

Full Length Research Paper

Aesthetics in William Shakespeare's Sonnets

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This study focuses on aesthetics in William Shakespeare's sonnets. It shows the dominant aesthetic aspects of the sonnets. It uses theories of intertextuality and semiotics in terms of aesthetics. Study of theories of Roman Jakobson (1896-1982) and Roland Barthes (1915-1980) regarding semiotics in Shakespeare's sonnets shows metaphors of the sonnets as aesthetic signs. This study presents how metaphors of signs are aesthetic metaphors in the sonnets in order to create beautiful sonnets. Furthermore, this study is concerned with studying lyrical imageries and epic imageries as intertextuality and aesthetics in Shakespeare's sonnets. Theories of Mikhail Bakhtin (1895-1975), Julia Kristeva (1941), and Roland Barthes concerning intertextuality are used in order to disclose multiplicity of meanings and interpretations in Shakespeare's sonnets. Therefore, this study reveals these signs as intertext from past to Shakespeare's period in the sonnets. It presents that Shakespeare chose signs from many previous sources, and modified and combined them as aesthetic and intertextual signs. Therefore, Shakespeare's sonnets are intertexts, as a place of the intersection of several sources and the mixture of preceding texts and signs. All metaphorical, lyrical, and epic imageries show the beautification and aesthetic form of Shakespearean sonnets.

Key words: Aesthetics, intertextuality, lyric, semiotics, Shakespearean sonnets.

INTRODUCTION

This study shows how William Shakespeare's sonnets are to be studied in terms of aesthetics. It sets out the debates concerning aesthetics, intertextuality, and semiotics. Particular scope and materials of these three theories are to be applied in William Shakespeare's sonnets. This study shows that Shakespeare inserts his aesthetic theories in his sonnets. Therefore, it is possible to reach relatively Shakespeare's aesthetic perceptions. It focuses on aesthetics of metaphors and signs in William Shakespeare's sonnets. It also studies imagery that plays a significant role in lyrics. These lyrical images reveal the strong bond between the lover and beloved. The lover addresses his beloved with sweet names and features. However, adding epic imageries to lyrics is definitely possible. These two kinds of images have been associated with each other in order to achieve his

aesthetic purposes.

The subject matter of aesthetic criticism is the beauty of the texts. Such a beauty is natural, crude, and distinctive. The criterion of this naturalness is not the nature that is outside of the poet's mind, but its criterion is poet's wit. Therefore, aesthetic criticism focuses on this point that a literary text is firstly self-sufficient, and should not have utilities and giving messages. In other words, aesthetic criticism shows that a literary text should be firstly literary in order to be considered and criticized as an art. Although aesthetic literary texts often have other aspects like giving messages; however, this subordinate aspect of a text should be complementary to the whole aesthetic text.

Certainly numerous researches concerning Shakespeare's plays and sonnets have been done throughout

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the world.

Likewise, many researches about Shakespeare's plays have been done in Iran. In contrast, researches about Shakespeare's sonnets are few, and there is no research regarding aesthetics in William Shakespeare's sonnets.

Sojoudi (2009) discussed semiotics and aesthetics of metaphors in Persian poetry in one part of his book. He used theories of Roman Jakobson, Roland Barthes, and many others in his useful book *Practical Semiotics* (1387), and his study "Semiotics and its Application in Studying of Artistic text". In addition, his book also deals with semiology of some other issues like cinema and so on.

Studying literary texts aesthetically is one of the focuses of modern criticism, from formalism, structuralism to poststructuralism. This study shows aesthetic signs of metaphors in Shakespeare's sonnets. Metaphor is considered as a sign or a collection of signs that should be studied in the field of semiotics. This is the metaphor of language that directs language users' sensations. Through these equivalency and similarities of signs and syntagmatic and paradigmatic relations, a metaphor is beautiful.

This study shows that lyrical and epic imageries connect to endless complex of previous aesthetic texts. Shakespeare, therefore, manifests beautiful portray of imageries which relate to other previous literary texts in his sonnets. In intertextuality, a literary text should be studied mutually with other previous literary texts, such as, "a human being cannot find a clear definition, if he is not to be considered among other human beings" (Ebrahimi, 2010: 25). This study tries to study the epic and lyrical imageries and metaphors in Shakespeare's sonnets in order to present their multiplicity of meaning. These imageries are approached as intertexts and aesthetics.

LITERARY THEORIES AND METHODS

To study Shakespeare's sonnets in terms of aesthetics, it is necessary to apply related theories like intertextuality and semiotics. Therefore, this study uses critics like Roman Jakobson, Mikhail Bakhtin, Julia Kristeva, and Roland Barthes. These critics have been chosen, because they make a huge turn in literary criticism of their time.

Roman Jakobson, who is a Russian structuralist, studies structure of language. Jakobson's linguistic communication theory is very central in studying a literary work aesthetically. His theories about syntagmatic and paradigmatic relations are significant in studying a metaphor.

Mikhail Bakhtin is a critic who is influential in aesthetics, semiotics, and intertextuality. He elaborates the dialogic aspect of texts. Words or utterances associate with other words and utterances, and they enter into a "dialogic interaction" (Bakhtin, 1984: 90). Therefore, Bakhtin's (1984: 21) "polyphony" shows the plurality of meaning of signs in William Shakespeare's sonnets.

Julia Kristeva's intertextuality shows that many systems of signs act as texts in which one text transfers to another text and this

process is limitless. That is, each text contains endless statements, words, and names that have "already said" (Barthes, 1986: 168) and written. Roland Barthes asserts that every word and utterance in a text maintains and bears indefinite packages of previous words and utterances.

The Aesthetics of Metaphors in Sonnets of Shakespeare

Jakobson regards metaphor aesthetically. He considers that metaphors cannot act only as a literary device, but can modify and direct discourses. Therefore, these discourses and their meanings can be produced in terms of metaphors. In other words, Jakobson says:

the development of a discourse may take place along two different semantic lines: one topic may lead to another either through their similarity or through their contiguity. The metaphoric way would be the most appropriate term for the first case and the metonymic way for the second, since they find their most condensed expression in metaphor and metonymy respectively (Qtd. in Lodge, 2000:56).

The varieties of meaning are produced through moving from first order to second order language in addressing the addressee by the addresser with aesthetic names. Sonnet one elaborates on immortality of the youth through getting married, beauty of the youth, and the destruction of time. The speaker of the sonnet declares the maintenance of beauty in an heir. The conflict is increased by the youth's love relationship with himself, not others. "Feed'st thy light's flame with self-substantial fuel," (Sonnet 1, line 6) the poet creates similarity between "thy" and "fire" in paradigmatic axis:

*From fairest creatures we desire increase,
That thereby beauty's Rose might never die,
But as the ripper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel:
Thou that art now the world's fresh ornament,
And only herald to the gaudy spring,
Within thine own bud buriest thy content (Sonnet 1, lines 1-11).*

Then, "thy light's flame" is created by the projection of similarity between "fire" and "thy" from paradigmatic axis to syntagmatic axis. Therefore, metaphor is created through the association of "thy" and "light's flame." "Feed'st thy light's flame with self-substantial fuel" argues that youth's beauty is fire that remains burning into flames by eating sources of his body. Therefore, the youth's resources are rapidly diminishing. As a result, it does not take much to put out the fire. In sonnet one, line two "beauty's rose" is a metaphor that is created by the projection of equivalence from paradigmatic axis to syntagmatic axis. The poet makes a similarity between "beauty" and "plant" in the paradigmatic axis. As Jakobson says:

the selection is produced on the base of equivalence, similarity and dissimilarity, synonymity and antonymity, while the combination, the buildup of the sequence, is based on contiguity. The poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of the sequence (Qtd. in Lodge, 2000:38) Therefore, the metaphor "beauty's rose" (line 2) is created through the projection of similarity between "beauty" and "plant" to the sequence "beauty's

rose." Beauty is associated with plant. Beauty lives like a rose in line two "beauty's rose." Beauty is born, lives, and dies like a rose. Therefore, provided that beautiful rose and youth procreate, their beauty can keep on living.

The metaphor "thine own bud" (sonnet 1, line 11) is sparked by the similar relationship between "thine" and "plant" in the paradigmatic axis. Then, the metaphor is created through the projection of similarity between "plant" and "thine" from paradigmatic axis to syntagmatic axis. "Thine" is associated with "bud" in order to make the metaphor perceivable. Line eleven enunciates that "Within thine own bud buriest thy content." Future beautiful flower is covered in the bud. Youth is a bud, and youth's beauty and liveliness is covered. In order to understand the meaning of a metaphorical sentence, it starts from denotation to connotation. The sign of these metaphors starts with first order to second order language in order to generate signifiers based on previous metaphors or signs. As Barthes declares:

the first system becomes the plane of expression, or signifier, of the second system. [...] As Barthes adds: 'the first system is then the plane of denotation and the second system (wider than the first) the plane of connotation. We shall therefore say that a connoted system is a system whose plane of expression is itself constituted by a signifying system.' (Qtd. in Allen, 2004: 50-51)

According to Jakobson, metaphor is based on paradigmatic relations, similarity, and equivalency, but it can be perceived through syntagmatic relations of the text. Metaphors of the sonnets are signifiers to previous signs; therefore, they are related to other metaphors of the sonnets, as signifiers. Here, study of the sonnets shows this approach. As Jakobson said:

in poetry one syllable is equalized with any other syllable of the same sequence; word stress is assumed to equal word stress, as unstress equals unstress; prosodic long is matched with long, and short with short; word boundary equals word boundary, no boundary equals no boundary; syntactic pause equals syntactic pause, no pause equals no pause. Syllables are converted into units of measure, and so are morae or stresses. (Qtd. in Lodge, 2000:38)

Metaphors of sonnet one can be found out through line one. Line one is the stratum of the text prompts next metaphors of the rest of the sonnet. There is an analogy between line one and next lines. Therefore, "beauty's rose," (line 2) "riper," (line 3) "tender heir," (line 4) "light's flame," (line 6) "the world's fresh ornament," (line 9) "the gaudy spring," (line 10) "thine own bud," (line 11) "tender churl," (line 12) and "world's due" (line 14) are the metaphors that can be understood through the metaphor of line one "fairest creatures."

Like Jakobson, George Lakoff also considers metaphor either as a literary device or above all the progression of a discourse. In a metaphor, "conceptual metaphor" can be recognized through "understanding one conceptual domain in terms of another conceptual domain" (Kovecses, 2002: 4). Moreover, the abstract domain is the target domain, and concrete entity is called the source domain. This provides the beautification and aesthetic aspect of the sonnets. George Lakoff and Mark Turner (1965) said in 1994:

[m]y claim is that much of our conceptualization of experience is metaphorical, which both motivates and constrains the way we think creatively. The idea that metaphor constrains creativity might seem contrary to the widely held belief that metaphor somehow liberates the mind to engage in divergent thinking. (Qtd. in Kovecses, 2002: 46)

George Lakoff, Mark Turner, and Ray Gibbs declare that in

Shakespeare's sonnets, the most important device is combining in which varieties of ordinary metaphors are combined and made highly aesthetic metaphors. For example, sonnet one includes the combination of these conceptual metaphors: line two "beauty's rose" and line eleven "thine own bud" are based on "beauty is a plant" (Kovecses, 2002:17) and "people are plants" respectively. Line three "as the riper should by time decease" shows the conceptual metaphor "time is motion," time is a destroyer, and "reducing complex systems is making plants smaller" (Kovecses, 2002: 33, 99). Line five "but thou, contracted to thine own bright eyes" is based on "love is economic exchange," and line six "thy light's flame" is based on "love is fire" (Kovecses, 2002: 32). Line six "feed'st thy light's flame with self-substantial fuel" shows this metaphor "resources are food," and "love is a nutrient: food or drink" (Kovecses, 2002: 61, 46). "Thou that art now the world's fresh ornament" and "this glutton" indicate that "time is a thief that steals a precious possession," "time is a devourer," and "the physical context (such as the particular season in which they communicate) can significantly contribute to arriving at the metaphors they use" is applicable in "the gaudy spring" (Kovecses, 2002: 50, 243).

In line two "That thereby beauty's rose might never die," sonnet one shows that if the youth leaves an heir, his beauty lives forever. Based on the conceptual metaphors such as, "life is a journey," "death is a departure," and "birth is arrival" by birth of a child, arrival comes and wins, and death or departure loses and disappears (Kovecses, 2002: 23-24).

Mapping between source and target domains in the sonnets will be shown in this part. Therefore, the target domains are abstracts which can be understood through the source domain which is concrete. According to Jakobson, these beautiful mappings are based on similarities or equivalency between domains.

Metaphorically, aesthetic mapping terms and phrases between man and plants are mentioned in the sonnets. In sonnet one, "And only herald to the gaudy spring," (line 10) the youth is the world's or the spring's foremost beauty. The youth, as a unique fair, joins and acts as a part of spring. Spring is the first and the most beautiful season in a year and youth represents the beautiful top of life. The youth lives in spring of his life. In other words, he is standing at the top of or best part of his life.

Architectures can also be interpreted in terms of metaphors. Therefore, semiotic of architecture reveals the first signs that change to second order language of Shakespeare in the metaphors. In sonnet twenty-four, the speaker carves the friend's beauty in his heart, and the duty of his body is to keep that carving. The speaker discloses his "skill" and "art." To do so, the youth should see the speaker's chest or heart. Here, we start from the level of expression or denotative sign which is the first layer of meaning to the level of content or denotative signs of Shakespeare, based on semiotics:

*To find where your true image pictured lies,
Which in my bosom's shop is hanging still,
That hath his windows glazed with thine eyes:
Now see what good turns eyes for eyes have done;
Mine eyes have drawn thy shape, and thine for me
Art windows to my breast, wherethrough the sun
Delights to peep, to gaze therein on thee (Sonnet 24, lines 6-8).*

The beauty of youth has been exhibited, and the windows of the speaker's shop have been glossed by the eyes of youth. In contrast, "so thou through windows of thine age shalt see/despite of wrinkles this thy golden time" in sonnet three have not been burnished. Therefore, they are dim and unclear windows. Windows become as clear as a mirror; it means as brighten as the youth's eyes in which the speaker can see himself, and particularly the

youth can see his own "true image." Accordingly, the youth's eyes form the windows of the speaker's shop. "Art windows to my breast, wherethrough the sun/Delights to peep, to gaze therein on thee" declares that even sun takes pleasure from the youth's picture in the breast of the speaker, when it shines through the windows. At last, the physical beauty of the youth is considered, and no one pays attention to the speaker's heart. William Shakespeare's metaphors are aesthetic and beautiful in terms of semiotic aspects. This part proved that Shakespeare's sonnets are the best examples to study varieties of metaphors. He used this novel device in an artistic way in order to make metaphors different. All these texts join to other texts, whether internal or external.

Aesthetics of lyrical and epic imageries in the sonnets

Intertextuality shows that sonnets should be approached as intertext. Lyrical and epic imageries have been considered in order to be read as intertext. Language, states Bakhtin, plays an important part in this field; therefore, he emphasizes "the dialogic sphere in which discourse lives" (Bakhtin, 1984: xxxvii).

Roland Barthes declared that "the text is experienced only in an activity of production" (Barthes, 1977: 157). This production refers to the ceaseless chain of signifiers and this process of signification continues. In this case, this chain provides "the very plural of meaning" (Barthes, 1977: 159).

Kristeva's (1986: 87) theory emphasized a chain of meanings of words, and resisted monologist aspect of language: "developed from and in relation to these modern texts the new semiotic models then turn to the social text, to those social practices of which 'literature' is only one unvalorized variant, in order to conceive of them as so many ongoing transformations and/or productions."

The plurality of meanings manifests the dominant aspects of aesthetic in Shakespeare's images, therefore, multiplicity of meanings of signs manifests the aesthetic beautification of the sonnets as. In other words, Barthes argues:

myth is a peculiar system, in that it is constructed from a semiological chain which existed before it: it is a second-order semiological system. That which is a sign (namely the associative total of a concept and an image) in the first system, becomes a mere signifier in the second (1972: 113).

In sonnet two, lines one and two "When forty winters shall besiege thy brow/And dig deep trenches in thy beauty's field" describe bane aspect of time metaphorically. Time's army attacks the city of the youth's beauty. Army beleaguers the city and digs trench warfare around the city. As a result, there is no way to escape from those trenches.

*When forty winters shall besiege thy brow
And dig deep trenches in thy beauty's field,
Thy youth's proud livery, so gazed on now,
Will be a tattered weed of small worth held:
Then being asked where all thy beauty lies,
Where all the treasure of thy lusty days,
To say within thine own deep sunken eyes,
Were an all-eating shame, and thriftless praise.*

*How much more praise deserved thy beauty's use,
If thou couldst answer, "This fair child of mine
Shall sum my count and make my old excuse,"*

*Proving his beauty by succession thine.
This were to be new made when thou art old,*

And see thy blood warm when thou feel'st it cold (Sonnet 2, lines 1-14).

Time is the opponent that wins this war. The youth loses his beauty gradually and wrinkles cover his forehead. The youth's beauty decreases and dies. Therefore, time wins and beauty is defeated. Based on Barthes, the plurality of meaning of this sign system is active by generating from preceding meaning, first order language, or denotation; therefore, this sign produces continuous signifiers that some of them are mentioned here. It reminds us the Trojan war in which the Greeks assailed and surround Troy for nine years. At last, Greeks won, and beautiful and safe city of Troy was destroyed.

"Forty winters" is under the influence of the weaves of signifiers in the mythologies of Thoas, one of the suitors of Helen, who joined to the Trojan war by forty Aetolian ship. And Homer's *Iliad* declares that the Lesser Ajax, one of the suitors of Helen, led forty ship in Trojan war. Based on Homer's *Iliad*, furthermore, son of Chalcodon, Elephenor, participated in Trojan war by forty ships of Euboea. Another one, Leonteus, son of Coronus, went to Trojan war by forty ships. Eurypylus, Schedius and Epistrophus, two sons of Iphitus, Polypoetes, Meges, suitor of Helen, Podarces and Protesilaus, sons of Iphiclus and suitors of Helen, other warriors of Trojan war, led forty ships to fight in Troy. This "forty" also is woven to the Exodus that "in the 'forty years' during which the Israelites fed on manna in the wilderness" (Duncan-Jones, 1997:114).

Sonnet twenty-five declares that a brave quarrelsome has been victorious in countless battles, but he has failed in last one. For this reason, he has been excluded and ejected from army, because they forget all about his victories and glories. In other words, his "honor" has been deleted by others' unfaithfulness:

*The painful warrior famed for worth,
After a thousand victories once foiled,
Is from the book of honor razed quite,
And all the rest forgot for which he toiled: (Sonnet 25, lines 9-12)*

The speaker considers those honors of the world, and their immediately rejections. Their gain is short, and their loss is long. Even king's given graces to his courtiers are restricted. Thus, the courtiers cannot be sure about their own honors. This is under the effect of the events of Shakespeare's era. Earl of Essex's triumph that was expected in Ireland, and the participation of the Earl of Southampton in the revolt of Essex in 1601 that lead to his dispossession and imprisoning can be traced in this image of war. This dishonoring of war hero by the king can be interpreted by Achilles' statements about hurting Greek's best warrior by Agamemnon in Homer's *Iliad*. Achilles said that:

swear that there will come a time when a longing for Achilles will be felt by the sons of the Achaeans, by every one of them', cries Achilles, 'and on that day, for all your sorrow, you will be able to do nothing to help, when many of them drop and die before man-slaughtering Hector. Then you will eat your heart out in anger that you did no honour to the best of the Achaeans (March, 2001: 24).

Achilles knew, however, that he will be remembered in future, like the youth's beauty and the speaker's love in "may not remove nor be removed" (Sonnet 25, line 14). Here, the sonnet combines a lyrical image and an epic image, although the image of love dominates the image of war hero. Then, the speaker compares his eternal love with those temporal honors. His is very distinct from others. "Then happy I, that love and am beloved/Where I may not remove, nor be removed" (Sonnet 25, lines 13-14) suggest that nothing can reject or separate the speaker from his limitless real love.

The youth is referred to as the speaker's "lover" in the sonnets. Like other poets of Shakespeare's era who wrote sonnets, Shakespeare also creates fresh association and relations in his sonnets. The conventional link between the speaker and the youth, like sonnet ten, can be traced back to Giovanni Boccaccio's (1313-1375) *Decameron* (1349-52). There are two friends who experience an ebullient and enthusiastic feeling towards each other. Their loving friendship is revealed pure. This kind of friendship link of the sonnets can be woven to the relationship between Michel de Montaigne (1533-1592) and Etienne de la Boetie in Montaigne's essay "Of Friendship" (1958):

to compare this brotherly affection with affection for women [...] cannot be done; [...] In the friendship I speak of, our souls mingle and blend with each other so completely that they efface the seam that joined them, and cannot find it again (Qtd. in Atkins, 2007:15).

"Make thee another self, for love of me" (line 13) of sonnet ten is the first sonnet that reveals the speaker's friendship and adoration towards the youth. The speaker addresses himself as "me" for the first time in this sonnet, and he gives priority to his own love. He emphasizes that "gentle love" is the best feeling that should live in the youth's body. Furthermore, the speaker concerns that the youth's beauty should continue to live forever for the sake of the speaker's love. That the speaker's love should be the main and foremost cause for the youth's procreation shows the speaker's friendship and love unique and incontestable among others.

These lines of sonnet ten "deny that thou bear'st love to any," (line 1) "thou art beloved of many," (line 3) "thou none lovest is most evident," (line 4) "shall hate be fairer lodged than gentle love," (line 10) and "for love of me" (line 13) assert that the youth is improvident, and the speaker uses business terms like "Bear'st," "ruinate," "repair," and "prove" in "for shame, deny that thou bear'st love to any," "seeking that beauteous roof to ruinate," (line 7) "which to repair should be thy chief desire," (line 8) and "or to thyself at least kind-hearted prove" (line 12) in lyrical imageries of sonnet ten in order to attest the youth's hate and his own love feeling towards the youth. These images have been used to elaborate on abstract issues that the youth has no love toward anybody. He is destroying his own beauty and life. He should repair these destructions by getting married in order to prove that he is eager that his beauty is to be continued.

The youth should prove "for love of me" through building and architecture in this sonnet. Therefore, love of the speaker is parallel to the youth's beauty. But "Seeking that beauteous roof to ruinate/which to repair should be thy chief desire" of sonnet ten and "fading mansion" (line 6) of sonnet one hundred forty six reveal that the youth's resistance to procreate is letting the roof of a house falls down. Therefore, the whole house falls down, when its roof collapses. If the youth's beauty remains for a child, the beauteous house also remains forever. Beauty, life, and soul are residents of this house of body metaphorically. If the house of body ruins, all these beauties also die. In "shall hate be fairer lodged than gentle love" and "that beauty still may live in thine or thee" (line 14) of sonnet ten, "lodged" and "live" suggest that the body is a house in which beauty and gentle love live. Therefore, making the generation of a family continue is establishing a noble and eternal house.

"For love of me" leads to building a house of beauty. This lyrical image is possible, when it is associated with an eternal line of beauty. This image can be interpreted through the history of England. "Beauteous roof" that is a synecdoche for the house and "mansion" and "fairer lodged" refer to the noble social class of the youth. Land owners of the feudal fifteenth century had great houses and many lands. But social changes began in the early years of Tudor regime, and England started its own exports to other European countries. People left lands in order to work in London.

Therefore "new men who supported the Tudors and profited from their favor could adapt themselves more easily to a changed society than could the descendants of the great families of the feudal fifteenth century" (Abrams, 1987: 240). Therefore, following the love of the speaker makes the continuation of the youth's noble class, family line, or beauty possible. The appearance of the youth's house is splendid; therefore, its interior should be splendid too.

Thus, as the youth's "presence" (Sonnet 10, line 11) is beautiful and noble, his interior should be beautiful too. As a result, the youth is a nobleman and well-born grandee, and his family is blue-blood. "Which to repair should be thy chief desire" (line 8) represents a contemporary application of the image of continuing the family line as house-building is offered by Charles Blount (1563-1606); he 'chose to be drawne with a Trowell in his hand, and this Mot: Ad reaedificandam antiquam domum, to rebuild the ancient House: For this noble and ancient Barrony was decayed' (Duncan-Jones, 1997:130).

RESULTS

This study is concerned with aesthetics in William Shakespeare's sonnets. Intertextuality and semiotics are closely associated with aesthetics in order to study aesthetic and beauty of the sonnets. This study focuses on the signs of the sonnets as aesthetic texts in connection with other related signs in the same sonnet and other preceding texts.

Metaphors render and lead William Shakespeare's sonnets beautifully. Metaphors have been come together to create an aesthetic system of signs of metaphors. Combining several metaphors artistically in the sonnets creates fresh and beautiful metaphors. He represents a winning combination of metaphors in a sonnet. Furthermore, this study deduces from Roman Jakobson and Roland Barthes' semiotics that paradigmatic links as well as syntagmatic links control and influence over metaphors in the sonnets, and that the two selection and combination of signs of a sonnet estimate and project a metaphor.

This study shows that metaphors need corresponding metaphors. In the sonnets, metaphors correspond with each other, and the metaphors of the same sonnet refer to each other. Metaphors, moreover, project abstract in terms of concrete metaphors, or portray target domain of a metaphor in terms of source domain of a metaphor. In this case, the arts of architecture and sculpture also are approached as artistic metaphors in the sonnets. Therefore, the two are parallel to other metaphors in the same sonnet.

This study shows metaphors of Shakespeare's sonnet in association with other images or signs of the same sonnet as aesthetic signs or text. It discusses the aesthetics of the words of the sonnets in terms of their source, metaphor. Equivalence and analogy run a metaphor in terms of syntagmatic and paradigmatic links. Signs or texts have been adjusted, qualified, and re-organized by metaphors.

According to Roman Jakobson, correspondence or analogy among signs in metaphors develop and improve signification of the texts of the sonnets. The sonnets are developed through the superiority of metaphor that is based on choice and blending from paradigmatic axis and syntagmatic relations. First, paradigmatic axis is used by equivalence between signs; then, this relation is predicted and propelled through syntagmatic relation. Therefore, it shows metaphor through association with both paradigmatic and syntagmatic relations.

Accordingly, syntagmatic relations of signs project and extrapolate analogy of signs in metaphors of a sonnet. This approach of Roman Jakobson shows equivalence and parallel between first metaphor and next metaphors. The relations of signs in paradigmatic axis foretell syntagmatic relation of signs in the metaphors.

Abstract imageries are aesthetically associated and clarified with concrete imageries. Correspondence and agreement between these abstract and concrete pictures or projections make sonnets aesthetic and beautiful. This analogy or relation is illuminated by the coincidence between source and target domains. Therefore, images are aesthetic metaphors, because abstract or target ones are explained through concrete or source ones. This study arranges the metaphor of time as target domain, and plants, business, food, and so on as source domains.

This study also shows that arts like sculpture and architecture are represented as metaphors in the sonnets. The signs of these arts are portrayed in and through metaphors. These kinds of metaphors, architecture and sculpture, project other related metaphors, and clarify the significant role of these objects as winning metaphors. In short, "the subfield of semiotics that deals with art is called aesthetics" (Barthes, 1981: 161)

Intertextuality and semiotic studies of this study focus on lyrical and epic imageries of the sonnets as aesthetics. The sonnets' literariness is embodied in the sonnets' intertextuality. It discloses that lyrical and epic imageries of Shakespeare's sonnets are an intertext of ancient and preceding texts. These imageries show the intertextual relationship of all previous texts in the sonnets. Reading a text is relative, because it is not complete in itself, and provokes ceaseless readings forever.

This study traces the signs of lyrical and epic imageries of the sonnets. Therefore, it is made a limitless combination and mixture of signs, and a dialogic relationship among these signs. The sign of imageries is studied as ceaseless wide varieties of previous signs. And this study mentions some of these layers of meanings and interpretations. When signs of epic imageries of the sonnets are discussed, it can be shown that these signs signify other signs or revealed other layers of signs.

The sonnets establish an everlasting dialogic relationship with other texts in order to disclose its unfailing productivity. Therefore, lyrical and epic imageries have been proved as intertext in terms of aesthetics. The direct

and indirect traces of signs of preceding texts make the sonnets intertext. Therefore, the sonnets are noticeable for unlimited readings, interpretations, and meanings.

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