

INTERNATIONAL RESEARCHERS

**Comparative study of theme of love in Sonnets of Shakespeare
and Hafiz**

Kiyan Pishkar and Nooshin Nasery

Volume No.2 Issue No.4 December 2013

www.iresearcher.org

ISSN 227-7471

THE INTERNATIONAL RESEARCH JOURNAL "INTERNATIONAL RESEARCHERS"

www.iresearcher.org

© 2013 (individual papers), the author(s)

© 2013 (selection and editorial matter)

This publication is subject to that author (s) is (are) responsible for Plagiarism, the accuracy of citations, quotations, diagrams, tables and maps.

All rights reserved. Apart from fair dealing for the purposes of study, research, criticism or review as permitted under the applicable copyright legislation, no part of this work may be reproduced by any process without written permission from the publisher. For permissions and other inquiries, please contact

editor@iresearcher.org

INTERNATIONAL RESEARCHERS is peer-reviewed, supported by rigorous processes of criterion-referenced article ranking and qualitative commentary, ensuring that only intellectual work of the greatest substance and highest significance is published.

INTERNATIONAL RESEARCHERS is indexed in wellknown indexing diectories



with ICV value 5.90



Directory of Research Journals Indexing

and monitor by



Comparative study of theme of love in Sonnets of Shakespeare and Hafiz

Kiyan Pishkar¹, Nooshin Nasery²

¹PhD candidate of ELT and lecturer of Islamic Azad University, Jieroft Branch, I.R. Iran.

²MA Student of English Translation, Islamic Azad University, Bandar Abbas Branch, I.R. Iran

(IRAN)

kian.pishkar@gmail.com

Abstract

The theme of love is one of the most controversial themes in Hafiz's and Shakespeare's sonnets. Different forms of love and different opinions about it from critics made us to compare this global theme in this paper and it showed that since we are human beings so we live with love and because of love we cannot separate it from great sonnets of Shakespeare and Hafiz. Their lives and poems have been the subject of much analysis, commentary and interpretation, influencing English and Persian writing more than any other authors. Themes of their sonnets are the beloved, faith, and exposing hypocrisy. Hafiz's Shakh-e Nabat and Shakespeare's Dark Lady are main sources of love even sexual ones that inspired these poets to compose about love.

Key Words: Hafiz, Shakespeare, sonnets, love, comparative Study

1. Hafiz

Khawāja Shamsu d-Dīn Muhammad Hāfez-e Shīrāzī known by his pen name Hāfez (1325/26–1389/1390), was a Persian poet. His collected works composed of series of Persian literature are to be found in the homes of most people in Iran, Afghanistan and Tajikistan, who learn his poems by heart and use them as proverbs and sayings to this day. Themes of his ghazals are the beloved, faith, and exposing hypocrisy. His influence in the lives of Iranians can be found in "Hafez readings" frequent use of his poems in Persian traditional music, visual art and Persian calligraphy. Adaptations, imitations and translations of Hafez' poems exist in all major languages. Hafez was born in Shiraz, Iran. Despite his profound effect on Persian life and culture and his enduring popularity and influence, few details of his life are known. Accounts of his early life rely upon traditional anecdotes. The preface of his Divān, in which his early life is discussed, was written by an unknown contemporary of Hafez whose name may have been Moḥammad Golandām. Two of the most highly regarded modern editions of Hafez's Divān are compiled by Moḥammad Qazvini and Qāsem Ġani (495 *sonnets*). Hafez was supported by patronage from several successive local regimes

Many semi-miraculous mythical tales were woven around Hāfez after his death. It is said that by listening to his father's recitations Hāfez had accomplished the task of learning the Qur'an by heart at an early age (that is in fact the meaning of the word *Hafez*). According to one tradition, before meeting his patron, Hajji Zayn al-Attar, Hāfez had been working in a bakery, delivering bread to a wealthy quarter of the town. There he first saw Shakh-e Nabat, a woman of great beauty, to whom some of his poems are addressed. Ravished by her beauty, but knowing that his love for her would not be requited, he allegedly held his first mystic vigil in his desire to realize this union. During this he encountered a being of surpassing beauty who identified himself as an angel, and his further attempts at union became mystic; a pursuit of spiritual union with the divine. A Western parallel is that of Dante and Beatrice.

Although Hafez almost never traveled out of Shiraz, in one tale Tamerlane (Timur) angrily summoned Hāfez to account for one of his verses:

If that Shirazi Turk would take my heart in hand
I would remit Samarkand and Bukhārā for his/her black mole.

Samarkand was Timur's capital and Bokhara was his kingdom's finest city. "With the blows of my lustrous sword," Timur complained, "I have subjugated most of the habitable globe... to embellish Samarkand and Bokhara, the seats of my government; and you would sell them for the black mole of some boy in Shiraz!" Hāfez, so the tale goes, bowed deeply and replied, "Alas, O Prince, it is this prodigality which is the cause of the misery in which you find me". So surprised and pleased was Timur with this response that he dismissed Hafez with handsome gifts.

1.1 Works and influence

Hafez was acclaimed throughout the Islamic world during his lifetime, with other Persian poets imitating his work, and offers of patronage from Baghdad to India. Today, he is the most popular poet in Iran. Most libraries in India, Pakistan, and Iran contain his Diwan. Much later, the work of Hāfez would leave a mark on such Western writers as Thoreau, Goethe, and Ralph Waldo Emerson—the latter referring to him as "a poet's poet. His work was first translated into English in 1771 by William Jones. Though Hāfez's poetry is influenced by Islam, he is widely respected by Hindus, Christians and others. October 12 is celebrated as Hafez Day in Iran. Hafez not only influenced in religious inquiry, but secular philosophers such as Engels mentioned him in the text below, extracted from Engels' letter to Marx:

It is, by the way, rather pleasing to read dissolute old Hafiz in the original language, which sounds quite passable and, in his grammar, old Sir William Jones likes to cite as examples dubious Persian jokes, subsequently translated into Greek verse in his Commentariis poeseos asiaticae, because even in Latin they seem to him too obscene. These commentaries, Jones' Works, Vol. II, De Poesi erotica, will amuse you. Persian prose, on the other hand, is deadly dull. E.g. the Rauzât-us-safâ by the noble Mirkhond, who recounts the Persian epic in very flowery but vacuous language. Of Alexander the Great, he says that the name Iskander, in the Ionian language, is Akshid Rus (like Iskander, a corrupt version of Alexandros); it means much the same as filusuf, which derives from fila, love, and sufa, wisdom, 'Iskander' thus being synonymous with 'friend of wisdom'(Pishkar,2010. p.372)

1.2 Interpretation

The question of whether his work is to be interpreted literally, mystically or both, has been a source of concern and contention to western scholars. On the one hand, some of his early readers such as William Jones saw in him a conventional lyricist similar to European love poets such as Petrarch. Others such as Wilberforce Clarke saw him as purely a poet of didactic, ecstatic mysticism in the manner of Rumi, a view which modern scholarship has come to reject. This confusion stems from the fact that, early in Persian literary history, the poetic vocabulary was usurped by mystics who believed that the ineffable could be better approached in poetry than in prose. In composing poems of mystic content, they imbued every word and image with mystical undertones, thereby causing mysticism and lyricism to essentially converge into a single tradition. As a result, no fourteenth century Persian poet could write a lyrical poem without having a flavor of mysticism forced on it by the poetic vocabulary itself. While some poets, such as Ubayd Zakani, attempted to distance themselves from this fused mystical-lyrical tradition by writing satires, Hafez embraced the fusion and thrived on it. W.M. Thackston has said of this that Hafez "sang a rare blend of human and mystic love so balanced...that it is impossible to separate one from the other." For this reason among others, the history of the translation of Hāfez has been a complicated one, and few translations into western languages have been wholly successful. Hafez often took advantage of the aforementioned lack of distinction between lyrical, mystical and panegyric writing by using highly intellectualized, elaborate metaphors and images so as to suggest multiple possible meanings. This may be illustrated via a couplet from the beginning of one of Hafez' poems.

Last night, from the cypress branch, the nightingale sang,
In Old Persian tones, the lesson of spiritual stations.

The cypress tree is a symbol both of the beloved and of a regal presence. The nightingale and birdsong evoke the traditional setting for human love. The "lessons of spiritual stations" suggest, obviously, a mystical undertone as well. (Though the word for "spiritual" could also be translated as "intrinsically meaningful.") Therefore, the words could signify at once a prince addressing his devoted followers, a lover courting a beloved and the reception of spiritual wisdom.

Keep to your own affairs, why do you fault me
My heart has fallen in love, what has befallen thee?
In the center of he, whom God made from nothing
O heart for the pain and injustice of love do not plead
For this is your lot from the justice of eternity.
Hafiz don't help magic and fantasy further breed
The world is filled with such, from sea to sea.
Yet nothing moves unless your will allows.
Like an umbilical cord, don't wrap around my heart
It is your flowing lock of hair that I espouse.
You were the desire of another, O breeze of union,
Alas, my heart's hope and fire you douse.
I said because of your infliction I shall leave my house
Disheveled hair, sweaty, smiling, drunken, and
With a torn shirt, singing, the jug in hand
Narcissus loudly laments, on his lips, alas, alas!
Last night at midnight, came and sat right by my bed-stand
Brought his head next to my ears, with a sad song
Said, O my old lover, you are still in dreamland
The lover who drinks this nocturnal brew
Infidel, if not worships the wine's command
Go away O hermit, fault not the drunk
Our Divine gift from the day that God made sea and land
Whatever He poured for us in our cup, we just drank
If it was a cheap wine or heavenly brand
The smile on the cup's face and Beloved's hair strand

Hark, my fate, this music I must make.
I paid no heed, worldly affairs I forsake
It is for your beauty, beauty of the world I partake.
My heart is on fire, I am restless and awake
To the tavern to cure my hundred day headache.
My bleeding heart has left its mark in the temple
You have every right to wash my body in a wine lake.
In the abode of the Magi, I am welcome because

Our dormant fate will never awake, unless
You wash its face and shout brace, brace!
Send a bouquet of your face with morning breeze
Perhaps inhaling your scent, your fields we envision & trace.
May you live fulfilled and long, O wine-bearer of this feast
Though our cup was never filled from your jug or your vase.
My heart is reckless, please, let Beloved know
Beware my friend, my soul your soul replace.
O God, when will my fate and desires hand in hand
Bring me to my Beloved hair, in one place?
O Majesty, may we be touched by your grace
I kiss and touch the ground that is your base.
Eternal is the one whose heart has awakened to Love
This is how Eternal Records my life define.
So proud are the tall beauties of the world
Outshines all the others this handsome spruce of mine.

O breeze if by chance you pass through friendly gardens
From me to my Beloved, please give a sign;

May we ensnare the Bird of Union, divine.
The sea of the skies and the gondola of the moon
With the grace of the Master, radiantly shine.

Though the wine is joyous, and the wind, flowers sorts
Harp music and scent of wine, the officer reports.
If you face an adversary and a jug of wine
Choose the wine because, fate cheats and extorts.
Up your ragged, patched sleeves, hide & keep your cup
Like this flask of wine, fate too bleeds and distorts.
that beautiful Shirazi Turk, took control and my heart stole,
I'll give Samarkand & Bukhara, for her Hindu beauty mole.
O wine-bearer bring me wine, such wine not found in Heavens
By running brooks, in flowery fields, spend your days and stroll.
Alas, these sweet gypsy clowns, these agitators of our town
Took the patience of my heart, like looting Turks take their toll.
Such unfinished love as ours, the Beloved has no need,

None has found and no-one will, knowledge leaves this riddle whole.
You composed poems and sang, Hafiz, you spent your days well
Venus wedded to your songs, in the firmaments' inverted bowl.

Ho! O Saki! Pass around and offer the bowl (of love for God)

For (the burden of) love (for God) at first (on the day of covenant) appeared easy, but (now) difficulties have occurred.
By reason of the perfume (hope) of the musk-pod, that, at the end (of night), the breeze displayeth from (knotted) fore-lock, -
From the twist of its musky (dark, fragrant) curl, what blood (of grief) befell the hearts (of the lovers of God)!
With wine, becolour the prayer-mat-if the Pir of the magians (the perfect murshid) bid thee;
For of the way and usage of the stages (to God) not without knowledge is the holy traveler (the perfect murshid).

In the stage(this world) of (true) Beloved,- mine what ease and pleasure, when momentarily,The (loud) bell (of the call of death) giveth voice, saying:_ "Bind ye up the chattels of existence!"
By following my own fancy (in hastening to union with God), me (only) to ill fame all my work brought:
Secret,_ how remaineth that great mystery (of love) whereof (great) assemblies speak?
Hafez! If thou desire the presence (union with God Most High)_from Him be not absent:
When thou visitest thy Beloved, abandon the world; and let it go.

2. **William Shakespeare** (26 April 1564 (baptised) – 23 April 1616)

He was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon". His extant works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, the authorship of some of which is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright. Shakespeare produced most of his known work between 1589 and 1613. In the 20th century, his work was repeatedly adopted and rediscovered by new

movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world. Although no attendance records for the period survive, most biographers agree that Shakespeare was probably educated at the King's New School in Stratford, a free school chartered in 1553, about a quarter-mile from his home. Grammar schools varied in quality during the Elizabethan era, but grammar school curricula were largely similar, the basic Latin text was standardized by royal decree, and the school would have provided an intensive education in grammar based upon Latin classical authors.

2.1 Poems

In 1593 and 1594, when the theatres were closed because of plague, Shakespeare published two narrative poems on erotic themes, *Venus and Adonis* and *The Rape of Lucrece*. He dedicated them to Henry Wriothesley, Earl of Southampton. In *Venus and Adonis*, an innocent Adonis rejects the sexual advances of Venus; while in *The Rape of Lucrece*, the virtuous wife Lucrece is raped by the lustful Tarquin. Influenced by Ovid's *Metamorphoses*, the poems show the guilt and moral confusion that result from uncontrolled lust. Both proved popular and were often reprinted during Shakespeare's lifetime. A third narrative poem, *A Lover's Complaint*, in which a young woman laments her seduction by a persuasive suitor, was printed in the first edition of the *Sonnets* in 1609.

Published in 1609, the *Sonnets* were the last of Shakespeare's non-dramatic works to be printed. Scholars are not certain when each of the 154 sonnets was composed, but evidence suggests that Shakespeare wrote sonnets throughout his career for a private readership. Even before the two unauthorised sonnets appeared in *The Passionate Pilgrim* in 1599, Francis Meres had referred in 1598 to Shakespeare's "sugred Sonnets among his private friends". Few analysts believe that the published collection follows Shakespeare's intended sequence. He seems to have planned two contrasting series: one about uncontrollable lust for a married woman of dark complexion (the "dark lady"), and one about conflicted love for a fair young man (the "fair youth"). It remains unclear if these figures represent real individuals, or if the authorial "I" who addresses them represents Shakespeare himself, though Wordsworth believed that with the sonnets "Shakespeare unlocked his heart".

"Shall I compare thee to a summer's day?
Thou art more lovely and more temperate..."

Critics praise the *Sonnets* as a profound meditation on the nature of love, sexual passion, procreation, death, and time.

Shakespeare's standard poetic form was blank verse, composed in iambic pentameter. In practice, this meant that his verse was usually unrhymed and consisted of ten syllables to a line, spoken with a stress on every second syllable. The blank verse of his early plays is quite different from that of his later ones. It is often beautiful, but its sentences tend to start, pause, and finish at the end of lines, with the risk of monotony. Shakespeare's work has made a lasting impression on later theatre and literature. In particular, he expanded the dramatic potential of characterization, plot, language, and genre. Until *Romeo and Juliet*, for example, romance had not been viewed as a worthy topic for tragedy. Soliloquies had been used mainly to convey information about characters or events; but Shakespeare used them to explore characters' minds. His work heavily influenced later poetry. The Romantic poets attempted to revive Shakespearean verse drama, though with little success. Critic George Steiner described all English verse dramas from Coleridge to Tennyson as "feeble variations on Shakespearean themes."

Shakespeare influenced novelists such as Thomas Hardy, William Faulkner, and Charles Dickens. The American novelist Herman Melville's soliloquies owe much to Shakespeare; his Captain Ahab in *Moby-Dick* is a classic tragic hero, inspired by *King Lear*. Scholars have identified 20,000 pieces of music linked to Shakespeare's works. The modernist revolution in the arts during the early 20th century, far from discarding Shakespeare, eagerly enlisted his work in the service of the avant-garde. The Expressionists in Germany and the Futurists in Moscow mounted productions of his plays. Marxist playwright and director Bertolt Brecht devised an epic theatre under the influence of Shakespeare. The poet and critic T. S. Eliot argued against Shaw that Shakespeare's "primitiveness" in fact made him truly modern. Eliot, along with G. Wilson Knight and the school of New Criticism, led a movement towards a closer reading of Shakespeare's imagery. In the 1950s, a wave of new critical approaches replaced modernism and paved the way for "post-modern" studies of Shakespeare. By the 1980s, Shakespeare studies were open to movements such as structuralism, feminism, New Historicism, African-American studies, and queer studies. Few details of Shakespeare's sexuality are known. Over the centuries some readers have posited that Shakespeare's sonnets are autobiographical, and point to them as evidence of his love for a young man. Others read the same

passages as the expression of intense friendship rather than sexual love. The 26 so-called "Dark Lady" sonnets, addressed to a married woman, are taken as evidence of heterosexual liaisons.

2.2 Shakespeare's sonnets

One of Shakespeare's sonnets, number 145, has been claimed to make reference to Anne Hathaway; the words 'hate away' may be a pun (in Elizabethan pronunciation) on 'Hathaway'. It has also been suggested that the next words, "And saved my life", would have been indistinguishable in pronunciation from "Anne saved my life". The sonnet differs from all the others in the length of the lines. Its fairly simple language and syntax have led to suggestions that it was written much earlier than the other, more mature, sonnets.

Those lips that Love's own hand did make
Breathed forth the sound that said 'I hate'
To me that languish'd for her sake;
But when she saw my woeful state
Doth follow night, who like a fiend
From heaven to hell is flown away;
'I hate' from **hate away** she threw,
And saved my life, saying 'not you.'

The following poem about Anne has also been ascribed to Shakespeare, but its language and style are not typical of his verse. It is widely attributed to Charles Dibdin (1748–1814) and may have been written for the Stratford-upon-Avon Shakespeare Festival of 1769.^[15]

But were it to my fancy given
To rate her charms, I'd call them heaven;
For though a mortal made of clay,
Angels must love Anne Hathaway;

She hath a way so to control,
To rapture the imprisoned soul,
And sweetest heaven on earth display,
That to be heaven Anne hath a way;

She hath a way,
Anne Hathaway,—
To be heaven's self Anne hath a way.

Sonnet 154 is one of 154 sonnets written by the English playwright and poet William Shakespeare. It's a member of the Fair Youth sequence, in which the poet expresses his love towards a young man. This sonnet's message appears to be two-fold. First, the author is contemplating the fragility of life and the short life span of mankind's ventures. Second, the author directly addresses a significant other, offering himself in exchange for the addressee, with no ulterior motives. In fact, sonnet "125 expresses unequivocally its preference for the simple". Most likely, the addressee of this sonnet is the "Fair Youth" that is commonly featured throughout Shakespeare's sonnets because it falls within the sequence of 1-126. Much like other sonnets from what scholars call the "Fair Youth" sequence, this one is apparently instructing the young man to consider his mortality and make the most of his life. In the final two lines, or couplet, the author suddenly addresses an unknown "subdued informer" and tells him or her that he is outside of their control. The first quatrain introduces the reader to the author's general argument of mankind's endeavors. In the author's opinion, earthly ventures such as carrying the "canopy", which would have been placed on the head of a celebrity during a ceremony, or "great bases" to mean massive foundations, are meaningless because time and "ruining" destroy them. Booth also notes the author's play on words in lines 3-4. By placing eternity at the end of line 3 and saying, "proves more short", Shakespeare is highlighting the lack of timelessness in such endeavors. As aforementioned, this is a common theme of Shakespeare's sonnets and this quatrain of Sonnet 125 reiterates the motif of mortality. The second quatrain continues this theme on mankind's pointless attempts. However, as the first quatrain started with broad and majestic endeavors, this quatrain begins to relate more to the common desires of mankind. In line 5, the quatrain starts by mentioning people's obsessions with their "form and favor", which should be understood as "outward appearance" and "the good will of superiors". Next, in line 6, the quatrain

addresses how people give up simpler pleasures in order to spend all of their resources “and more” on their foolish obsessions. This line hints that people often go into debt over their “pitiful” attempts at luxurious living. The final quatrain offers the poem’s volta, or “turn in thought” (“volta” def. 1). This third section changes the focus from general reflection to a direct address of the “Fair Youth”. The author begins with a declaration that he will be “obsequious” and dutiful to the “Youth”. The speaker then asks the “Fair Youth” to accept his “oblation” or offer, which is free of both monetary obligations and underhanded motivations. Line 11 highlights that the promise is “without seconds”, or consisting of pure intentions. Booth also states that because the initial “h” was often dropped in Elizabethan English, this word may in fact mean heart and have a double entendre. Finally, Shakespeare reminds the “Youth” that his love is given freely in exchange for his. Like all sonnets, the final two lines form a couplet. These final two rhyming lines abruptly change the focus of the poem once again by addressing a new party called a “subdued informer”. While it is not clear who this “informer” is, many critics disagree on why the author chooses to end this sonnet by directly addressing them. For example, Vendler believes that the “informer is a third party that views “the speaker’s motives in cultivating the young man are mercenary”. However, according to another critic, Heather Ousby, the unknown character of the “subdued informer” is actually the “Fair Youth” himself. She argues that Shakespeare is purposefully taking a stern and direct approach because Shakespeare is approaching the end of the sequence. Regardless of the “informer’s” identity, this couplet offers a final and interesting turn to this sonnet.

Helen Hennessy Vendler agrees that Shakespeare’s variation in verse is a deliberate emphasis on the symbolism and meaning to the speaker’s words. Vendler comments on the intention of the rhyme scheme, claiming that Shakespeare as a poet is conscious of grammatical and syntactic possibility as “ingredients of invention” and he “routinely, but not idly, varies tense, mood, subject-position, and clause-patterns in order to make conceptual or rhetorical points”. Vendler acknowledges Shakespeare’s art within words and claims that any variation to the rhyme scheme is intended to add purpose to the poem itself. Paul Edmondson and Stanley Wells also argue that varying rhyme scheme is intentional but is not necessarily premeditated to attach further symbolism to the speaker’s words. Rather, states Edmondson and Wells, the altered rhyme scheme, if not only for the literal symbolism contained in the lines, is meant to keep the mind of the reader engaged. To go further, Edmondson and Wells believe that the variation of the rhyme mirrors the fluctuation of the poet’s emotions and thoughts as he writes, or the emotional uncertainty of the speaker, conveyed to the reader through the abnormal rhyme pattern. Sonnet 125 carries a great deal of symbolic language, but the purpose and structure of a sonnet do not allow nor require detailed explanation of the meaning of this language. Due to the ambiguous nature of Shakespeare’s words, this sonnet can be understood in a variety of ways. A number of scholars have examined Sonnet 125 and come away with different conclusions about its message. The number of characters identified by scholars ranges between two and four depending on how the language throughout this particular sonnet and the entire sonnet cycle is interpreted. As the number of characters fluctuates, the meanings assigned to each action within the sonnet take on new meaning. According to Thomas M. Greene, Sonnet 125 contrasts the true values of grand external gestures in opposition to simple acts of inward devotion as a means of attaining the affections of the Friend. The First Quatrain sets out the argument that the Speaker could perform grand external gestures such as the bearing of a ceremonial canopy or the building of some great monument, but that these actions cannot outlast ruination. The idea being that these actions are fleeting and are therefore of little value to either the Speaker or the Friend. Greene recognizes the “great bases” of line 3 to be a manor house which carry over into his understanding of the Second Quatrain. According to Greene, this “manor house is faintly sustained by “ruining”, “dwellers”, “rent”, and the possible allusion to compound and simple interest”. This economic terminology transforms the actions of the suitors into a sort of currency that is spent too quickly. In line 7, the compound sweet is seen by Greene as an artificial confection or overwrought style of poetry in great use by the other suitors who are themselves poets. It is a reference to Sonnet 76 in “which the poet reproached himself for omitting it from his own verse”. The symbolism behind dwellers and rent is meant to show that a large number of people are offering grand gestures of affection with nothing to show for it in the end. There is no returned investment when you rent a property, because the owner receives and retains all of the expense you put into it. Greene puts a great deal of meaning to the closing line of the Second Quatrain. According to Greene, the word “spent” means bankrupted, exhausted, and failed while also referring to being “drained of semen”. He sums this up by adding, “Unsuccessful entrepreneurs, with only the ground works built of their mansion of love, the failure of their misguided, formalist generosity is symbolized by the suitors’ symbolic distance from their prize, observable but not touchable”. The suitors are “pittiful thrivers” who have expended so much to win affection only to find themselves wanting. In the Third Quatrain, Greene recognizes the shift from the overt actions of the other suitors toward the inverted and humble actions of the Speaker. The Speaker wishes to be seen as dutiful and devout by the Friend. To do so, the Third Quatrain employs language that evokes thoughts of a religious servant who makes sacrifice. According to Greene, “In this secularized sacrament, the dutiful poet freely makes an offering intended to manifest the inwardness and simplicity of his own devotion, knowing, or thinking that he knows, that his oblation will win him the unmediated, inner reciprocity which is his goal”. Greene adds that the “unformulated implication of the work as a whole seems to be that expense is never truly recuperated”. Though the Speaker is seeking a relationship of reciprocity through means not employed by the other suitors, he still uses the art of poetry to make his case for the

affection of the Friend. Greene sees this as the wedge between the Speaker and the object of his affection. He says, "Language is condemned to be compound; poetry is art; it shapes and forms and distorts; it introduces inequalities, like the inequality between an offering and an exchange, or the inequality between a secular offering and the sacramental body of Christ". Thus, the Speaker has created a distance between himself and the Friend by creating these sonnets. In the Couplet, Greene determines that the "informer" is not someone who slanders the Speaker, but that the voice within himself is the enemy. By giving his actions form through poetry, the Speaker has joined up with the other failed suitors in paying rent for which he gets no return. Ronald Levao agrees with Thomas M. Greene's understanding that the Speaker replaces "superficial pomp, external loyalty, and possibly the "art" of poetry itself" with "pure simplicity and single-minded, quasi-religious devotion" in order to receive "mutual render". He does disagree with Greene's summation of the informer from line 13. Levao sees the informer as some unnamed person who has broken the mood of Sonnet 125 by bringing forth accusations against the Speaker. This changes the meaning of the sonnet for Levao. He sees it as "not a defiance of Time or court gossip nor even a reproach to the young man for spurning the proffered mutuality, but the poet's final attempt to revive his commitment". Heather Ousby points out that the identity of the "suborned Informer" has proved especially contentious for critics. She points to several interpretations of the informer which include the Friend, some sort of spy, and "an abstract force such as jealousy". In her interpretation of the Sonnet, Ousby settles on the idea that the informer represents the Friend. She bases this thought on the various meanings of the word "suborn" during this time period. Rather than spying, informing could also be seen as inspiring and thus it would refer to the inspiration for the sonnet. Likewise, the term suborn meant corruption in loyalty which the Speaker accuses the Friend of in other sonnets.

C.R.B. Combellack openly challenges Ousby's interpretation of the Informer's identity. He feels that since, "Shakespeare's objections to false accusations against him are the very subject matter of the poem, an Informer who lays information against another is particularly apropos in the poem". Combellack subscribes to the idea that there are four characters represented in Sonnet 125: the Speaker, the Friend, the Informer, and the Suborner. He believes that the actions of the first quatrain were accusations leveled against Shakespeare as the Speaker. He sees it as Shakespeare defending himself against gossip by pointing out how "outrageously untrue gossip" could not possibly be believed by his Friend. There is more hope in Combellack's interpretation of Sonnet 125, because he sees the altruism of the love offered by Shakespeare and how vehemently he denies the rumors against him.

Sonnet 138 is one of the most famous of William Shakespeare's sonnets. Making use of frequent puns ("lie" and "lie" being the most obvious), it shows an understanding of the nature of truth and flattery in romantic relationships. The poem has also been argued to be biographical: many scholars have suggested Shakespeare used the poem to discuss his frustrating relationship with the Dark Lady, a frequent subject of many of the sonnets. (To note, the Dark Lady was definitely not Shakespeare's wife, Anne Hathaway.) The poem emphasizes the effects of age and the associated deterioration of beauty, and its effect on a sexual or romantic relationship. An early version of Shakespeare's Sonnet 138 made its debut in 1599 in a collection of twenty poems called *The Passionate Pilgrim* published by William Jaggard. The group of poems was listed as being written by "W. Shakespeare". *The Passionate Pilgrim* went through two separate printings during 1599. Sonnet 138 is the first poem in *The Passionate Pilgrim*, followed thereafter by another of Shakespeare's sonnets, 144.

When my love swears that she is made of truth,
I do believe her (though I know she lies)
That she might think me some untutored youth,
Unskillful in the world's false forgeries.
Thus, vainly thinking that she thinks me young,
And age in love loves not to have years told.
Therefore I'll lie with love, and love, with me,
Since that our faults in love thus smothered be.

It has long been conjectured whether the present version of Sonnet 138 was an early draft penned by Shakespeare himself or a contrived fabrication devised by an unknown individual who discovered a later version being circulated in the Quarto or some diverse formulation. Carl D. Atkins argues that this version of Sonnet 138 is just a "poor memorial reconstruction" stating that "the whole point of the sonnet is missing in the earlier version". However, Edward A. According to Snow, the differences between the two version begin in that "the earlier version still hesitates at the threshold in question, and in the end relapses into metaphors that evoke the repressive claustrophobic atmosphere of Othello ("Since that our faultes in love thus smother'd be"); while the 1609 version passes over into the lucid, accommodating, fully manifest space of Anothony and Cleopatra ("And in our faultes by lies we flattered be")"

2.3 The Dark Lady

Sonnet 138 is a part of a series of poems written about Shakespeare's dark lady. They describe a woman who has dark hair and dark eyes. She diverges from the Petrarchan norm. "Golden locks" and "florid cheeks" were fashionable in that day, but Shakespeare's lady does not bear those traits. The lady is shown as being both fair and foul, and both kind and unkind. Alice F. Moore feels that within these later sonnets the poet is equally as dark as the lady. As the speaker reveals the mistress in her "foulness" and "deceit," he consequently reveals himself. These sonnets are shadowed by the speaker's own self-hatred and anger. However, Joel Fineman believes that the biggest difference between series of the dark lady and the other series of sonnets featuring the young man is that those about the dark lady use a formula of lusty misogyny that is clearly Shakespearean. Throughout the sonnets, and especially sonnet 138, the lady "comes to occupy this peculiarly charged erotic place ("therefore I lie with her, and she with me./And in our faults by lies we flattered be"). The sonnets addressed to the dark lady usually relate the lady with "a disjunction occasioned by verbal duplicity," ("When my love swears that she is made of truth,/I do believe her, though I know she lies"). The language in the dark lady sonnets is some that "one is forced to hear- to hear, that is, as language-- functions as a supplementary and confirming, not a disavowing, gloss on what the poet has to say". They "conceal praise under the guise of disparagement (Kambascovic-Sawers p. 293). A.L. Rowse believes that the sonnet takes us further into Shakespeare's relationship with the lady. The relationship is both "purely sexual" and "utterly unromantic". However, it can also be said that the speaker is not attracted to the woman because of her "physical, intellectual, or moral excellence". Instead, the attraction is portrayed as being "self-generated, with no basis in 'reality'".

Rowse feels that the woman discussed in the sonnet can be identified as the mistress, Emilia. Shakespeare is six years older, and is thus highly conscious of his age. Underneath all the hypocrisies there is Shakespeare's "honest candour." In *Shakespeare's Sonnets: The Problems Solved*, A. L. Rowse notes that Sonnet 138 shows the "uncompromising realism with which he [Shakespeare] describes it all: it has been said -- rightly-- that there is no woman like Shakespeare's in all the sonnet-literature of the Renaissance. Most of them are abstractions or wraiths; this one is of flesh and blood". Though Sonnet 138 does not vastly differ from this tradition as Shakespeare's sonnets to the young boy this does fall in to this contradictory tradition. Here there Shakespeare references her truth and lies rather than her sensual body showing that he is differing from Christian traditions. Fineman is explaining that Shakespeare is not only challenging Christianity he is examining the forms and ideas of poetry themselves. Shakespeare's emphasis on truth takes away from his emphasis on procreation. J. Bunselmeyer takes it even further and discusses that Shakespeare's puns here begin to negate not only the traditional ideas of Christianity but also the words that are being presented. This contradiction plays on Fineman's idea of the form of poetry.

Shall I compare thee to a summer's day?"

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Nor lose possession of that fair thou owest;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou growest;
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

Sonnet 63

Against my love shall be as I am now,
 With Time's injurious hand crush'd and o'erworn;
 When hours have drain'd his blood and fill'd his brow
 With lines and wrinkles; when his youthful morn

For such a time do I now fortify
 Against confounding age's cruel knife,
 That he shall never cut from memory
 My sweet love's beauty, though my lover's life:
 His beauty shall in these black lines be seen,
 And they shall live, and he in them still green.

Sonnet 105

Let not my love be called idolatry,
 Nor my beloved as an idol show,
 Since all alike my songs and praises be
 To one, of one, still such, and ever so.
 Kind is my love to-day, to-morrow kind,
 Still constant in a wondrous excellence;
 Therefore my verse to constancy confined,
 Fair, kind, and true, have often lived alone,
 Which three till now, never kept seat in one.

3. Conclusion

Shakespeare and Hafiz as great sonnet composers present their love theme in their masterpieces that have been gathered in their sonnets show that they had their own special inspiration for composing of these sonnets. These sonnets with theme of love present a new field for analyzing and interpretation, because many of critics try to consider the concept of love, wine, sin, and other motifs these poets as a holy one and not as a simple earthly love, but the clues demonstrate that they had their own earthly love.

References

- Bate, Jonathan. 1985. *The Genius of Shakespeare*. London: Picador.
- Blakemore Evan, G., ed., 1996. *The Sonnets*. Cambridge: Cambridge University Press.
- Booth, Stephen, 1971. *An Essay on Shakespeare's Sonnets* New Haven: Yale University Press.
- Booth, Stephen, ed. 1977. *Shakespeare's Sonnets* New Haven: Yale University Press.
- Burnett, Mark Thornton, ed., 2000. *Christopher Marlowe: The Complete Poems* London: J. M. Dent, Burrow, Colin, ed., *The Oxford Shakespeare Complete Sonnets and Poems* Oxford: Oxford University Press, 2002.
- De Grazia, Margreta, "The Scandal of Shakespeare's Sonnets," in Schiffer, 89–112.
- Dubrow, Heather, *Captive Victors: Shakespeare's Sonnets and Narrative Poems* (Ithaca: Cornell University Press, 1987).
- Duncan-Jones, Katherine, *Shakespeare's Sonnets* Arden edition, London: Alan Nelson, 1997.
- Fenton, James. "Auden's Shakespeare," from *New York Review of Books* (23 March 2000): 24–28.
- Ferry, Anne. *All in War with Time: Love Poetry of Shakespeare, Donne, Jonson, Marvell*. Cambridge, Mass.: Harvard University Press, 1975.
- Hight, Gilbert. "Shakespeare in Love," from *The Powers of Poetry*. Oxford: Oxford University Press, 1960.
- Honigmann, E. A. J. "The First Performances of Shakespeare's Sonnets," from *Shakespeare Performed: Essays in Honor of R. A. Foaks*, edited by Grace Ioppolo. Newark: University of Delaware Press, 2000.
- Klaue, John. "Shakespeare's Sonnets: Age in love and the going of thoughts," from *Studies in Philology* 80 (1983): 300–324.
- Lever, J. W. *The Elizabethan Love Sonnet*. London: Methuen, 1956. 162–272.
- Levin, Richard. "Shakespeare's Sonnets 153 and 154," from *Explicator* 5 (1994): 11–14.
- Marotti, Arthur F. "Love Is Not Love: Elizabethan Sonnet Sequences and the Social Order," from *ELH* 49 (1982): 396–428.
- Palmer, George Herbert. *Intimations of Immortality in the Sonnets of Shakespeare*. Boston: Houghton Mifflin, 1912.
- Parker, David. "Verbal Moods in Shakespeare's Sonnets," from *Modern Language Quarterly* 30 (1969): 331–339.
- Pequigney, Joseph. *Such Is My Love: A Study of Shakespeare's Sonnets*. Chicago: University of Chicago Press, 1985.
- Pishkar, Kian. 2000. *A reader's Guide to English Literature*, Tehran: Sib-e-Sorkh press.
- Pishkar, Kian. 2010. *Basic Summaries of English Literature*, Tehran: Pardazesh Press.
- Pishkar, Kian. 2006. *Guide to Practical English literary Analysis*. Jieroft: I.A.U.Jieroft Press.
- Pishkar, Kian. 2010. *Guide to English Literature*, Tehran: Rhanama Press.
- Pishkar, Kian. 2012 *Touch with English Literature*, Tehran: Rhanama Press.
- Shaw, George Bernard. "Preface" to *The Dark Lady of the Sonnets*. 1910. Repr.
- Wells, Stanley, *Looking for Sex in Shakespeare* Cambridge: Cambridge University Press, 2004: includes a chapter on the originality of the Sonnets.