

## 70. A Lacanian scrutiny of Shakespeare's Sonnets in the light of mortality or eternity

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### Abstract

Shakespearean sonnets are conceived to be the most renowned sonnets of the Renaissance era. In these poems, Shakespeare not only changes the appearance of the sonnet with a different combination of its Italian counterpart, but also looks at the identity of love with a distinct perspective from his contemporaries. Indeed, Shakespeare sees the identity of love as tied to concepts such as time, beauty, death and imperishability. Here, time is linear and the lover, using new metaphors, constantly tries to immortalize beauty and his love. In this way, on the surface, it seems that Shakespeare repeats the same Platonic attitude in the relationship between the lover and the beloved. But in the psychoanalytic analysis of Jacques Lacan, it can be seen that the lover is caught in the double chain of death and eternity. In other words, the lover's effort for the beloved's everlastingness is suspended and perpetuity becomes a time in the future that is constantly postponed in the lines of the poem. After examining the identity of love and its relationship with time, this article aims to answer the question that whether Shakespearean sonnets pay attention to the timelessness of love or at nothingness and death.

**Keywords:** Death, Immortality, Jacques Lacan, Love, Psychoanalysis, Regeneration, Shakespearean Sonnets.

## Ölümlülüğün veya sonsuzluğun ışığında Shakespeare'in Sonelerinin Lacancı bir inceleme

### Öz

Shakespeare soneleri, Rönesans döneminin en ünlü soneleri olarak düşünülür. Bu şiirlerinde Shakespeare, sadece sonenin biçimini sadece İtalyan eşdeğerinin farklı kombinasyonu ile değiştirmekle kalmaz, aynı zamanda aşkın kimliğine çağdaşlarından farklı bir bakış açısıyla yaklaşır. Nitekim Shakespeare aşkın kimliğinin; zaman, güzellik, ölüm ve ölümsüzlük gibi kavramlara bağlı olduğunu düşünür. Bu aşamada, zaman çizgiseldir ve âşık yeni metaforlar kullanarak sürekli olarak güzelliği ve aşkı ölümsüzleştirmeye çalışır. Böylece, görünüşte Shakespeare'in, âşık ile sevilen arasındaki ilişkide aynı platonik tutumu tekrarladığı anlaşılır. Ancak Jacques Lacan'ın psikanalitik analizinde âşığın ölüm ve sonsuzluk ikili zıtlığına kapıldığı görülmektedir. Diğer bir ifadeyle, âşığın sevdiği kişinin sonsuzluğu için çabası durdurulur ve şiir dizelerinde ebedilik sürekli ertelenen gelecekteki bir zamana dönüşür. Bu makale, aşkın kimliğini ve zaman ile ilişkisini inceledikten sonra, Shakespeare sonelerinin aşkın zamansızlığına mı ya da hiçlik ve ölüme mi önem verdiği sorusunu yanıtlamayı amaçlamaktadır.

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**Anahtar kelimeler:** Ölüm, Ölümsüzlük, Jacques Lacan, Aşk, Psikanaliz, Yeniden Oluşma, Shakespeare Soneleri

## 1. Introduction

Initially, time is considered as one of the outstanding and inseparable elements of sonnet. It is prominent not only in sonnets, but it is basically one of the main topics of Renaissance literature because life after death as reflected in the literature of this epoch is another expression of the preoccupations of Renaissance humanism. This theme is so dominant in sonnet that it overshadows the concept of love. When it comes to sonnet, the poet enters his poem with the intention of describing love with complete freedom, but after a few steps, he enters a labyrinth in which he not only shows his identity, but he is involved in complex issues such as time, death and eternity and challenges them. Having mentioned that, we can see that sonnet is not just a descriptive poem about the poet's romantic feelings, but as a literary genre, it has always been engaged with very philosophical topics.

Among the lyrical poems of the Renaissance period, Shakespearean sonnets are of special importance because in these poems, Shakespeare does not follow the traditional format and structure of the sonnet; rather, with a new representation of beloved, he offers a diverse interpretation of the identity of love. Up until the 20th century, Shakespearean sonnets were interpreted based on traditional theories, but especially after 1900, with the presence of new theories in the field of literary criticism, novel interpretations and horizons in the reading of Shakespearean sonnets emerged. In the collection of critiques presented on Shakespearean sonnets, the motif of *immortality* and the metaphor of *regeneration* have always been discussed, and in most of these critiques we are faced with a Neoplatonic interpretation.

In this interpretation, the beauty of the beloved is just a shadow of the absolute beauty, and therefore, its reproduction preserves the essence of beauty because in this view, only one true beauty has originality, and that is absolute beauty. However, the criticisms that have been put forth after the 1960s on the theme of perpetuity and procreation have mainly been historical interpretations. According to Mischo (1995), “in Shakespearean sonnets, the metaphor of reproduction is written in the form of usury discourse and has been influenced by the prevalence of usury and decline in the second half of the 16th century.” (p.53)

As an illustration, Herman (1999) posits, “the type of discourse of the beloved, especially the metaphor of regeneration in Shakespearean sonnets, reflects the ideology of capitalism” (p.264). It is a discourse that makes the beloved appear inhuman and reduces her to the level of a commodity. Furthermore, De Grazia (1994) also in her article titled *The Scandal of Shakespeare's Sonnets* proposes “the social function of the procreation metaphor” (p.110). In line with her, “procreation implicitly refers to the preservation of the white race of the aristocracy and the continuity of the characteristics of this race in their descendants” (De Grazia, 1994, p.111). In the field of psychoanalysis, several Lacanian analyses of Shakespearean sonnets have been presented, but none of these analyses have been conducted on the subject of endlessness and the metaphor of reproduction so far. In fact, this inquiry attempts to present a psychoanalytical scrutiny of the issue of indestructibility in William Shakespearean sonnets based on the theories of Jacques Lacan. For this purpose, the representation of time and its connection with immortality in Pre-Renaissance lyrical poetry will be briefly discussed and then, it will be compared with Shakespearean sonnets. As the discussion goes further, Shakespearean perception of the metaphor of regeneration in sonnets based on Lacan's theory of desire will be scrutinised as well.

## 2. Discussion

### 2.1 Representation of the Concept of Time in Lyrical Poetry and in Shakespeare

It is significant to realise that in the lyrical poems of the classical period of Greece and Rome, the poet has a completely realistic approach to the notion of time. Here, time is assumed to be a restraining force that cannot be avoided. In the materialistic point of view of ancient Greek philosophy, time is a fixed and definite phenomenon that obeys the principle of change like any other thing. Rather, in this thought, everything is subject to change and doomed. The reflection and reconsideration of this philosophy in lyrical poetry naturally follows the "sanctity of the present". The vicious circle and the sequential movement of time, which has been caught in an unchangeable force, brings the poet closer to the present time so that he can immortalize his love in the "now". As Yandel (1994) put, "in this period, time is not regarded as a negative force, but as a precious treasure and should be respected. Such a deterministic definition and the negative role of time gives an anti-discourse function to time in poetry for the first time." (p.15)

After Christianity, the concept of time alters completely, and it no longer has the meaning of historical sequence and determinism. In other words, with the arrival of the divinity, time gets a positive image. With the transformation of the philosophical perception of time after Christianity, the function of time in lyrical poetry changes accordingly. In this period, the negative role of time, which was considered an inseparable element in the tradition of lyrical poetry, is still maintained with the difference that the evil and destructive power of time is opposed to the forgiving and reviving power of love. In the Italian Renaissance, the famous lyricist, Petrarch, presents a linear narrative of time with a different approach. Here, time is no longer the subject and purpose of the poem. Such a function of time strengthens the element of introversion in poetry.

In his analysis of Petrarchan style in Sonnet, Dubrow (1995) points out two prominent features: "*Introspection* and *timelessness*. In his opinion, the element of timelessness gives the poet the freedom to first talk about his beloved, then describe his feelings, and finally deal with the exaltation of the soul" (p.31). By so doing, the poet succeeds in creating a kind of narration and movement in the poem by combining *introspection* and *timelessness*. This linear model of the narrative allows the poet to reach from the experience of mortal love (in the present) to divine love (in the future).

In like manner, in Shakespearean sonnets, time is also linear, and the poet follows the story of love in three different tenses: past, present and future. The narrative of "the past" in Shakespearean sonnets is tied to death. The lover convinces his beloved through a multitude of similes and metaphors that time as a restraining force destroys everything. By presenting a stoic interpretation of beauty, he believes that beauty in itself is perishable:

*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.* (Sonnet 2) (Duncan-Jones, 1998, p.115)

By all means, the perishability of beauty does not only include the beloved, but it basically holds true about the nature. For instance, at the beginning of Sonnet 7, the sun is depicted in its most brilliance

and greatness, but suddenly it descends from the steep slope of the sky hill and rides on the tired chariot of old age, weak and trembling:

*Lo, in the orient when the gracious light  
Lifts up his burning head, each under eye  
Doth homage to his new-appearing sight,  
Serving with looks his sacred majesty;  
And having climbed the steep-up heavenly hill,  
Resembling strong youth in his middle age,  
Yet mortal looks adore his beauty still,  
Attending on his golden pilgrimage.* (Sonnet 7) (Duncan-Jones, 1998, p.125)

Nonetheless, in portraying the "present" time, Shakespeare has a completely innovative approach. "Unlike Petrarch, Shakespeare uses the metaphor of procreation to solve the problem of time, and in this case, many critics claim that Shakespeare uses this metaphor under the influence of Erasmus' writings" (Herman, 1999, p.264). In these sonnets, the metaphor of *regeneration* is introduced as the only force that can resist the deadly force of time. With respect to these verses, the lover asks his beloved to submit to this natural law and make himself immortal:

*So thou, thyself outgoing in thy noon,  
Unlooked on diest unless thou get a son.* (Sonnet 7) (Schiffer, 2000, p.414)

To enumerate, the law of nature saves anything that is doomed and brings it into another sequential circle which is reproduction. Everything produces something of its own kind and remains eternal: it leaves the form of its material body, but its eternal essence remains and is blown in another body. In this manner, it can be seen that the lover makes his desire legal by referring to nature because nothing can stand against the scythe of time:

*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 defense  
Save breed, to brave him when he takes thee hence.* (Sonnet 12) (Schiffer, 2000, p.397)

He even mentions this law as a moral rule in some poems and argues that this law is the same as generosity. The lover assumes the beloved's transgression of this law as a sin and calls her a loser, deceived and selfish like a narcissist. With such a discourse, the lover actually considers his desire sacred and knows that the only way to immortalize beauty is to follow the law of nature, i.e., regeneration. For example, in Sonnet 14, he predicates beauty as truth and believes that they have the same fate:

*But from thine eyes my knowledge I derive,  
And, constant stars, in them I read such art  
As truth and beauty shall together thrive  
If from thyself to store thou wouldst convert;*

*Or else of thee this I prognosticate:*

*Thy end is truth's and beauty's doom and date.* (Sonnet 14) (Duncan-Jones, 1998, p.139)

Along these lines, from the lover's point of view, procreation is the universal force that guarantees the living nature of all beings, and its negation is equal to death. Finally, at the end of this linear narrative, there is "future", which is constantly delayed. The future is the time when he is able to save the beauty of the beloved from the clutches of death and bring it to immortality through the channel of regeneration, but in the sonnets, the future remains as a wish and does not come true. What is worth noting in the linear narrative of these sonnets is that the poet expresses death and nothingness (the past) in the form of "present" time, and this helps him make procreation more easily the point of nexus between death and eternity, so to speak. Put it differently, by putting the past, present and future together in a timeline, death no longer seems irreversible because it is coupled with another loop called reproduction.

In that fashion, it can be hypothesized that the metaphor of regeneration becomes a bond to connect the past to the future, or in other words, procreation is the attachment point between death and perpetuity. However, when it comes to analysing the Sonnets, the metaphor of reproduction loses its central role. Even a short review of a Sonnet 12 reveals that what dominates the lines of the poems is the image of death. The underlined words below are compelling examples for this claim. Albeit, in line 14, "Save breed" is the only term which refers to regeneration in contrast to death:

*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 silvered o'er with white;  
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 defense  
Save breed, to brave him when he takes thee hence.* (Sonnet 12) (Duncan-Jones, 1998, p.135)

In reference to this sonnet, it seems that the theme is the immortality of the beloved, and the lover shows his beloved that death has the main ruling power by paying attention to the flow of affairs and the passing of time. Then the poet utilizes the cycle of love and rebirth regarding the tradition of composing sonnet to put an end to death and find a way to eternity. Nevertheless, the questions that might arise here are: Why does the poet use the image of death in a poem whose principal subject is deathlessness? Why does he constantly talk about deterioration and non-existence? Why is everything unstable and unbalanced? Why does time have a scythe in its hand and beauty leaves everything? Why does only one line of the poem deal with the topic of connection and procreation in the face of all these concerns and anxiety about nothingness? Is future depicted in the poem? Does the lover keep his promise? And finally, does the poet present us an image of everlastingness?

### 3. Lacan and the Notion of Regeneration in Plato

All things considered, the answer should be found in Lacan's analysis of Plato's *Symposium*, which is known as one of Plato's most influential books on Renaissance literature. In the *Symposium*, Plato clearly states that in the transcendent journey of the philosopher/lover, love is merely a means and not an end. In other words, love is considered a circle through which the lover reaches absolute beauty and perfection, because in Plato's philosophy, the human soul has a downward nature. After the descent, the soul remains in the captivity of the body, and it is only through the elevation of the soul that a person can achieve the initial perfection again. Therefore, in the journey of love, Plato brings up the concept of reproduction, and by entering it into the circle of love, he gives a new meaning to human perfection. Then, he concludes that it is through regeneration that man can achieve absolute beauty.

Generally speaking, the element of procreation helps man recreate everything that is mortal, from beauty and love to human achievements and reach immortality in this way. In his portrayal of human love, Shakespeare introduces the element of regeneration as the only way to achieve eternity. But the point that seems important here is that Shakespeare is of the same reasoning pattern Plato has that love is a means not an end. That is, despite the fact that human love has a special centrality in these Renaissance sonnets, Shakespeare transforms love into a tool and means in the Platonic form and perspective. In his Lacanian reading of the *Symposium*, Brenkman (1977) explains that "Plato, in creating a linear narrative, or a kind of unrealistic temporality, succeeds in connecting the absence and nothingness, which is the essence of human love, to eternity" (p.36). While death and procreation are placed in a circle, Plato separates them and places them in a timeline based on precedence and subsequence: Death comes first, and regeneration is postponed; in this way, the process of reproduction follows death. According to Brenkman (1977) "in the *Symposium*, the foundation of love is lack, and this definition allows Plato to emphasize the contrast between mortality and eternity." (p.34)

Given these points, it can be inferred that the way lover applies the same linear narration in the Sonnets, and by adding the past to the future and reproducing the main dual contradictions of the poem, he strengthens the poem: past and future, death and permanence, annihilation and everlastingness, human and divine, physical and spiritual, defect and perfection. For example, in Sonnet 15, which is dominated by the depiction of nature, the poet contrasts the concepts of prosperity, growth, brilliance, beauty, and perfection with notions such as deficiency, erosion, instability, and forgetting memories. The bright day turns into a dark evening and the poet reduces the beauty and the grandeur of the world to a small and pitiful show in the form of a metaphor; an unstable show which demonstrates only a short moment of this perfection:

*That this huge stage presenteth nought but shows*

*Whereon the stars in secret influence comment;*

*When I perceive that men as plants increase,*

*Cheered and check'd even by the selfsame sky,*

*Vaunt in their youthful sap, at height decrease,*

*And wear their brave state out of memory;*

*Then the conceit of this inconstant stay* (Sonnet 15) (Duncan-Jones, 1998, p.141)

By reinforcing these contradictions, the lover succeeds in uniting the past with concepts such as death, perishability, human, physicality, and imperfection, and on the contrary, combines the future with immortality, divinity, spirituality, and perfection. As the contrasts become more prominent, the role of regeneration also becomes more important. By so doing, through creating imaginary precedence and subsequence, the lover manages to cover his inner loss because by linking himself to future through procreation, he connects to all the concepts that are associated with future. On the other side of reproduction, there is only perfection, but before the regeneration, there is simply loss and nothingness. Thus, as specified by Lacan, procreation is the hidden face or mask of death, because in terms of time, reproduction is the continuation of death and not imperishability.

The image of regeneration in Sonnet 12 is one of the compelling examples of Lacan's saying that death and procreation are in a circle<sup>2</sup>.

*And die as fast as they see others grow;*

*And nothing 'gainst Time's scythe can make defense*

*Save breed, to brave him when he takes thee hence.* (Sonnet 12) (Duncan-Jones, 1998, p.135)

Once again, as can be seen, the scythe of death and the process of birth are placed in a circle to ensure the nature of immortality. Hence, the future is not drawn in these sonnets and is left in the end like an unfulfilled wish. In addition to the metaphor of regeneration, there are other cases in the poem that show the lover's anxiety and worry about death in a various way, and that is the presentation of an idol-like image of the beloved. In the analysis that Lacan puts forward of the lyrical poems of the medieval period (also known as court love poems), he points to the unreality of the image of the beloved. In these poems, the lover worships the beloved with an ideal image and exaggerates to such an extent that the beloved becomes a superhuman being. In Shakespearean sonnets, though not as exaggerated as in medieval poems, we encounter these ideal images of the beloved:

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

*Thou art more lovely and more temperate.* (Sonnet 18) (Duncan-Jones, 1998, p.147)

Or in Sonnet 17 where the lover conceives the heavenly and holy beauty of the beloved beyond earthly forms and considers it incomprehensible or indescribable:

*If I could write the beauty of your eyes*

*And in fresh numbers number all your graces,*

*The age to come would say "This poet lies;*

*Such heavenly touches ne'er touched earthly faces.* (Sonnet 17) (Duncan-Jones, 1998, p.145)

<sup>2</sup> According to Lacan, the lack of subject has two real and structural dimensions. The meaning of real loss is the loss that man experiences when he enters through reproduction. As stated by Lacan, man is condemned to death because in the act of regeneration, his being is defined as a sexual being. It is in this sense that Lacan sees the act of procreation and death in a circle. Lack of structure means the emotional discontinuity that the subject experiences when entering the symbolic order. (Lacan, 1979, p.205)

The best example of such idol-like praises is the famous Sonnet 20, in which the lover postulates the external and internal beauty of the beloved to be the finest example of nature. As stated by Lacan (1992), "the beloved's unattainability constitutes her main nature because she is actually regarded as a lost object" (p.149). Since love, in the opinion of Lacan, is based on the absence of the subject, it is this inner vacuum that actually creates the lost object, an object that will never be found. The lost object is like the fantasy of the lover who wants to remain in the illusion of unity and thus cover his separation from the beloved. The purgatory of this gap always prompts us to give wings to this fantasy (transcendence of the soul).

In effect, the missing object is the representation of this inner emptiness, and all this idolatry and idealistic admiration is like projecting the "Ideal Ego" of the lover which is reconstructed in the beloved. According to Lacan, love is basically a loss, and the lover wants what "Ego" doesn't have in order to fill his inner void. This issue also shows the monologue style in lyrical poetry. In these poems, the poet expresses his feelings and emotions through his speaker (usually the lover) without entering into a conversation with the beloved. The presence of distance and lack of unity in this monologue makes everything seem legal and natural to fill the lover's loss and, in this discourse, he is looking for his lost object which constitutes the main paradox of the poem. As a matter of fact, this effort of the lover can be seen as a paradox because he has unconsciously reflected his inner vacancy in the beloved. At the end of the sonnets, it can be observed that despite the exaltations and representations, the lover remains lost in the labyrinth of his unconscious. In other words, by putting off the future and not realizing the deathlessness of the beloved, the poet unconsciously fills his inner vacuum with the only possible excuse:

*Yet do thy worst, old Time! Despite thy wrong*

*My love shall in my verse ever live young.* (Sonnet 19) (Duncan-Jones, 1998, p.149)

*So long as men can breathe or eyes can see,*

*So long lives this, and this gives life to thee.* (Sonnet 18) (Duncan-Jones, 1998, p.147)

For the most part, the lover turns to poetry as the only possible refuge to escape from death and nothingness. In this way, it can be realized that love in Lacan's view has a narcissistic nature, and in reality, what is exalted is the lover's "Ego". In the process of idealizing the beloved, the lover presents an ideal image of the beauty and purity of the beloved so that he can assimilate and replace it with his inner emptiness. But this ideal image, as claimed by Lacan, is the image of the "Ideal Ego" of a lover. Having perceived this, love is the representative of "Ego," and it is only through the beloved that the lover can gain his identity as a lover and through the discourse of procreation, he connects death to eternity and makes himself immortal. In some poems, the lover uses the language of poetry as a means of reproduction.

With this in mind, it appears as if the beauty of the beloved is reconstructed in the form of an indestructible body, namely the artistic work. The use of such metaphors allows the poet to intervene in the linear flow of time and thus make the language of the poem a means of sticking the past with the immortality in the future in order to make the beloved immortal. Consequently, poetry as a tool not only gives identity to the "lover" but also solidifies his identity as a "poet". However, while poetic language creates a dual identity, according to Lacan, language is merely a symbolic system and operates within the limits of symbolic order. In this sense, the language of the poem is merely a representation of the lover and his feelings, which is captured in the language of the poem. Additionally, language as a sign

creates limitations for the poet and this is why the poet always complains that his language is unable to picture the beloved. Poetry functions as an implication, with the help of which the poet/lover finds existence, and without the language of poetry, neither the poet nor the lover has any identity, to be exact.

But from Lacan's vantage point (1988), "the beloved is also a signifier who is imprisoned in the system of signs created by the lover/poet and condemned to signification in that system, i.e., in any way that the lover represents her" (p.303). As went above, Sonnet is basically a unilateral dialogue. In the absence of a lover, there is no beloved. As Venus, the goddess of love and beauty, says to her lover in the poem, *Venus and Adonis*: "Look in mine eye-balls, there thy beauty lies" (line 119). Consequently, in Lacan's view, the relationship between the lover and the beloved takes another form: the relationship between subject and object. In other words, the language of the poem is the attempt of the subject/lover within the limits of the symbolic order to be able to build an ideal image of the beloved so as to replace the beloved with the lost object and temporarily fill the inner void.

Another point that is of paramount significance in the *Symposium* is that love being as a "means" to reach perfection acts against the direction of the idea of unity in love and in a way; it neutralizes the unity of love. In Plato's chart, human love is like a ladder that leads us to absolute beauty. Reproduction in the sense of unity does not work even in its metaphorical layer as it is one-sided. In other words, love acts as only as a medium that takes the lover to eternity and beloved only provides the ground for this perfection. In this way, the journey of love in Plato is a one-way journey, and the idea of unity with the object, in this case, the beloved, is in complete contrast with absolute Platonic beauty.

As a result, the lover must go beyond objectifying love, because any unity or commodification of the beloved is thought to be the destruction and death of the lover's main desire. In Shakespearean poems, the story of love is intermingled with the death of the beloved. This Platonic attitude completely displays the lack of the concept of unity and perfection in Shakespearean poems because any state of perfection and reaching the beloved is an obstacle for the lover. Therefore, in these poems, there is metaphor of reproduction along with the symbolic death of the beloved, which means that the metaphor of procreation is in a way a reversal of death, as Lacan theorizes it to be the death of the ideal itself.

#### 4. Conclusion

In the final analysis of the metaphor of regeneration, Lacan interprets it as the hidden form of death, and his interpretation of eternity is not only a matter of giving new life to the beloved, but it is also miles away from the spiritual transcendence of the poet. The story of a lover in Shakespearean sonnets is a story of inner loss and inner death. More specifically, in Lacan's analysis, a lyrical poem is like a painting in which the contradictory desires of the lover, the dual identity of the lover/poet, the ideal self, the sequential chain of life and death, the metaphor of reproduction as a mask of death, the idol-like commendation of the beloved and inner emptiness all have been crystallized. The Shakespearean sonnet is replete with contradictory desires of a lover: loneliness, distance, hatred, jealousy, competition, infidelity, desertion, slavery, unity, separation, loyalty, excellence, emptiness, anger, purity, pain, needlessness, confusion, surprise, strength, sadness, loss, joy and poverty, all of which are the result of the experience of love.

Accordingly, it can be alleged that time, which is initially defined by death and then by perpetuity, is a reflection of the inner feeling of the lover, which causes his desire for beauty. By transcending the concept of beauty, the lover completes his identity in another way and fills his lack. Nevertheless, the

undeniable mastery of death in the chain of existence leads him to immortalize the essence of absolute beauty in order to remove it from the sequential chain of time. By doing so, the image of death in these sonnets relates the past to the future immortality through procreation in order to eliminate change and transformation from the flow of existence. To sum up, it is this completely novel interpretation with all its contradictions in Shakespearean sonnets that distinguishes him from all previous sonneteers.

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