**METAPHOR:** What is love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic, at least two kinds of love

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 0, Attitude negative 1; Judgement positive 0, Judgement negative 1. Ironic  
CONTRAST 2

### SONNET 117

**Critics:** According to Booth this sonnet is a sort of squabble, and it is all about a process in which the poet himself dictates the accusations that the other person should and could address to him. Then, the poet submits his defence claiming that all the sins had been committed in order to test the love of the other side (Serpieri, 2002).

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Love

**ACTION PROPOSED:** The poet is apologizing to the Young man

**METAPHOR:** The poet says he was wrong only to test the feelings of the young man

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 2, Attitude negative 2; Judgement positive 1, Judgement negative 0. Blank  
CONTRAST 1

### SONNET 118

**Critics:** Sonnet 118 is linked to the previous one, but in this case there is no accusation and defence here, but the theme is developed through courteous poetry, and the person loved as illness. The poet is elaborating a psychological investigation into the reasons that led him to betray the happiness of a relationship to seek other experiences. Finally, love is both health, the ultimate in wellness and illness (Serpieri, 2002).

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Love

**ACTION PROPOSED:** The poet is questioning himself about love

**METAPHOR:** Love is a disease

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 1, Attitude negative 3; Judgement positive 1, Judgement negative 0. Blank

CONTRAST 1

## SONNET 119

**Critics:** The theme is guilt (betrayal) and in someway is linked to sonnet 118. Once again, love is seen as a disease, and the only possible cure seems to be the siren tears.

**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Love

**ACTION PROPOSED:** The poet confesses his guilt and his love

**METAPHOR:** Love in suffering strengthens

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 2, Attitude positive 6, Attitude negative 2; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## SONNET 120

**Critics:** Sonnet 120 as well as resuming the theme of the guilt (infidelity) of the previous sonnets, also relates to the sonnets 34 and 35, which concern about the guilty of his friend. Although this is not a simple game of parts, as the sonnet is rich in pain (Serpieri, 2002)



**SEQUENCE:** 109-120 Injustice and lover infidelity

**MAIN THEME:** Mistakes made by the Poet and the Young man

**ACTION PROPOSED:** The poet accuses the young man and himself

**METAPHOR:** We both made mistakes, sarcastic tone?

**NEGATIVE EVALUATION:** Many negative attitudes by both (Young man and the Poet)

**POSITIVE EVALUATION:** None

**CONTRAST:** Sarcastic about their faults?

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 0, Attitude negative 5; Judgement positive 0, Judgement negative 3. Sarcasm

CONTRAST 5

## SONNET 121

**Critics:** Sonnet 121 is an invective, a denunciation against evil and malicious society, who finds convinced that it can not be judged. The opening is an admonishment, which argues that it is better to be than to appear *'Tis better to be vile than vile esteemed*, but as professor Calimani has underlined *vile* could also mean "of low rank, member of a low social class". In addition, the verse 4 *Not by our feeling, but by others' seeing* reinforces the thesis above, and corruption is in the eyes and in the mind of others. Furthermore, as Giorgio Melchiori claimed in *L'uomo e il potere* Shakespeare's god is the inner man.

In other words, the whole sonnet is a great claim inner substance against outer appearance, in which the contrast between the world and the individual is also represented ironically.

**SEQUENCE:** 121-126 Young Man – Fair Youth

**MAIN THEME:** Society is corrupt

**ACTION PROPOSED:** The poet accuses humanity

**METAPHOR:** It's better to be than to appear

**NEGATIVE EVALUATION:** Many negative evaluations about society

**POSITIVE EVALUATION:** None

**CONTRAST:** Between the poet and the whole society, sarcasm on judging it.

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 0, Attitude negative 0; Judgement positive 0, Judgement negative 4. Sarcasm  
CONTRAST 5

## SONNET 122

**Critics:** Some of the critics expressed in a possible biographical connection between this sonnet and the number 77, however a further rereading has raised questions that make it doubtful the real circumstance from which this sonnet would be born. Kerrigan's hypothesis seems to be the most reliable, this sonnet would in fact be born out of an occasional circumstance, thus placing him badly in the most authentic fabric of the songwriter (Serpieri, 2002).

**SEQUENCE:** 121-126 Young Man – Fair Youth

**MAIN THEME:** The memory

**ACTION PROPOSED:** The poet declares that he will not forget the young man

**METAPHOR:** The poet will never forget the young man

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 0, Attitude negative 0; Judgement positive 0, Judgement negative 0. Blank  
CONTRAST 1

## SONNET 123

**Critics:** Sonnet 123 deals with the great challenge against the time, in which the poet the poet affirms his immutability and permanence. Time is immediately reproached as an antagonistic theatrical, whose poetry agonist picks up the linguistic weapons (*boast*) with redundant emphasis "*No! Time, thou shalt not boast that I change!*".

Nevertheless, the writings of time lie, because they may not be what they seem to be, destined to continue metamorphosis, to be and not to be. In fact, the sonnet confirms the initial negation of the change *thou shalt not boast that I do change* (Serpieri, 2002).

**SEQUENCE:** 121-126 Young Man – Fair Youth

**MAIN THEME:** Time

**ACTION PROPOSED:** The poet is challenging the time

**METAPHOR:** Life is too short to not seek eternity through art

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Ambiguous, different from the other sonnets

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 2, Attitude negative 3; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## **SONNET 124**

**Critics:** According to Booth sonnet 124 is "the most extreme example of Shakespeare's constructive vagueness", there are historical references to a conspiracy *fools of the time* which may refer to events that occurred in 1599 or 1606. Even (Cellini, 1960) has identified possible links with historical events, however there is no concrete evidence to accurately locate the deictic references. And as Giorgio Melchiori rightly observed the love of the poet is not the son of that *state*, the Young man presents himself as a high ranking person (Serpieri, 2002). The poet's love has nothing to do with the low social policy, in short-term experiments, is disinterested, a Platonic love, so he is not a slave of time.

**SEQUENCE:** 121-126 Young Man – Fair Youth

**MAIN THEME:** Time

**ACTION PROPOSED:** The poet is making the Young man eternal

**METAPHOR:** The young friend will not go against the destiny, he will become eternal, because he is a better man than the others

**NEGATIVE EVALUATION:** Several negative attitudes

**POSITIVE EVALUATION:** None

**CONTRAST:** Metaphorically ambiguous

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 1, Attitude negative 4; Judgement positive 0, Judgement negative 1. Ironic-Satire  
CONTRAST 2

## SONNET 125

**Critics:** In this sonnet the poet refers to a spy, which would fill the young friend's ears with false appreciations. In other words, he would feel victim of a defamation.

**SEQUENCE:** 121-126 Young Man – Fair Youth

**MAIN THEME:** Defamation

**ACTION PROPOSED:** The poet is attacking his possible calumniator

**METAPHOR:** The sincerity of poet's words

**NEGATIVE EVALUATION:** Many negative evaluation made by The poet, Cutting Irony-Sarcasm

**POSITIVE EVALUATION:** None

**CONTRAST:** Sarcastic-Ironic Tone

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 0, Attitude negative 0; Judgement positive 0, Judgement negative 2. Ironic-Sarcastic  
CONTRAST 2

## SONNET 126

**Critics:** The patter of this sonnet is abnormal, which in fact counts twelve verses distributed in kissed rhymes that concludes the series dedicated to Fair Youth, and is followed by the farewells. It is precisely the leave of the poet from the young man, who

recognizes the inevitability of consuming himself over time. Finally, note that this sonnet of separation is by no means a sign of time, of the vain struggle against time, of a survival that can only be guaranteed by the transformation of life into art (Serpieri, 2002).

**SEQUENCE:** 121-126 Young Man – Fair Youth

**MAIN THEME:** Time and Immortality

**ACTION PROPOSED:** The poet is leaving the Young man

**METAPHOR:** Art as the only means to reach immortality

**NEGATIVE EVALUATION:** Negative evaluation of Nature and Time

**POSITIVE EVALUATION:** Positive evaluation of Art

**CONTRAST:** Contrast Art-Nature, Ironic

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 0, Attitude negative 2; Judgement positive 3, Judgement negative 1. Ironic

CONTRAST 2

## SONNET 127

**Critics:** This is the first sonnet dedicated to the *Dark Lady*, whose characterizing trait seems to be the dark colour. The narrator wants to overturn the social canons of beauty, that are those related to the blonde women, he wants to affirm her a new aesthetic of black. This is just another example of how the narrator goes against tradition, both through subject and style, dissecting content through irony. According to Calimani a superficial reading tell us that once the colour of beauty was blond, and now it's black. But in order to become blonde, women resort to cosmetics, and therefore the genuine (blond) beauty is slandered and exiled. Although, in this series of sonnets dedicated to the dark woman the poet seems to be more explicit and more direct in affirmations, the meaning seems to be even more codified, hidden behind that irony even more directed towards sarcasm.

In conclusion, the difficulty of spreading in the meanders of variable meanings within the text corresponds to the difficulty that the narrator encounters in recognizing and defining true and false adulterated beauty. And this is because art and artifice for Elizabethan people

can improve nature itself. In fact, as Shakespeare has already said in *The Winter's Tale*: “Yet nature is made better by no mean/That nature makes that mean; so over that art/Which you say adds to Nature, is an art/That Nature makes.../ The art itself is Nature... (*The Winter's Tale*, IV.4). Indeed, for George Puttenham and the Elizabethan people *artificially* has a positive meaning (Calimani, 2009).

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Introduction of the Dark Lady

**ACTION PROPOSED:** The poet is describing the Dark Lady

**METAPHOR:** Sarcastic against cultural canons of beauty

**NEGATIVE EVALUATION:** Ambiguity, negative evaluation of cultural definition of beauty

**POSITIVE EVALUATION:** Positive evaluation of a different kind of beauty

**CONTRAST:** Contrast between different kinds of beauty, sarcastic tone in the description of the Dark Lady

**Annotations:** Appreciation positive 1, Appreciation negative 4, Attitude positive 0, Attitude negative 2; Judgement positive 0, Judgement negative 2. Satire or Sarcasm?

CONTRAST 5

## SONNET 128

**Critics:** The atmosphere evoked by sonnet 128 is the musical one, but several critics have found this sonnet awkward and rough (Serpieri, 2002). Metaphorically, this sonnet has also been identified as erotic, and some terms such as *Jacks*, and *Tender inward* seem clear sexual references. According to De Scarpis sonnet 128 is comparable to sonnet 8 in that both concern music, but Sonnet 128 speaks of “my music” while Sonnet 8 speaks of “music to hear”, a subtle distinction in feeling, with Sonnet 128 the more sensual of the two.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The Dark lady

**ACTION PROPOSED:** The poet is making a comparison between the music and his feelings for a woman

**METAPHOR:** Erotic

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 3, Appreciation negative 0, Attitude positive 3, Attitude negative 1; Judgement positive 0, Judgement negative 0. Blank

CONTRAST 1

## **SONNET 129**

**Critics:** Sonnet 128 has only introduced the theme of lust, but this time the theme of desire and sexual fulfilment is described with a realism and with double meanings that seems to be overwhelming in indecency (Calimani, 2009). This sonnet has been the subject of great critical attention, among the most famous of Robert Graves, Laura Riding, Giorgio Melchiori and the structuralist survey by Roman Jakobson and Lawrence G. Jones. Those who have all stated that at every reading the sonnet may reveal new surprises, almost as if to lead to a subjective reading (Serpieri, 2002).

**SEQUENCE:** No Sequence

**MAIN THEME:** Lust

**ACTION PROPOSED:** The poet is describing the lust

**METAPHOR:** The whole world is luscious

**NEGATIVE EVALUATION:** Negative evaluation of lust and Human being

**POSITIVE EVALUATION:** None

**CONTRAST:** Sarcastic contrast between the three quatrains and the couplet

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 2, Attitude negative 6; Judgement positive 0, Judgement negative 1. Ironic-Sarcastic

CONTRAST 2

## **SONNET 130**

**Critics:** Broadly speaking, with this sonnet Shakespeare again broke with tradition. In poetry women were always described as goddesses or compared to divine creatures descended to earth to bring love. In addition Petrarch and Stilnovistic poetry used women to intermediate with the absolute, and all women in a certain sense resembled each other. None so far had shown defect or had been compared negatively. Irony of fate, it was once again Shakespeare the first to bring women to earth.

Sonnet 130 has been identified by Calimani also as a parody of the Petrarches convention, but the problem that immediately arises in the reader's eyes is: How does a lover decide to write a sonnet of love to a woman who as he himself recognizes has nothing attractive. Even this time (As we already saw for sonnet 127) Shakespeare seems to criticize the traditional canons of beauty, then, in any case, admit in the final couplet that "despite this I love her". However, the narrator's vision, like the feet of his woman, remains firmly lean on the ground, and it is from this concrete and earthly vision that derives the rarity of his love. Furthermore, even Serpieri argues that the sonnet was written in a parody key, and connected to sonnet 21. The morality contained in the whole sonnet seems to be that love depends more on the subject's perspective than by the object's falsification, and Kerrigan observe that the parody images had already been used by the poet himself in reference to the young friend in the previous sonnets. Thus, in this reading it may seem even self-healing.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The Dark Lady

**ACTION PROPOSED:** The poet is describing the Dark lady in a parody way

**METAPHOR:** Love is subjective

**NEGATIVE EVALUATION:** Many negative aesthetic evaluation of the Dark lady

**POSITIVE EVALUATION:** Only in the final couplet

**CONTRAST:** Aesthetic ambiguity - Parody

**Annotations:** Appreciation positive 1, Appreciation negative 8, Attitude positive 1, Attitude negative 0; Judgement positive 1, Judgement negative 1. Parody

CONTRAST 2

**SONNET 131**



**Critics:** The debut is typical of that of a certain sonnet tradition, for which the beloved is tyrannical, cruel, because it does suffer her love. First of all, this sonnet initially contradicts the previous one, then the atypical beauty of the beloved reverse all again. Even this sonnet has been identified as ironic by the critic, and it is all about the subjectivity of judgment, a theme that is related to the former one. The final couplet again puts the dark lady under the charge, but this time for the “black” of his actions. Therefore, the whole sonnet is a game in which the narrator defends and accuses the woman. This time the play seems to be more sarcastic than ironic.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The Dark Lady

**ACTION PROPOSED:** The poet is judging the Dark Lady

**METAPHOR:** A parallelism between aesthetic and moral evaluation

**NEGATIVE EVALUATION:** Negative judgement evaluation of the Dark lady

**POSITIVE EVALUATION:** Positive aesthetic evaluation of the Dark lady

**CONTRAST:** Contrast between the interior and exterior perspective of the Dark lady

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 0, Attitude negative 0; Judgement positive 0, Judgement negative 3. Sarcastic

CONTRAST 5

## SONNET 132

**Critics:** In this sonnet mourning and grace return to a subtle game that might have been suggested by sonnet 7 of *Astrophil and Stella*. The Dark lady by itself is an ambiguous figure, and as noted Serpieri is a paradoxical image of Eros depicted with the typical features of Thanatos.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The Dark Lady

**ACTION PROPOSED:** The poet is describing the Dark lady

**METAPHOR:** The exterior perspective of people is often different from the inner one

**NEGATIVE EVALUATION:** Negative judgement evaluation of the Dark lady

**POSITIVE EVALUATION:** Positive aesthetic evaluation of Dark lady's eyes

**CONTRAST:** Exterior – Interior Contrast

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 4, Attitude negative 3; Judgement positive 1, Judgement negative 1. Ironic-Sarcastic  
CONTRAST 2

### SONNET 133

**Critics:** The initial *So* reminds to the previous sonnet, and this time the metaphors are related to the judicial language. According to Serpieri this sonnet metaphorically redesigns the triangle Young Man - Narrator – Dark lady proving that the Dark lady has both in her hands.

**SEQUENCE:** 133-134 The lover's betrayal

**MAIN THEME:** The loving triangle

**ACTION PROPOSED:** The poet is attacking both

**METAPHOR:** The poet feels abandoned by both

**NEGATIVE EVALUATION:** Many negative judgements evaluation of both v None

**CONTRAST:** A bit sarcastic in the judgements evaluation

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 0, Attitude negative 3; Judgement positive 0, Judgement negative 2. Ironic-Sarcastic  
CONTRAST 2

### SONNET 134

**Critics:** This sonnet is linked to the previous one, and even this time the metaphors are related to the judicial semantic field. The narrator is telling us how the loving triangle is formed and the woman 's supremacy over it. In addition, Serpieri has found a correlation between sonnet 134 and *Twelfth Night*, coincidentally a comedy (So to remain ironic) written

by William Shakespeare in the same years as the sonnets were written. Furthermore, Cellini has found in this sonnet a correlation with *Romeo and Juliet*.

**SEQUENCE:** 133-134 The lover's betrayal

**MAIN THEME:** Betrayal

**ACTION PROPOSED:** The poet is confessing the loving triangle and accusing the Dark Lady

**METAPHOR:** The Woman is the strongest in the loving triangle

**NEGATIVE EVALUATION:** Bad judgement evaluation of the Dark Lady

**POSITIVE EVALUATION:** Positive judgement of the Young man

**CONTRAST:** Between the two lovers, Ironic loving triangle.

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 0, Attitude negative 1; Judgement positive 2, Judgement negative 5. Ironic-Sarcastic  
CONTRAST 2/5

## SONNET 135

**Critics:** Sonnets 135 and 136 constitute a single pyrotechnic variation on the word *Will*, It is on the semantic scale of this word that two senses are created. The criticism has identified many erotic reference on the word Will, in fact it seems possible that Will which in addition to being the name of Shakespeare was also the name of another woman's lover

**SEQUENCE:** 135-136 eroticism

**MAIN THEME:** The loving triangle

**ACTION PROPOSED:** The poet wants to be her only Will

**METAPHOR:** The poets wants to be her only love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 1, Attitude negative 2; Judgement positive 0, Judgement negative 0. Blank  
CONTRAST 1

### SONNET 136

**Critics:** Sonnet 136 has the same themes of the previous one. Even this sonnet is played on the word Will and deals with the loving triangle from the erotic point of view.

**SEQUENCE:** 135-136 eroticism

**MAIN THEME:** The loving triangle

**ACTION PROPOSED:** The poet wants to be her only love

**METAPHOR:** The poet wants to be her only love

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 3, Attitude negative 0; Judgement positive 1, Judgement negative 0. Blank  
CONTRAST 1

### SONNET 137

**Critics:** The main theme of sonnet 137 is love, but it is a blind love that shows one thing for another, exchanging the worst with the best. The poet is saying that he can not be the only man of the woman to whom his eyes bound him, so this time the previous theme is becoming bitterer and more sarcastic, while non losing the erotic references (Serpieri, 2002).

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Love

**ACTION PROPOSED:** The poet is speaking about his love

**METAPHOR:** The poet understand that he can not be her only love

**NEGATIVE EVALUATION:** Many negative judgements evaluation of the Dark lady-love

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic-Sarcastic towards the Dark lady.

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 0, Judgement negative 3. Ironic-Sarcastic  
CONTRAST 2

### SONNET 138

**Critics:** Sonnet 138 is one of the two sonnets published in the *Passionate Pilgrim* in 1599. According to professor Calimani sonnet 138 is agonizing and ironic at the same time, a conscience of the vortex of mutual lies that keep a love in life. The verse 2 is a good example of the latter *Though I know she lies*, the narrator is aware of the infidelity of her, who is accustomed to lies with others. And it is with extreme irony that the text accompanies "*love, loves not*".

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Fidelity-Infidelity

**ACTION PROPOSED:** The poet tells to the woman that he is aware of her infidelity

**METAPHOR:** Love often lies

**NEGATIVE EVALUATION:** Many negative judgements evaluation of the Dark lady

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic-Sarcastic

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 1, Attitude negative 3; Judgement positive 1, Judgement negative 4. Ironic-Sarcastic  
CONTRAST 2/5

### SONNET 139

**Critics:** Sonnet 139 is a variation on the topic of amorous poetry, dating back to Petrarch tradition and specifically on the justification of loving infidelity. It is written on a continuing accusation and justification of her behaviour (Serpieri, 2002).

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Betrayal

**ACTION PROPOSED:** The poet is accusing and justifying the Dark Lady

**METAPHOR:** The is revealing his inferiority

**NEGATIVE EVALUATION:** Many negative judgements evaluation of the Dark lady

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic-Sarcastic sequence of love and betrayal

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 0, Attitude negative 2; Judgement positive 0, Judgement negative 3. Ironic-Sarcastic  
CONTRAST 2

## SONNET 140

**Critics:** The narrator asks openly to be deceived, pleading for a non-truthful statement of love.

He in his madness of love as a Shakespearean fool is telling the truth, which however contradicts itself. Initially, there is an explicit invitation *Be wise as thou art cruel*, followed by a first hint of menace *Lest sorrow lend me words* (Serpieri, 2002). The text seems to be ironic and sarcastic even through in all these sudden changes of position by the narrator.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The Dark Lady

**ACTION PROPOSED:** The poet is just asking for the woman's love

**METAPHOR:** Love declaration

**NEGATIVE EVALUATION:** Many negative judgements evaluation of the Dark lady

**POSITIVE EVALUATION:** None

**CONTRAST:** Self-deprecating, sarcastic

**Annotations:** Appreciation positive 0, Appreciation negative 2, Attitude positive 0, Attitude negative 3; Judgement positive 0, Judgement negative 3. Sarcastic  
CONTRAST 2

## **SONNET 141**

**Critics:** According to criticism this sonnet is a declaration of love in the form of parody. In addition, it has been found a parallelism with sonnet 130, but in this case the narrator addresses directly to the beloved. The narrator to be believed introduces the theme of infidelity by contrast and with an ironic accent (Calimani, 2009). In line with Cellini and Serpieri the narrator is contrasting the five intellectual faculties with the five senses.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Love declaration

**ACTION PROPOSED:** The poet declaring his love in a parody way

**METAPHOR:** Despite all, the poet love her

**NEGATIVE EVALUATION:** Many negative judgements evaluation of the Dark lady

**POSITIVE EVALUATION:** Only in the final couplet

**CONTRAST:** Judgement ambiguity - Parody

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 1, Judgement negative 3. Parody  
CONTRAST 2

## **SONNET 142**

**Critics:** Conforming to (Calimani, 2009) sonnet 142 implements an unconventional seduction strategy, very different from those related to the sonnet tradition. In fact, there are no praises, rhetorical idealization, but only an example of desperate love that cries out

its rebellion for the disownment that reserves the beloved and rises against the injustice of betrayal. In the verse 8 the narrator declares *Love is my sin* which as Serpieri underlined is an unusual way of declaring one's love.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Love declaration

**ACTION PROPOSED:** The poet is declaring his love

**METAPHOR:** The poet reminds to the Dark lady that it is better not to do what you did not want to do to you

**NEGATIVE EVALUATION:** Many negative judgements-attitudes evaluation of the Dark lady

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic-Sarcastic; the poet wants to be unique in his poetry and unique in his love, only in this way he can be remembered.

**Annotations:** Appreciation positive 0, Appreciation negative 2, Attitude positive 1, Attitude negative 5; Judgement positive 0, Judgement negative 3. Ironic-Sarcastic CONTRAST 2/5

### SONNET 143

**Critics:** Criticism has found unanimously sonnet 143 ambiguous and ridiculous. In point of fact, the sonnet is written on a classical, epic and burlesque tradition. According to Booth sonnet 143 has several connections with 142, because even this time there is an "A" who's is pursuing "B" whereas "C" is pursuing "A". The double loving pursuit refers to the plot of *Midsummer Night's Dream*. Finally, as underlined Cellini the verse 9 *So runn'st thou after that which flies from thee* it would have been supposed to have been the Dark Lady to lure the young man (Cellini, 1961).

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** A loving pursuit

**ACTION PROPOSED:** The poet is following the Dark lady

**METAPHOR:** The loving triangle



**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 1, Attitude negative 2; Judgement positive 0, Judgement negative 1. Blank

CONTRAST 1

## SONNET 144

**Critics:** This is the second sonnet already published in *The Passionate Pilgrim*, and this time the narrator sings the despair due to the betrayal of which he is a victim of the other two, who apparently have it behind him. The ego is trying to overcome discomfort through irony, and through an ironic vision of the situation. Then, irony then becomes also anesthetized for loving sorrows (Calimani, 2009). Shakespeare in this sonnet is playing a parallel game in which the young man represents the angel and woman the devil, but all this game of opposites is made to establish a contrast between the two types of love, the platonic and erotic (Serpieri, 2002).

According to the criticism the final couplet and the resolved “*fire...out*” is a sign of ending and extinguishing fire of love, in which Shakespeare can be only ironic.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The Dark Lady

**ACTION PROPOSED:** The poet is describing the Dark lady in a parody way

**METAPHOR:** Love is subjective

**NEGATIVE EVALUATION:** Many negative aesthetic evaluation of the Dark lady

**POSITIVE EVALUATION:** Only in the final couplet

**CONTRAST:** Aesthetic ambiguity - Parody

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 2, Judgement negative 5. Ironic-Parody

CONTRAST 2

## SONNET 145

**Critics:** First of all, this sonnet is abnormal from the metric point of view. It is composed by four feet verses instead of five. Some critics, including in particular Andrew Gurr saw a play of words in the verse 13 *Hate away* that could refer to Shakespeare's wife Anne Hathaway, if it were so it would not be directed to the Dark lady and could date back to the juvenile age of the poet. Despite everything, it is inserted in this sequence and revealing a connection to the previous sonnet, in the image of the night that as a devil flies away from the hell. However, all the critics said that this sonnet has very little relevance and could be eliminated by the songwriter without any loss.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The Dark Lady

**ACTION PROPOSED:** The poet is describing a scene

**METAPHOR:** The poet asks the woman to not hate him

**NEGATIVE EVALUATION:** Many negative attitudes connected to the word hate

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 0, Attitude positive 1, Attitude negative 5; Judgement positive 1, Judgement negative 0. Blank

CONTRAST 1

## SONNET 146

**Critics:** This is a rare sonnet of spiritual inspiration, and it has been defined as the precursor of metaphysical poetics and John Donne's *Holy Sonnets* in particular. The metaphors are related to different semantic fields, such as the language of economics, cosmological and then architectural.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Poet's soul

**ACTION PROPOSED:** The poet is having an inner spiritual dialogue

**METAPHOR:** The poet is judging himself, mortality-immortality

**NEGATIVE EVALUATION:** Many negative attitudes of mortality

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 1, Appreciation negative 3, Attitude positive 0, Attitude negative 3; Judgement positive 0, Judgement negative 1. Blank

CONTRAST 1

### **SONNET 147**

**Critics:** Sonnet 147 it returns to becoming a metaphor of love as he never appetites with senses, the poet blinded by hunger feeds until illness and to see a distorted reality. So distorted to see the dark lady as beautiful and shining instead of black and dark. This sonnet is connected to Sonnet 118 and 129 and expresses all this devouring love that discovers its destructive essence and its ultimate death (Serpieri, 2002).

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Poet's love

**ACTION PROPOSED:** The poet is describing his love

**METAPHOR:** My love is a disease

**NEGATIVE EVALUATION:** Many negative attitudes of poet's love

**POSITIVE EVALUATION:** None

**CONTRAST:** None

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 0, Attitude negative 6; Judgement positive 0, Judgement negative 1. Blank

CONTRAST 1

### **SONNET 148**

**Critics:** Sonnet 148 deals with the deception of the eyes, a theme that we already saw in sonnets 113, 114 and 137. Thus, the whole opposition on which the sonnet is played is the

one between true and false. In particular on the opposition: view/judgement; I/others; eye in love/normal eye (Serpieri, 2002).

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The poet's eyes

**ACTION PROPOSED:** The poet is asking himself what is real

**METAPHOR:** What is real?

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** Contrast senses/feelings

**Annotations:** Appreciation positive 2, Appreciation negative 1, Attitude positive 0, Attitude negative 2; Judgement positive 2, Judgement negative 0. Ironic-Satire  
CONTRAST 2

## SONNET 149

**Critics:** It resumes the theme of blindness in love and the poet wants to convince the woman about the authenticity of his love and his total dependency on her. Critics has different views on this sonnet, there are those who stand as a Booth who considers the ending as an inadvertent contradiction, and those who like Kerrigan claim that the poet can not be loved by the woman because he can not really see her (Serpieri, 2002).

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The poet's love

**ACTION PROPOSED:** The poet is accusing the woman of ingratitude

**METAPHOR:** Love is subjective

**NEGATIVE EVALUATION:** Many negative judgements evaluation on Dark lady's behaviour

**POSITIVE EVALUATION:** None

**CONTRAST:** A sarcastic vision of poet's love

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 2, Attitude negative 1; Judgement positive 0, Judgement negative 3. Sarcastic  
CONTRAST 2

### **SONNET 150**

**Critics:** This is just another example of woman indifference and the blindness of the poet who despite all he loves her and that despite his love he feels betrayed as we already saw for sonnets 131,132,137,141,142,147,149 (Serpieri, 2002).

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The poet's love

**ACTION PROPOSED:** The poet is asking the woman why she doesn't love him

**METAPHOR:** Love is unfair

**NEGATIVE EVALUATION:** Many negative evaluations of the Dark lady feelings and judgements

**POSITIVE EVALUATION:** None

**CONTRAST:** Ironic-Sarcastic

**Annotations:** Appreciation positive 0, Appreciation negative 0, Attitude positive 1, Attitude negative 1; Judgement positive 0, Judgement negative 4. Ironic-Sarcastic  
CONTRAST 2

### **SONNET 151**

**Critics:** Sharp and ingenious sonnet, full of double erotic and obscene ways, that same body and soul conflict that had already been investigated in penitential and metaphysical key in sonnet 146. In this case the outcome of the adventure is not madness (as in sonnet 129) nor mortification (as in 146), but a playful enjoyment by the lover (Serpieri, 2002).

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Extortion

**ACTION PROPOSED:** The poet is trying to blackmail the woman

**METAPHOR:** The poet is trying to do everything

**NEGATIVE EVALUATION:** Many negative judgements evaluation of the Dark lady

**POSITIVE EVALUATION:** None

**CONTRAST:** Ambiguous more than ironic

**Annotations:** Appreciation positive 0, Appreciation negative 1, Attitude positive 1, Attitude negative 1; Judgement positive 1, Judgement negative 2. Ironic-Sarcastic  
CONTRAST 2

## SONNET 152

**Critics:** This is the last sonnet addressed to the Dark lady and sums up some of the essentials topics of previous sonnets such as: the poet's infidelity and repeated woman's infidelity. According to Serpieri to these infidelities is added that of the poet himself, who has built a false image of his beloved, not remaining faithful to the evidence of reality. Then, the poet is disappointed, could not see, and pretended what he could not receive in return. In other words, the poet has spoken a great lie. In line with all the critics, this sonnet seems to be in the right position, and it had to be understood by the poet as the true ending of the Mus. This is a conclusion, in which the lover takes the majority of the blame. Just as it happened to the Far Youth in sonnet 126, this too is to be regarded as a farewell to the woman and perhaps to the whole poem.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** The poet's love

**ACTION PROPOSED:** The poet is saying goodbye to the beloved

**METAPHOR:** Farewell

**NEGATIVE EVALUATION:** Many negative ironic judgements evaluation of the Dark lady

**POSITIVE EVALUATION:** Ambiguous-between ironic negative, and ironic positive evaluation of the judgements of the Dark lady

**CONTRAST:** Ambiguous, the poet tends to be sarcastic on his farewell

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 0, Attitude negative 2; Judgement positive 2, Judgement negative 4. Ironic-Sarcastic  
CONTRAST 2/5

### **SONNET 153**

**Critics:** These last two sonnets are two variations on the same theme, a mythological and emblematic nature, concerning on a misadventure of cupid. It was hypothesized that these two sonnets were not written by Shakespeare, in fact the intentions of these two sonnets seem very different from the previous ones. However, it is still in doubt why Shakespeare wanted to conclude the songwriter with this ordinary story, an anonymous and irrelevant mythological conclusion for an extraordinary poem.

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Mythological event

**ACTION PROPOSED:** No action

**METAPHOR:** Ambiguous

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** A sarcastic evaluation of love in general?

**Annotations:** Appreciation positive 1, Appreciation negative 0, Attitude positive 2, Attitude negative 2; Judgement positive 0, Judgement negative 1.

CONTRAST 1

### **SONNET 154**

**Critics:** See summary Sonnet 153

**SEQUENCE:** 127-152 Woman – Dark lady

**MAIN THEME:** Mythological event

**ACTION PROPOSED:** No action

**METAPHOR:** Ambiguous

**NEGATIVE EVALUATION:** None

**POSITIVE EVALUATION:** None

**CONTRAST:** A sarcastic evaluation of love in general?

**Annotations:** Appreciation positive 1, Appreciation negative 1, Attitude positive 0, Attitude negative 0; Judgement positive 1, Judgement negative 1.

CONTRAST 1

## Chapter 4

### The computational Analysis

*“You asked the impossible of a machine and the machine complied.”*

**Kurt Vonnegut**, *The sirens of Titan*

The third and last chapter of this work is dedicated to the computational analysis of the Sonnets that I did, and the juxtaposition of a traditional text analysis with the one made with the help of artificial intelligence. Even though computational analyses is often directed to other genres, analysis on social media has attracted much interest in the research area of NLP over the past decade. In fact, on June 5, 2014, the BBC reported that the U.S Secret Service was looking for a software system that could detect sarcasm in social media data (BBC, 2014). Misinterpreting irony and sarcasm represents a big challenge. However, although sarcasm detection in text is a daunting task, it is an



important chapter in the advancement of artificial intelligence (Peng Chun-Che, Lakis Mohammad, Pan Jan Wei,2015).

Shakespeare's Sonnets, their philological issue, literary-biographical ambiguities, and the critics opinion of the latter were discussed earlier. Thus, assuming that the reader is familiar with the literary case study matter and considering the fact that the traditional criticism has not added any relevant views to it in recent years, a new possible ways is proposed here, liming new roads with the support of the artificial intelligence.

#### ***4.1 - Using XML codification***

Computationally, the shortcomings illustrated in the first chapter has led us to consider the work more like a corpora than a corpus. Adding information to the text is called annotation or linguistic labelling. The annotation is therefore a form of linguistic encoding. It consists of associating a label (*tag* or *markup*) with a specific and well-defined portion of text. The system used to construct and attribute labels is called *markup language*. Marking languages are, for example, SGML, or the latest XML or HTML version, used to provide the structure and graphical presentation of web pages (Chiari, 2007).

In computer science XML stands for *Extensible Markup Language* and it is a metalanguage for the definition of markup languages. In other words, it is a marking language based on a syntactic mechanism that allows to define and control the meaning of elements contained in a document or text. As a marker and extensible language it allows the creation of custom tags (labels).

Universally, each sonnet was written in XML codification. Here below is an exemplification of how to write a text through the XML language.

```

<?xml version="1.0" encoding="ISO-8859-1"?>
<text>
<p>
<s>
From<apprsl appreciation="positive">fairest</apprsl>creatures we desire increase,
</s>
<s>
That thereby<apprsl appreciation="positive">beauty's</apprsl>rose might never die,
</s>
<s>
But as the ripper should by time<apprsl appreciation="negative">decease,</apprsl>
</s>
<s>
His tender heir might bear his memory:
</s>
</p>
<p>
<s>
<apprsl judgement="negative">But thou contracted to thine own bright eyes,</apprsl>
</s>
<s>
Feed'st<apprsl judgement="negative">thy light's flame with self-substantial fuel,
Making a famine where abundance lies,</apprsl>
</s>
<s>
Thy self thy foe, to thy <apprsl appreciation="positive">sweet</apprsl> self too<apprsl judgement="negative">cruel:</apprsl>
</s>
</p>
</p>

```

The opening line has to be marked by the XML header that allows computers and text editors to interpret and order the text. The tag `<text>` warns the beginning of the analysable text and the tag `</text>` its end.

In order to separate the text into the smallest possible parts we used the mark `<p>` is used for each paragraph, and the mark `<s>` for each sentence.

The subsequent is an example of a Sonnet written in XML codification and tagged through the parameters of the Appraisal Framework theory that discussed in the next paragraph.

```

<s>
  Thou that art now the<apprsl appreciation="positive">world's fresh ornament,</apprsl>
</s>
<s>
  And only herald to the gaudy spring,
</s>
<s>
  <apprsl judgement="negative">Within thine own bud buriest thy content,
  And tender churl mak'st waste in niggarding:</apprsl>
</s>
</p>
<p>
<s>
  <apprsl attitude="positive">Pity</apprsl>the world, or else this glutton be,
</s>
<s>
  To eat the world's due, by the grave and thee.
</s>
</p>
</text>

```

Therefore, each part of the text has been divided into the smallest possible part of it to ensure greater reliability of the appraisal framework theory and greater reliability in detecting irony.

#### ***4.2 - The Appraisal Framework Theory***

Ordinarily the *Appraisal* is a well-known theory developed in psychology, and then borrowed by linguistics, whose main purpose in delineating the interpersonal dimension of the communication. The *Appraisal Theory* was developed within the linguist theory of the linguistics theories of the Systemic Functional Grammar (Halliday, 1994), and has been remarkable in the past 20 years thanks to studies conducted by a group of Australian researchers. The *Appraisal* defined an Evaluation, a Judgement, or an Opinion or something or somebody, specifically one that assesses effectiveness or usefulness of something or somebody. The theory focuses on how speakers express feelings, how they amplify them, and how they may incorporate additional voices in their discourse (Martin & White, 2005). The primary purposes of the Appraisal Framework Theory are to delineate the interpersonal dimension of the communication, supplying a regulation by which is possible to recognize evaluative sequences within texts and information about the positioning of the author in affiliation to the evaluated targets. Further information can be found on the dedicated website.<sup>19</sup>

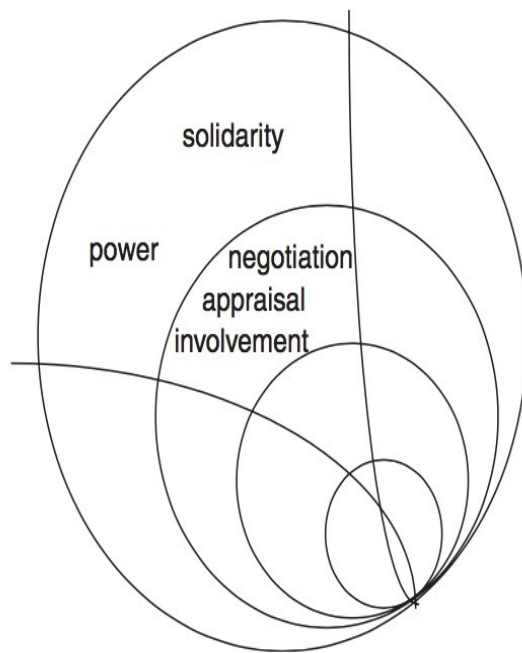
It has been used in many literature or journalistic studies, such as: (Taboada & Grieve, 2004); (Fletcher & Patrick 2005); or (Khoo, Nourbakhsh, & Na, 2012); but never for a poetic text, which presents further complications and requires a more meticulous and detailed analysis.

In addition, in applied linguistics the *Appraisal* is one of three major discourse semantic resources construing interpersonal meaning (Martin & White, 2005):

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<sup>19</sup> Here is the website dedicated to the *Appraisal Framework Theory*:  
<http://www.languageofevaluation.info/appraisal/>



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Appraisal itself is regionalised as three interacting domains – “attitude”, “engagement” and “graduation”.

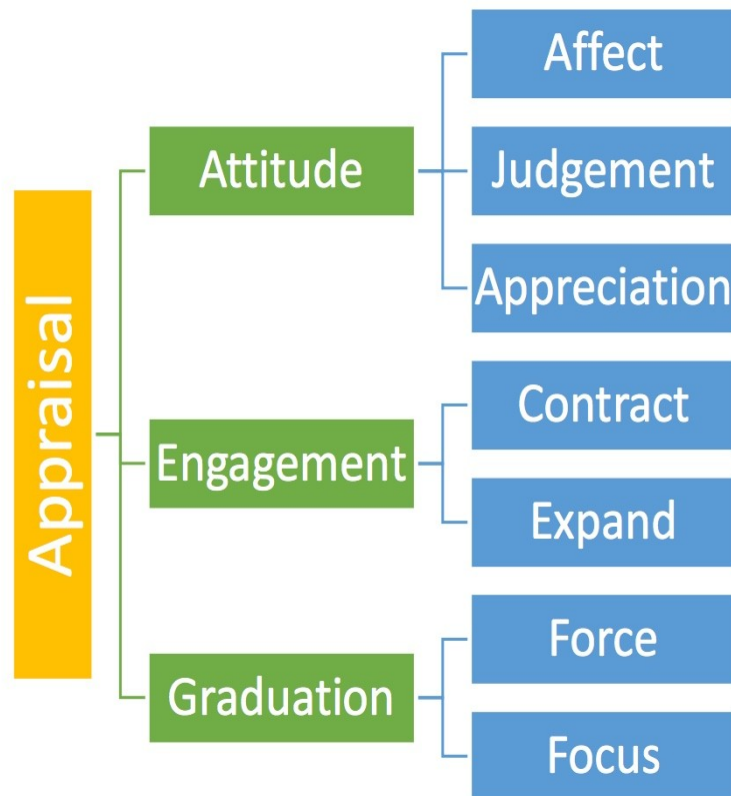
*Attitude* is concerned with our feelings, including emotional reactions, judgements of behaviour and evaluation of things. *Engagement* deals with sourcing attitudes and the play of voices around opinions in discourse. *Graduation* attends to grading phenomena whereby feelings are amplified and categories blurred (Martin & White, 2005).

#### Brief diagram of the Appraisal framework taxonomy

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<sup>7</sup> Martin & White, 2005, p. 34



As you can see from the figure in Appraisal these subcategories operate synchronously.

The *Engagement* category operates in a way to target options that expand and award space for other voices (how much does the writer endorse the statements of others):

- George *claims/asserts/states* us...

The *Graduation* category deals with adjustments of attitude and engagement in terms of strength:

- A *very* good boy; I was *rightly* furious.

The *Attitude* category includes different options for expressing positive or negative evaluation, and expresses the author's feelings.

- A *good* Man; etc.

Supplementary, the *Attitude* category is divided in turn into three primary fields with their relative positive or negative polarity, namely:

*Affect* is every emotional evaluation of things, processes or states of affairs, (e.g. like/dislike).

**Judgement** any kind of ethical evaluation of human behaviour, (e.g. good/bad).

**Appreciation** every aesthetic or functional evaluation of things, processes and state of affairs (e.g. beautiful/ugly; useful/useless).

All the categories could have certainly be used, but the choice to cut-down (Engagement and Graduation) was due to keeping the annotation at a more workable level, and optimizing time and space in the XML annotation. Considering that the purposes was the detection of irony in Shakespeare's Sonnets and their objective analysis of it's easy to understand the reason for adopting just the set of *Attitude*. Please note that the subcategory called *Affect* was replaced by the more general *Attitude*, without making any modification to the subcategory itself. In other words, the trait *Attitude* in this work therefore corresponds to the subcategory *Affect*.

At this point it is possible to say that for the objective annotation on Shakespeare's Sonnets used (Martin & White, 2005) as a primarily source.

### **4.3 - The Format of the tag <apprsl>**

First and foremost, the Sonnets were written in *Word* below the opening XML line— <?xml version="1.0" encoding="ISO-8859-1"?>—in order to allowed the saving in XML code. Then, the text file was opened and reorganized through the text editor for MacOs, more precisely *Text Wrangler*. It was necessary to use the text editor to carry out basic but essential control to which the appropriate tags can then be applied, and to change its extension into Unicode (UTF – 8, with BOM).

Being an experimental study and considering what was stated above, it was decided to model the annotation using only the *Attitude* category, but also dividing it into three subcategories or tags. Afterwards, following the generic indications mentioned above and provided by (Martin & White, 2005), one of the following subclasses *Attitude*, *Judgement*, *Appreciation* as a specifier of the tag <apprsl> was assigned. For each of the subclasses it positive/negative pole were provided as a sort of sentiment orientation as positive/negative value of the attribute. Remembering that the subcategory *Affect* was replaced by the more general *Attitude*, which in this work is the tantamount to the subcategory *Affect*. Hereafter, six different classes of evaluation are possible, or rather:

<apprsl appreciation= "positive">engrossing</apprsl>

<apprsl appreciation= "negative">lousy</apprsl>

<apprsl attitude= "positive">joyful</apprsl>

<apprsl attitude= "negative">unhappy</apprsl>

<apprsl judgement= "positive">wise</apprsl>

<apprsl judgement= "negative">silly</apprsl>

Immediately after each sonnet was marked according to the principles stated in (Martin & White, 2005), they were checked by the web browser *Mozilla Firefox* so as to implement a second check on the correctness of the XML language.

In this way each sonnet is made ready for control through an effective algorithm that allows its statistical evaluation.

#### ***4.4 - Through an Algorithm***

Progress of automatic treatment of languages is determined by many factors. One of them is the extent of the language information which is possessed by an algorithmist and which is revealed during (and by means of) the procedure of realizing the algorithm (Zampolli A., Calzolari N., 1973).

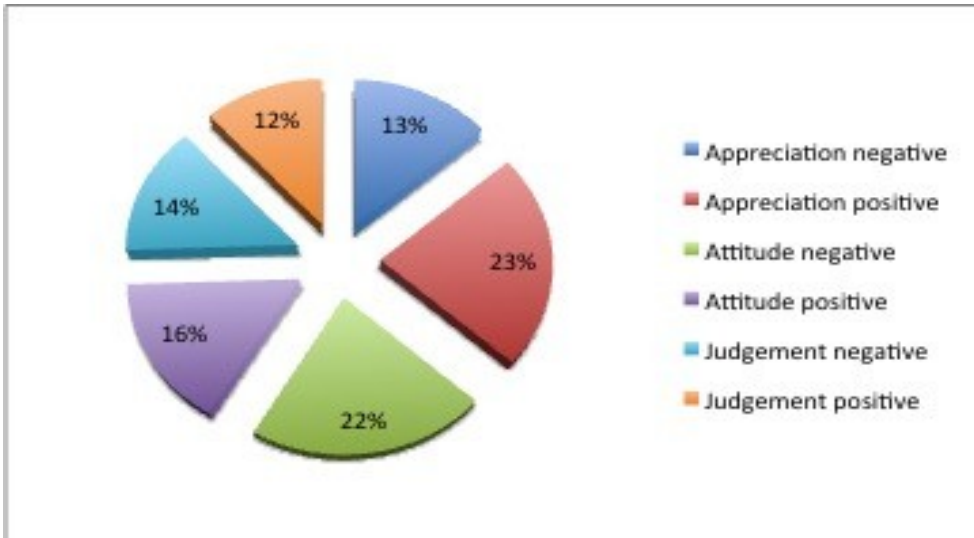
At present, for the statistical evaluation we move to **SWI – Prolog**, which is another *Logic programming* Language, more associated with Artificial Intelligence and Computational linguistics. SWI – Prolog was designed for formal logic, and differently from other

programming languages it is Declarative<sup>21</sup>, so the program logic works in terms of relation, represented as facts and rules.

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<sup>21</sup> In information technology declarative is a programming paradigm - a way of building the structures and elements of computer programs - that expresses the logic of a computation without describing its control flow



Every mechanical processes were executed using Prolog scripts elaborated by the thesis supervisor Professor Rodolfo Delmonte. The aid of the algorithms brought to light interesting results about the annotations:

Firstly, there is a predominance of *Appreciation positive* instead of *Appreciation negative*, as a result the majority of *Attitude negative* rather than *Attitude positive*, and afterwards the largest group of *Judgement negative* in lieu of *Judgement positive*.

Secondly, the algorithm allowed us to understand that in the annotation there is a total majority of positive poles with a ratio of 0.5110928512736237, in comparison to a ratio of 0.4847986852917009 negative annotations. In short, the whole of the positive poles is 601, and the totality of the negative poles is 585. *Another interesting thing to add is the annotation of the token LOVE, which has a total of 85 annotations divide into: 6 Appreciation positive, 1 Appreciation negative, 36 Attitude positive, 4 Attitude negative, 15 Judgement positive, 16 Judgment negative.*

The most suitable category of Love would be Attitude instead there is a fair distribution in the two opposite poles of the judgment category. This makes us to think of how complex are the Shakespearean system of relation and its process of creating new ones or investing the old with new meaning.

In addition, through the algorithm the whole lexicon in use was examined, including every tags related to their subcategory. This gave us a better control of the work done so far, and led to a better comparison between human interpretation and artificial intelligence interpretation.

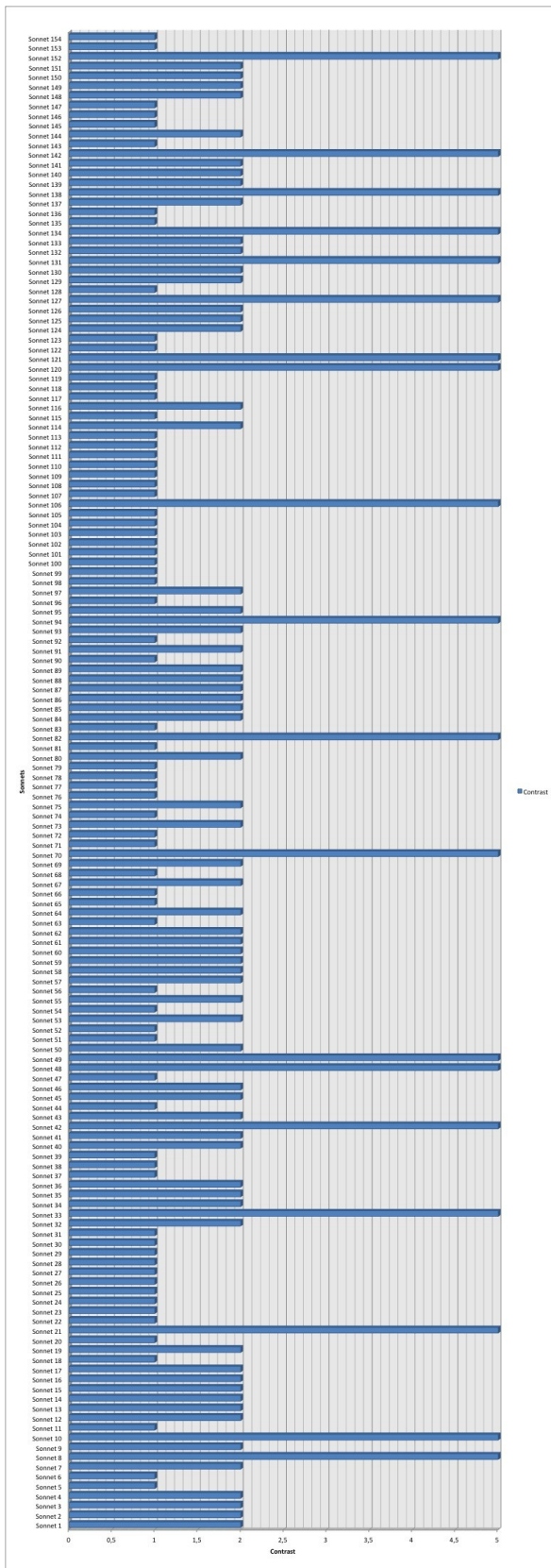


#### ***4.5 - Manual and Automatic Inquires***

The manual and the automatic both revealed that there is a group of sonnets in which the contrast is higher and more evident. In these sonnets the contrast between the opposites poles and sentiment is in fact clearer. As was stated in the beginning the lack of a continuum in the Sonnets led us to consider every possible common constants on it. Hence the decision to we decided to analyse irony as a possible common constant, the *Mus* contains irony of various types and shapes. However, by narrowing the field from the universal to the detailed, and precisely analysing the sonnets where the contrast is stronger we could come to some new conclusions.

In the figure below the value of contrast in each sonnets is presented, note that the value is dictated by taking into account the critics' choice and the summary labels:





As can be seen from the table there are nineteen sonnets that present a forceful contrast are:  
8, 10, 21, 33, 42, 48, 49, 70, 82, 94, 106, 120, 121, 127, 131, 134, 138, 142, 152.

In other words, the manual and automatic inquire revealed which sonnets require more attentions since the contrast is higher. A combination between manual and automatic investigations allowed us to understand where would a more thorough analysis be needed exactly.

The manual survey was carried out by collecting critical opinions, drawing synthetic charts for each sonnet, and annotating through the *Appraisal* theory. The automatic investigation, however, was carried out through developed algorithms in *SWI - Prolog* that allowed a statistical survey of the entire *Mus*, and through the use of *Sparsar*.

The Sonnet's corpora have a total amount of 17393 tokens and 2061 total sentences. A first approximate calculation yielded an estimate of 112,941558 tokens per sonnet.

In fact, a better evaluation of the whole lexicon in use shed light on some important data, such as the Tokens/sentence and the Annotations/sentence ratio:

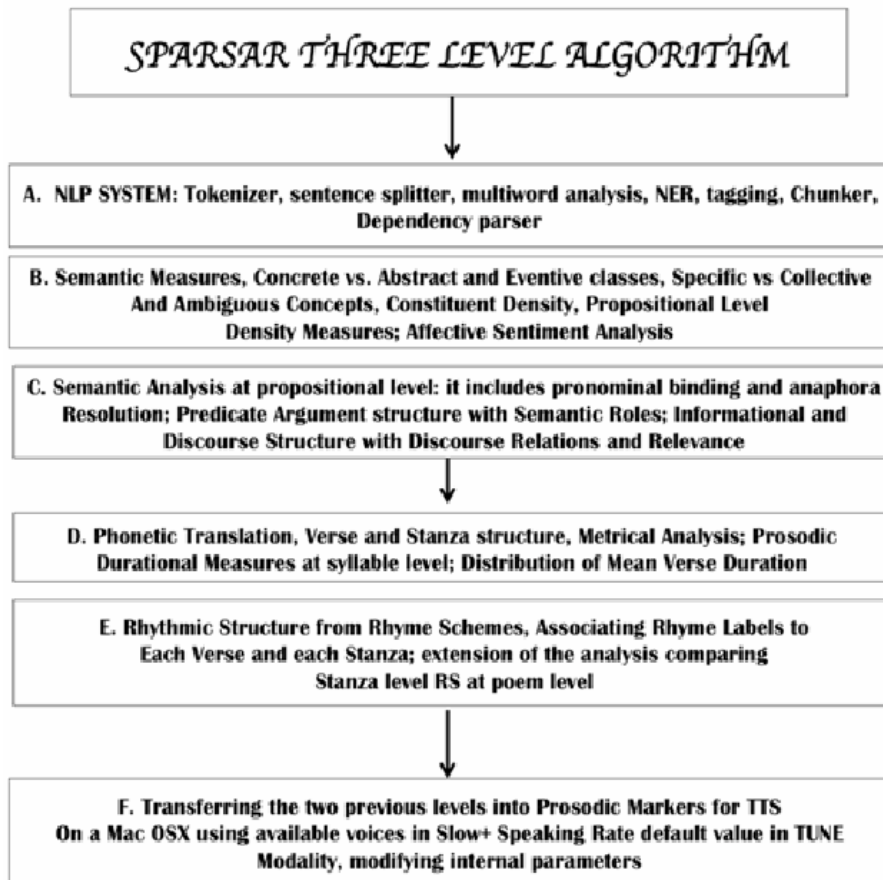
| <b>Numerical evaluation</b> | <b>Sonnets in question</b> | <b>Rest of Sonnets</b> |
|-----------------------------|----------------------------|------------------------|
| Tokens/sentence Ratio       | 8.830958515169             | 8.449239361461         |
| Annotations/Sentence Ratio  | 0.735758795590             | 0.567906743462         |

The sonnets in question present more tokens per sentence than the remaining 135 sonnets. According to (Chiari, 2007), in computational linguistics the lessees are distinguished in Types (type of word) and the occurrences of textual words in Tokens.

The annotations per sentence ratio shows another important evaluation, the sonnets with higher contrast have higher annotations per sentence ratio 0.735758795590 compared to the rest of the sonnets 0.567906743462.

Statistically, it can be concluded from the data that a greater presence of tokens leads to a greater risk of annotation, or anyway this seems what the data are telling us.

*Sparsar* is an expressive poetry reader, which allows an automatic analysis of literary texts through the usage of Natural Language Processing tools like tokenizers, sentence splitters, NER (Name Entity Recognition) tools, and taggers. Furthermore, the process adds syntactic and semantic structural analysis and prosodic modelling.



Supplementary, the sentiment-affective analysis performed by *Sparsar* allowed us to evaluate also the emotional and cognitive side of artificial intelligence. The development carried out by artificial has been decisive to capture some peculiarities of the author's position and Shakespeare's irony. For any technical information about *Sparsar* see: <https://sparsar.wordpress.com>

#### ***4.6 - Human investigations Vs Artificial Intelligence investigations***

Earlier, we have discovered where to pay more attention and what range of sonnets would be best suited for computational analysis.

An elaborate and accurate analysis of this group of sonnets brought to light some things that seemed wrapped in ambiguity, metaphors, and elusive in readings. This digging has led us to comparison between what came out of both methods.

## *The human investigations*

Starting from what the human investigation revealed a list possible of results/hypotheses that is presented.

First of all, by analysing meticulously the sonnets tables (see chapter 3- *Sonnets tables*) with greater contrast we can understand that the action proposed and the metaphors concerning these sonnets always have an educational end. It is a sort of teaching to be transmitted from father to son. To put it differently, these sonnets point to the atonement and request of forgiveness from fathers towards their children, death and rebirth, but also abandonment and some elements related to the mythical dimension. In short, the author's intention in these sonnets seems to be more similar to that of Romances, a more complex and surreal literary genre, in which Shakespeare has experienced.

### **Author's Intentions**

| Sonnets    | Intentions  | Metaphors   | Significant |
|------------|---|---|-------------|
| Sonnet 8   | Young man urged to reproduce  | Through progeny the young man will not be alone               | Yes         |
| Sonnet 10  | Young man urged to reproduce  | Young man heirs will have his own qualities                   | Yes         |
| Sonnet 21  | The Young man must understand the sincerity of poet's love            | True love is sincere  | Marginal    |
| Sonnet 33  | None  | Love itself   | No          |
| Sonnet 42  | The young man should not fall into sins                               | The beauty triggers temptation                                | Yes         |
| Sonnet 48  | The poet wants to protect his love                                    | The lover can't be put in the cage                            | Marginal    |
| Sonnet 49  | None  | Love is not always reciprocated                               | Marginal    |
| Sonnet 70  | The poet is describing the Young man                                  | Beauty is enviable  | Marginal    |
| Sonnet 82  | Many poets are praising the Young man                                 | My poetry is sincere, others not                              | Marginal    |
| Sonnet 94  | The poet is trying to educate morally the young man-Teaching          | To have and have not  | Yes         |
| Sonnet 106 | The poet is praising the Young man                                    | Ironic aesthetic appreciation of the young man?               | No          |
| Sonnet 120 | The poet accuses the young man and himself                            | We both made mistakes   | Yes         |
| Sonnet 121 | The poet accuses humanity   | It's better to be than to appear                              | Yes         |
| Sonnet 127 | The poet is describing the Dark Lady                                  | Sarcastic against cultural canons of beauty                   | Marginal    |
| Sonnet 131 | The poet is judging the Dark Lady                                     | A parallelism between aesthetic and moral evaluation          | Marginal    |
| Sonnet 134 | The poet is confessing the loving triangle and accusing the Dark Lady | The Woman is the strongest in the loving triangle             | No          |
| Sonnet 138 | The poet tells to the woman that he is aware of her infidelity        | Love often lies   | Yes         |
| Sonnet 142 | The poet is declaring his love  | Do not do to others what you would not want to be done to you | Yes         |
| Sonnet 152 | The poet is saying goodbye to the beloved                             | Farewell  | No          |

The romances are chronologically placed in the last years of Bard's life. The themes of these last plays are those of comedies of the nineties, but the axis of interest moves from children to parents, and more specifically to the fathers.

Major critics (including Halliday, 1964 and Stanley Wells, 1986) identified the following Shakespeare works as romances:

- ! *Pericles, Prince of Tyre*, ca. 1603-08.
- ! *Cymbeline*, ca. 1608-1610.
- ! *The Winter's Tale*, ca. 1609-11.
- ! *The Tempest*, ca. 1603-11.
- ! *The Two Nobel Kinsmen*, ca. 1612-14

The ending of these works is usually content, but there is no lack of bitterness, obscene and crazy notes.

Furthermore, another common constant regarding these sonnets identified through the human investigation is an overall positive aesthetic evaluation by the author.

### ***Artificial intelligence investigations***

Essentially, a mechanical explanation facility imposes these constraints with a consistency and rigor that would be difficult or impossible to achieve manually (K. Morik, 1989).

Starting from the point that even *Sparsar* in these sonnets found out a higher number of negative and positive poles, and an absolute prevalence of Abstract Predicates. It shows a greater prevalence of negative towards the Fair Youth and a lower prevalence in those related to the Dark Lady.

In advance of the investigation conducted with the aid of artificial intelligence it emerges that *Sparsar* identified unlike critics (who often considered Shakespeare's Sonnets as three stanzas and a final couplet not inherent to the earlier verses, or in any case these elements were seen repeatedly equally disconnected) a kind of continuity between the three stanzas and the final couplet. In other words, *Sparsar* interprets a sort of semantic continuum that does not divide the sonnet.




Although, *Sparsar* is capable of an impossible statistical evaluation by humans sometimes it makes mistakes that a human would never commit. In fact, it has an estimated margin of error of about ten per cent.

Turning SPARSAR into the sonnets in question we noticed the following errors, which all have been reviewed and corrected through a review of pronouns and accents.

Semantically, *Sparsar* interpreted the word Art in sonnet 10 as artistic discipline and not as a second person singular:

## Poem and Semantics :- Main Topics and Anaphora





**sonnet10**

| TOPICS  | ANAPHORIC   | INFERRED  |         |         |           |                |             |         |             |                 |
|---|---|---|---------|---------|-----------|----------------|-------------|---------|-------------|-----------------|
|  |  |  | for     | shame   | deny      | that           | thou        | bearest | LOVE        | to any          |
|   |   |   | who     | for     | thy       | SELF           | ART         | so      | unprovident |                 |
|   |   |   | grant   | if      | thou      | WILT           | thou        | ART     | beloved     | of many         |
|   |   |   | but     | that    | thou      | none           | lov-st      | is      | most        | evident         |
|   |   |   | for     | thou    | ART       | so             | possessed   | with    | murderous   | hate            |
|   |   |   | that    | against | thy       | SELF           | HATE/change | thou    | stickest    | not to conspire |
|   |   |   | seeking | that    | beautyous | STICKEST/grant | roof        | to      | ruinate     |                 |
|   |   |   | which   | to      | repair    | should         | be          | thy     | chief       | desire          |

The wrong semantics evaluation of Topics and Anaphora consequently produces a disagreement on the polarity recognition. In fact, Sparsar interprets positively the word Art:

## Poem and Rhetoric Devices :- Polarity and Events/States Words





**sonnet10**

| negative  | positive  | events  | states  |       |       |      |      |      |         |             |         |
|---|---|---|---|-------|-------|------|------|------|---------|-------------|---------|
|  |  |  |  | for   | SHAME | DENY | that | thou | bearest | LOVE        | to any  |
|   |   |   |   | who   | for   | thy  | SELF | ART  | so      | unprovident |         |
|   |   |   |   | GRANT | if    | thou | WILT | thou | ART     | beloved     | of many |

In sonnet 131 sparsar again found art as a topic, and considered Proudly and Jewel as negative in the polarity evaluation:

| negative  | positive  | events  | states  |      |       |       |           |         |      |          |        |       |    |
|---|---|---|---|------|-------|-------|-----------|---------|------|----------|--------|-------|----|
|  |  |  |  | thou | ART   | as    | TYRANNOUS | so      | as   | thou     | ART    | of    |    |
|   |   |   |   | as   | those | whose | BEAUTIES  | PROUDLY | MAKE | them     | CRUEL  | on    |    |
|   |   |   |   | for  | well  | thou  | KNOW-ST   | to      | my   | DEAR     | DOTING | HEART | on |
|   |   |   |   | thou | ART   | the   | fairest   | and     | most | PRECIOUS | JEWEL  |       |    |

For instance, in sonnet 33 Sparsar didn't find the rhyme correlation between the verse ten and twelve, namely the rhyme brow-now:

|          |    |  |  |     |
|----------|----|--|--|-----|
| <b>E</b> | 11 | even so my sun one early morn did shine                                      |  |     |
|          |    | ch_v_ah_n_s_ow_m_ay_s_ah_n_w_ah_n_er_l_iy_m_ao_r_m_d_ih_d_sh_ay_n            |  |     |
|          |    | 1 0 1 0 1 0 1 0 1 0 0  |  | ind |
| <b>F</b> | 10 | with all triumphant splendour on my brow                                     |  |     |
|          |    | w_ih_dh_ao_l_t_r_ay_ah_m_f_ah_n_t_s_p_l_ch_n_d_er_aa_n_m_ay_b_r_ow           |  |     |
|          |    | 0 1 0 1 0 1 0 1 0 1 0 0  |  |     |
| <b>E</b> | 11 | but out alack he was but one hour mine                                       |  |     |
|          |    | b_ah_t_aw_t_ah_l_ae_k_hh_iy_w_ah_z_b_ah_t_w_ah_n_aw_er_m_ay_n                |  |     |
|          |    | 1 0 0 1 0 0 1 0 1 0 1  |  |     |
| <b>G</b> | 10 | the region cloud hath masked him from me now                                 |  |     |
|          |    | dh_ah_r_iy_jh_ah_n_k_l_aw_d_hh_ah_e_th_m_ah_s_k_t_hh_ih_m_f_r_ah_m_m_iy_n_aw |  |     |
|          |    | 0 1 0 1 0 0 1 0 0 1  |  |     |



- A 11 loving offenders thus I will excuse ye  
 l\_uw v\_ih\_ng ah f\_ch\_n\_d er\_z dh\_ah\_s ay w\_ah\_l ih\_k s\_k\_y\_uw\_s y\_iy  
 1 0 0 1 0 1 0 0 0 1 1
- C 11 thou dost love her because thou know-st I love her  
 dh\_aw d\_aa\_s\_t l\_ah\_v hh\_er b\_ih k\_ao\_z dh\_aw n\_ow\_st ay l\_ah\_v hh\_er  
 0 0 1 0 1 0 0 1 0 0 0
- G 11 and even thence thou wilt be stolen I fear  
 ah\_n\_d iy v\_ah\_n dh\_ch\_n\_s dh\_aw w\_ih\_l\_t b\_iy s\_t\_ow\_l ah\_n ay f\_ih\_r  
 0 1 0 1 1 0 1 1 0 0 1
- C 9 for truth proves thievish for a prize so dear  
 f\_ao\_r t\_r\_uw\_th p\_r\_uw\_v\_z th\_ih\_er\_v\_ax\_sh f\_ao\_r ah p\_r\_ay\_z s\_ow d\_ch\_r  
 0 1 0 1 0 1 0 0 1  
 1 0 1 0 1 0 1 0 0 0 1 0
- G 10 that thou art blamed shall not be thy defect  
 dh\_ae\_t dh\_aw aa\_r\_t b\_l\_ey\_m\_d sh\_ae\_l n\_ax\_t b\_iy dh\_ay d\_iy f\_ch\_k\_t  
 0 1 0 1 0 0 1 0 1 0
- A 10 for slander-s mark was ever yet the fair  
 f\_ao\_r s\_l\_ae\_n\_d er\_z m\_aa\_r\_k w\_ah\_z eh v\_er y\_eh\_t dh\_ah f\_ch\_r  
 0 1 0 1 0 1 0 1 0 0
- A 10 the ornament of beauty is suspect  
 dh\_ah ao\_r\_n ah\_m ah\_n\_t ah\_v b\_y\_uw\_t iy ih\_z s\_ah s\_p\_ch\_k\_t  
 0 1 0 1 0 1 0 1 0 1
- A 10 a crow that flies in heaven-s sweetest air
- E 11 for I have sworn deep oaths of thy deep kindness  
 f\_ao\_r ay hh\_ae\_v s\_w\_ao\_r\_n d\_iy\_p ow\_dh\_z ah\_v dh\_ay d\_iy\_p k\_ay\_n\_d n\_ah\_s  
 0 1 0 0 1 0 0 1 0 0 1 0 1 0
- G 10 oaths of thy love thy truth thy constancy  
 ow\_dh\_z ah\_v dh\_ay l\_ah\_v dh\_ay t\_r\_uw\_th dh\_ay k\_aa\_n s\_t\_ah\_n\_s iy  
 0 0 1 1 1 0 0 1 0 0
- E 11 and to enlighten thee gave eyes to blindness

**Poem's Précis  
 sonnet82**

- 🍏 The poem has an overall negative attitude and there is a majority of abstract predicates and a minority of concrete predicates
- 🍏 The most repeated words are respectively "thou" and "fair "
- 🍏 The most common topic is "words "

Again in sonnet 120 Sparsar gave a great evaluation of the topic. In this case it found sorrow whereas the critics found lover infidelity:

**Poem's Précis  
 sonnet120**

- 🍏 The poem has an overall negative attitude and there is a majority of abstract predicates and a minority of concrete predicates
  - 🍏 The most repeated words are respectively "I" and "you "
  - 🍏 The most common topic is "sorrow "
- about the guilty of his friend. Although this is not a simple game of parts, as the sonnet is rich in pain (Serpieri, 2002)

Another great evaluation made by Sparsar is in sonnet 127 where as a topic it associated beauty and black towards the Dark lady:

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### Poem's Précis sonnet127

- 🍎 The poem has an overall positive attitude and there is a majority of abstract predicates and a minority of concrete predicates
  - 🍎 The most repeated words are respectively "beauty" and "black "
  - 🍎 The most common topics are respectively "beauty" and "black "
- a new analysis of black.

Finally, the evaluation of sonnet 138 is ambiguous, because truth was found as a topic:

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### Poem's Précis sonnet138

- 🍎 The poem has an overall positive attitude and there is a majority of abstract predicates and a minority of concrete predicates of
- 🍎 The most repeated words are respectively "she" and "i "
- 🍎 The most common topics are respectively "love" and "truth ."

know she lies, the narrator is aware of the infidelity of her, who is accustomed to lies with others. And it is with extreme irony that the text accompanies “love, loves not”.

At this point we can say that Sparsar phonetically made just five mistakes in the rhyme pattern. Basically, it was wrong in ten verse on the two hundred and sixty six analysed. Statistically means that the phonetically error ratio in this is case is 3.7593984962406015. Whereas semantically is even lower, 1.5037593984962405.

Albeit, the growing interest of machine learning towards metric-poetic analysis yielded interesting results, such as: Scandroid (Hartman, 2005), which is a Rule-based scansion able to scans English poetry written mainly in iambic or anapaestic meter. AnalysePoems (2006) is a good tool but only for identify the meter in a poem. Estes and Hench (2016) is a supervised learning & sequential modelling able to analyse metrically poem written in Middle High German.

Machine learning approaches are generally divided in three major branches:

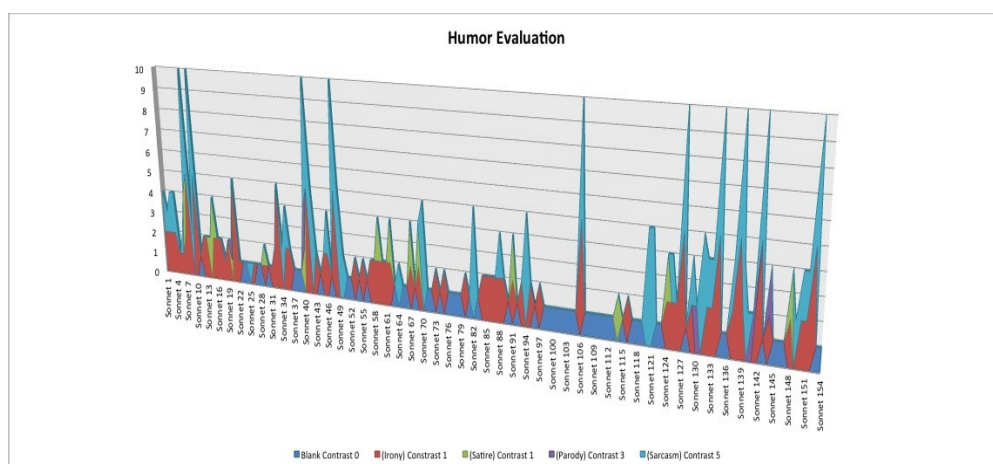
- ! Supervised learning: in which to the computer are presented inputs and outputs, and through the teacher’s control it learn an universal rule to mark-out inputs to outputs
- ! Unsupervised learning: The learning algorithm has no tags, and the A.I has to find itself the format in its input. In this case learning without a supervisor can be a goal or an end.

- ! Reinforcement learning: The A.I interacts with a changing environment in which it has to carry out a precise goal. The program is equipped with feedback by which it learns by its own mistakes, in terms of rewards and punishments. (Morik, 1989)

Nevertheless, the ML approach in general has few unresolved issues, as pointed out in (Agirrezabal M.- Alegria I. – Hulden M., 2016), can we include the amount the variation of a single poet as a parameter in the model? Another related question is the amount domain adaptation that can be captured—in this case scanning poetry in a meter that has not been encountered previously.

Thereupon, a symbolic and rule-based NLP approach such as SPARSAR, which is based on complex architectures that should match human psychological processes fits better with precise and defined tasks. As a consequence, ML and statistical approach have problems in their lacking of flexibility and adaptability. The statistical approach has too much analytical rigidity, while the ML would be too slow in continuous teaching and updating for each single text author. Although, SPARSAR has a modest margin of error, it is more effective because it is easier to adapt and update.

This juxtaposition also shows interesting and intriguing results with relation to irony. A definition of irony has already been provided and Shakespeare’s use of it have already been given and how used it (see chapter 2-*Irony in The Sonnets*). In actuality, as investigated in Chapter two, irony in Shakespeare is enhanced by different shapes, nuances, and its use seems to be related to a definite purpose. According to the study of various types of irony done previously we came to the conclusion that the one related to these sonnets is for the most part sarcasm.



contrast between negative and positive poles is higher, and a more exhaustive analysis of

positive and  
an Wei, 2015;  
more complex  
le irony, the  
in which the  
analysis of

them led us to think that it is predominantly sarcasm (for which I refer to the definitions of irony given in chapter two, *irony in the sonnets*).

Even though, to understand sarcasm, one has to know the context of the sentence (Peng Chun-Che, Lakis Mohammad, Pan Jan Wei, 2015) and eventually, as stated before, even sarcasm (or rather specific ways to realize sarcasm) can be used without humorous intentions (Stingo, 2015), in Shakespeare it seems to be always a mere matter of intentions. Sure enough, a more in-depth analysis of the sonnets in question—so taking into account the critic's summary, the action proposed and metaphors labels—it could be identified as sarcasm. As show in the graph above, sarcasm was used for more than the half of these sonnets, ten accurately.

## Conclusions

The prime aim of this thesis was to apply a computational analysis on Shakespeare's Sonnets and then use it to evaluate the author's position as well as to bring to light the answers to fundamental questions about it. Considering that only a few computational analyses of poetic texts have been done so far, the process of realizing it was demanding.

In my opinion, scholars often focus their attention on the position of the Fair Youth and the Dark lady, neglecting the author's position, which hold some essential information. The first step was to find a common constant that could allow us to identify a continuum in the poem, because the absence of it would not have allowed an appropriate annotative-computational analysis. Once it was concluded that irony would be the most suitable constant the research began.

After collecting and schematizing past studies, an annotation through the Appraisal Framework Theory was made, (Martin & White, 2005) was used as primary source. The annotation was crucial to understand the juxtaposition between human and artificial intelligence investigations.

The approach of the two different methodologies enabled us to identify the sonnets in which contrast is more evident, in order to narrow the research field. There are two common constants that emerged from these sonnets: First, a universal positive aesthetic evaluation by the author. Second, even though irony is a category difficult to identify, considering its various shapes and different nuances, this study focused mainly on sarcasm with educational purposes.

Semantically speaking, the objective assessment of the author disclosed that his intentions in this group of sonnets were analogous to that of his last plays. In fact, the collected action proposed and metaphors always have some sort of educational end. What transpires from these sonnets is a teaching transmitted from father to son, a request for forgiveness, and desertion. In chronological terms, criticism always placed the sonnets in the last decade of

the 16th century, precisely in a time span between the 1592-99. Contrary, what emerges from this assessment is that these sonnets could have been written in the last poetic production of the author, that is, the early 1600s. In other words, the author's intentions enhance the hypothesis that several sonnets could have been written in a period ranging from 1600 to 1609.

Fourthly, considering that Shakespeare's irony is elusive and difficult to define, I believe it contributed to making it less ambiguous. Even though a study of the author's entire corpora seems to be necessary to keep up-to-date developments of the latter.

Irony as a constant is present in various shapes and nuances, in these sonnets the author seems to prefer sarcasm. Accordingly, this suggests a bitter irony with educational ends to be conveyed to future generations.

In conclusion, despite the experimental nature of the research methodology used and the complexity of the subject matter, more research should be carried out on this fascinating topic. Furthermore, it might be the case that question—Who's the narrator?—asked at the beginning, was only partially answered, which was due to the complexity of the task. Albeit, Machine learning and statistical approaches are constantly evolving, the comparison with Sparsar highlighted the problems, since even in machine as in human being, flexibility and adaptability are fundamental. Finally, we hope to have raised the interest needed to evaluate new approaches, in any case further collaborative investigations are necessary.



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