

The Immortalization of the Humanist Insights Poeticized in Shakespeare's *Sonnet 18*

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Abstract: As indicated clearly in existing literatures pertaining to the interpretation of Shakespearean sonnets, the interpretations of those sonnets are characterized with the thematic, formulaic or structural analyses of either the sequential or entire sonnets titled in *Shakespeare's Sonnets* (1609). However, there is no literature devoted to the essential interpretation of a singular sonnet them in a single article. The review of the existing literature published in latest five years has shown that the critical exploration of those sonnets focus most on the interpretation of sequential or entire sonnets in this poetic collection while least on the profound and overall exploration of a single one of them. Among the 154 sonnets collected in this poetic collection, *Sonnet 18* is the one that has been quoted and mentioned most but analyzed least in current critical exploration of this collection. To put it in another way, it is pitiful that this sonnet is not interpreted singularly and deeply in details to identify its aesthetic and artistic values and virtues at present. Given the failure to achieve the this critical thoroughness in interpreting this sonnet, this article aims to dive into its profounder and perspicacious humanistic values and virtues to provide more crucial evidences for the immortalized humanist insights poeticized in elaborating the actual humanity, dignity and immortality of man in relevance to the rather close relationship between the immortalization of man just as what has happened to the character of this sonnet when he is faced with the fatal crisis of time and death. In ensuring the critical profundity and perspicacity in the overall elaboration of the authentic aesthetic and artistic virtues and values in this sonnet, this study will provide an analytical sample for the further and future interpretation of the undiscoverable virtues and values in each of the sonnets in this collection in reference to

what has been contextualized socially and culturally in the early modern England.

Keywords: Immortality; Humanist Insights; Shakespeare; *Sonnet 18*

1. The Critical Inclination in Interpreting *Sonnet 18*

As shown in the scholarships available in the existing literature that is concerned with the studies of Shakespearean sonnets, there are a number of international interpretations of those sonnets that have been definitely impressing Shakespearean scholars by the insightful critical penetratability into the essential humanist quintessence poeticized in the imaginative lines of these sonnets. The increasing perception of this aesthetic and artistic quintessence from the perspective of humanism has empowered Shakespearean scholars to obtain their critical success in gaining a good access to the perceptive and cognitive subtlety conceived in the lines of those sonnets to highlight the ideological and epistemological light imaginative early modern English humanists have thrown in early modern sonneteers' poetic production in reference to the external reality of early modern English society and the sonneteer's own interior social and cultural experience [1]. This aesthetic and artistic inclination has been euphemized in the enrichment of the sonneteer's own lives and experiences that can be used to cut across the contents and procedures that have been popularized in normative literary criticism [2] but not quite suitable for his poetic production. In the process of shortening the existential and experimental distance between this poetic convention and his poetic experimentation, the thematic and stylistic euphemism in the production of this sonnet have, in most cases, seemed to play an essential role in enabling those extraordinary sonneteers to highlight the true social and cultural truth and essence as delineated in the ideological and

epistemological insinuation of poetic production. In line with the ideological and epistemological insinuation indicated in this euphemism, the euphemistic inclination in this early modern poetic production has also been used to govern the true ideological and epistemological experimentation cropping up in their poetic production and to reflect their perceptive and cognitive inclination to reveal the aesthetic and artistic zeitgeists in early modern English society based on their examination and experimentation of the true aesthetic and artistic light associated with the profound revelation of the social and cultural essence contextualized in the actual enrichment of the abundant poetic thoughts insinuated in production of this sonnet.

The analytical examples in this respect turn out to be available both in the fields of translation criticism and literary criticism as to be shown below clearly. In the past 5 years, translation scholars have studied the translation practice, process and procedures in translating this sonnet from English into Chinese from various perspectives even if those studies are primarily exemplified in the translation of it into Arabic language [3] in the analyses of Ahmed M. M. Yousof. The research on the translation of this sonnet has also been seen clearly in the scrutinization of the actual translation of its culture-specific items (CSI) in the specific categorical properties of the CSIs [4] in the critical research conducted by the scholars including Basma Gamal Ebrahim Saleh and other translation studies scholars in 2022. In relation to the true translation procedure in translating this sonnet, the examples can be found in the analysis of this scholar Nadia Mousa Suleiman Al-Diab who has already conducted rich researches to make a particular discussion about the procedures in the practical translation of this sonnet [5] from its original English language into the language used in its Arabic translated text through the lens of systematic functional grammar.

In addition to the existing scholarships conducted by translation studies scholars, literary scholars have also interpreted this sonnet diversely and distinctively in their studies. According to the studies conducted by a Chinese Shakespearean scholar named Luo Yiming, the overall review of their interpretations have focused much more on a variety of the thematic issues including the topological cosmological body poetics [6]. In the case of the thematic

exploration of this sonnet, it can also be referred to in reference to their strong critical reaction to the rich thematic implications in Edmund Spenser's *Hymne in Honour of Beautie*.

More thematic explorations can be seen in the studies of Mariwan Hasan and Lavin Fouad who have given a valuable, veritable and meaningful interpretation of the profound themes, meter and images in this sonnet [7].

Much more analytical examples are also available in the research article of Merse Thorsten and König Lotta as they have worked out the thematic illumination in potentiated in the diversification of the thematic implications and illuminations in the thematic veins of this sonnet [8].

The further meaningful and meticulous exploration of the rich thematic values and virtues in this sonnet can also be felt in the analyses of He Yuanhong in 2023 who has tried to the original thematic uniqueness and distinctiveness deepened in this sonnet [9] in relevance to the contextual values of the practical early modern social cultures and traditions. The finding of this research has turned out to be supported by the strong thematic connectedness between this sonnet and its thematic engagement with Patrick Ness's poignant and impressive young adult novella *Different for Boys* (2023).

Apart from the thematic illuminations to be figured out from the interpretation of this sonnet, Shakespearean scholars have studied the formulaic ingredients in this sonnet. One of those critical examples can be seen in the interpretation James H. Runsdorf has provided in 2020 to explore the rhythmic pattern and figurative language in poetic lines of this sonnet [10].

In terms of the analytical inclination of the Shakespearean sonnets interpreted in a single critical practice, there are two major critical inclinations identified in previous and present interpretation of those sonnets. One of them focuses on the interpretation of more sonnets in one research article and the other that of a single sonnet in a specific critical process. Based on the data obtained from the review of existing literatures, the former have overwhelmed the latter in most cases. According to the data acquired from those literatures, there are totally about 110 journal articles that were published from 2019 downward on those sonnets. 84 of them focus on an given thematic issue in more

sonnets while 26 of them in one. In terms of the latter, 11 of them dwells on *Sonnet 18*. In view of the reviewed outcome provided in the studies of He Yuanhong in 2023, it is evident that although *Sonnet 18* has been either superficially mentioned or commented in an article, those sonnets are all related to the thematic discussion of the friendship and love in those sonnets. One thing needs to be identified clearly is that *Sonnet 18* is a particular classic one in those 11 research articles on the studies of this sonnet. Simultaneously, it is also clear that those interpretative analyses turn out to be hardly focused enough in existing criticism related to the interpretation of this sonnet. As a matter of fact, the great importance placed on this sonnet was even resonated in the earlier identification of Mariwan Hasan and Lavin Fouad in their paper published in 2021 that has already considered *Sonnet 18* to be world-famous and one of the most meaningful sonnets in English. Even when this sonnet is acknowledged in existing Shakespearean criticism it is also pitiful in this critical acknowledgement that the immortalized humanist insights poetized in this sonnet have failed to be presented generally in the translation criticism and literary criticism pertaining to the existing studies of this sonnet. Even though those insights are supposed to be highlighted to clarify its high relevance to humanism on account of the increasing awareness of the crucial role of the latter in early modern intellectual lives, limited critical efforts are made up to now.

With standpoint of its identifiable close thematic connectedness between the rich theoretical lights thrown in the Renaissance humanism and the restraints demonstrated in the popular religious zeal, preoccupation or authority signified to prevent the true emancipation of the human faculties [11], it will turn out to be much more meaningful for Shakespearean critics to put much more stress on the essential immortalization of those humanistic insights in interpreting the ideological and epistemological insights of man in this sonnet through the lens of humanism. Relatively, the immortalization of those humanist insights in their critical practices will be primarily grounded on the acquisition of their perceptive and cognitive transcendence over the aesthetic and artistic traits and techniques frequently emphasized in previous critical analyses of this sonnet.

Given the objective critical needs to be met in

the mist of researching this particular sonnet, the acquisition of this transcendence has to take into account the perceptive and cognitive challenges while using humanist concepts to analyze this sonnet because it has turned out to be quite difficult for them to catch hold of the genuine definition of humanism and its essence in their critical practices [12] due to the perpetual updates in the theoretical evolution of humanism. To be specific, the metaphorical imprints of those humanist implications on the images of this sonnet have poetically indicated that the conflicts between nature and man were truly unavoidable and unstoppable at that time. Therefore, it might be understandable that those critical pities remain unaddressed in previous interpretations.

On the ground of the principal critical pities figured out in existing translation criticism and literary criticism to highlight the impressive humanistic ideological and epistemological ingredients that have been embedded in the development of the clear poetic thoughts of this sonnet, this paper will embark on the immortalization of the humanist insights poetized in producing this sonnet according to the perceptive and cognitive instructions and illuminations as epitomized in the three humanist concepts including the humanity, dignity as well as immortality of man to provide one more analytical sample for the interpretation of the undiscoverable humanist implications hidden in *Sonnet 18* in connection with its social and cultural contexts.

2. The Immortalization of the Humanist Insights Pertaining to the Humanity of Man Poeticized in the Characterization of *Sonnet 18*

Just as Renaissance has opened a brand-new horizon for the extensive promotion of the cultural and intellectual medievalism throughout European after the dark ages in England, William Shakespeare has tactfully insinuated into his lyrical sonnets a critical permeability implicitly to highlight the immortalization of his humanist insights in to the characterization in producing *Sonnet 18* according to the zeitgeists in which his sonnets have been rooted. Among the 154 sonnets, *Sonnet 18* can be accepted as a good poetic sample in the immortalization of man's humanity poetized in presenting his continuous persistence in the humanistic values and virtues epitomized in the vivid

characterization of the character's humanity in the production of this sonnet in spite of its failure to be figured out timely and definitely in Shakespearean criticism in past 5 years. Based on a sufficient awareness of the impact of the early modern zeitgeists on the poetic presentation of man's humanity in poetic form, this following analysis will be centered on the poetic emphasis implied impressively and insightfully in the subtle metaphorical comparison made between the irreplaceable beauty of the character in this sonnet and the replaceable beauty of the summer in nature according to what has been presented passionately and positively in the production of the first quatrain of this sonnet as what to be quoted and analyzed below.

*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:*
(18: 1-4)

In the case of the humanist light thrown in the first quatrain of this sonnet, the true respect shown for the character's fairness in the first line of this sonnet and the vivid comparison in its second stanza has carried a humanist consistence between the poetic humanist sentiments of those two lines and the humanist enlightenments theorized in the studies of Randall A. Poole on the humanist insights into the nature that many humanist scholars has been trying their best to identify clearly in their studies as if the sonneteer has "discovered the real structure of the skies, the place of the sun and the planets" in this sonnet [13].

This sonneteer has made his way to the traits of summer to compare the inferiority of summer shown in the third to the fourth line of this quatrain and the longevity of his character in its second line to reevaluate the ideological and epistemological immortality of man carried in the beauty of summer. In the sense of humanism, the memorable and melodious inclination in the lyrical rhythm of this quatrain has been embedded with the humanist admiration for the true humanity of man because of the insightful consistence between the sonneteer's preferences to the beauties of everything in nature over the summer of a year and the humanist favor for the humanity of man symbolized in the beauty of summer in the world of nature due to the sonneteer's firm belief in man and the humanity he has emphasized and euphemized in his poetic

lines. Based on the perceptive and cognitive consistence between the humanity sonneteer and the humanist in reevaluating the value and virtue of nature and that of man, it has been made apparent in the first quatrain of this sonnet that the metaphorical vivification as shown clearly in this distinctive comparison has enabled Shakespearean readers to capture the humanity of man he has highlighted in the characterization of this sonnet when he has shown a great concern for the beauty of nature and that of man. Grounded on his full awareness of the values and virtues of humanist, this comparison has made it clear that he has kept in his mind the ideological and epistemological essence of Renaissance humanists as he has shown his great respect for the behavior, value, virtue, personality and potentiality of man. To this extent, this quatrain has poeticized the popular early modern humanist insight that the highest purpose of humanistic value lies much in the fullest realization of one's humanity due to his full and profound awareness of the importance of man [14].

Even if Shakespearean scholars' critical efforts are inadequate in past 5 years, it has been figured out in their researches that the humanity of the character poeticized in this quatrain has shown his poetic motivation for the interweavement of the lyricization of the passions of this sonneteer and the light humanist scholars have shared with him in the fulfillment of his intellectual inquiries. With his mind equipped with this humanist insight, it is possible for him to manage the changeable situations and make a rather good decision when he is quite susceptible to make a hesitant choice in providing a panoramic description of the entire social and cultural context he has to be faced with in his poetic career. In this case, it is not quite possible for this sonneteer to strike an ambiguous balance between the previous beliefs in the underestimated triviality of man and the objectively-identified divinity of man owing to his euphemistic emphasis on the humanity. Indebted to the insightful encouragements acquirable from a growing number of the imaginative illuminations of many humanists, he has focused a lot on the lyrical reconfiguration of the incomparable qualities of the character depicted in this quatrain to highlight the ideological and epistemological values and virtues of man.

In the poetical affirmation of character's

ideological and epistemological values and virtues to define and develop his individual capacity to make his choice free, to develop his free will and to idealize his humanity as the free growth of everything in the world of nature during the summer season, it can be seen that the sonneteer has incorporated into his poetic production the humanistic values regarding the authentic identification and protection of the humanity of man as he has summarized from his poetic production experience and practice an ideological and epistemological balance between the proper sympathy to be shown for man and the right to be provided for man in making his free choice [15].

In fact, this consistent ideological and epistemological affirmation of the humanity man in the production of this sonnet and the protection of humanity inherited from the Kantian notion of humanist regarding man's capacity for his self-determination and the treatment of this self-determination as the source for the idealization of human dignity. If a textual sample invites to be provided for this humanist insight, it can be inferred from the second line of this quatrain that the lyrical presentation of the humanity of man has been insinuated in the comparison made between the irreplaceable beauty of summer in natural world and the superiority of man in the world of man. Even if there is an intrinsic inconsistency between the brevity of the summer in the world of nature as emphasized in the characterization of this quatrain and the unmatched loveliness and temperateness of man that have already been embedded in the poetic presentation and representation of the values and virtues of man insightfully, it does not interfere with the sonneteer's poetic motivation for the further identification and protection of the value and virtues of man in his poetic production. In a sense, what has actually been manifested in the comparison between the summer in the world of nature and the humanity in the world of man is inclined to act as the ideological and epistemological consciousness of man that is inclined to empower him to transcend his vision in the empirical world and create his values and virtues in practical world.

In the wake of the critical stance of this sonneteer in producing this quatrain, it can be felt from the analysis of this comparison that the incorporation of the sonneteer's concern for the humanity of man has been manifested clearly in

the poetic valuation and revaluation of the positive qualities of man in the process of highlighting the true longevity of man and the superiority of man in comparison with the brevity of summer and the vulnerability of its darling buds. In this case, the beautiful and attractive but vulnerable existence of everything in the world of nature is doomed to be short-lived with the superior values and virtues of man in the perceptive and cognitive world of man unstoppably and unavoidably in more than one fold. The comparative superiority of man inferable from this comparison is in a position to be acknowledged as the vital symbol to be echoed with the early modern humanist belief that has been testifying the eminence of man over the rest of creation in the world of nature.

To sum up, the comparative emphasis on the superior loveliness and temperateness of man poeticized in the first quatrain of this sonnet is supposed to be viewed as the main ideological and epistemological evidences used to release the sonneteer's strong desire and will for the immortalization of man in the production of this lyrical quatrain and the humanity of man pertaining to the truly timeless and essential existence of man and the significance of the beauty derivative from the beauty of everything in the world of nature. To put it in one word, it has been made evident in this comparison that the beauties of man have turned out to be much superior than those of summer indebted to the particularization of man and his power popularly available in the development of the humanism during Renaissance England.

3. The Immortalization of the Humanist Insights Pertaining to the Dignity of Man Poeticized in the Characterization of *Sonnet 18*

Although it has been quite well-known to Shakespearean readers that in early modern English social and cultural contexts, there is no historical moment that has imprinted the social and cultural context with the harsh critical inclination that the classical English literature before English Renaissance "was never often attacked than it was throughout the centuries of Renaissance enlightenment [16]. In the light of the social and cultural derivation, development and evolution in early modern literature and its inevitable connectedness with the social and cultural reality in early modern England, it can be seen that the profound implications in this

sonnet has been epitomized definitely in the poetic revelation of the intellectual conflicts between the intellectual inclination of the previous era and that of the new one.

Indebted to the extensive popularization of humanist spirits in early modern English society and culture during Renaissance, it is natural that humanist insights are inclined to be euphemized in the strong sentiments of early modern sonnets lyrically to defend the dignity of man. In the critical analysis of this sonnet, it has come to Shakespearean readers that this sonnet has been associated with the systematical and logical theoretical construction and development of humanism. One of the principal themes of Renaissance humanism to be identified organically in the interpretation of this sonnet is the implicit and latent manifestation of the dignity of man. In the interpretation of this sonnet, the critical emphasis on the thematic inclination of this sonnet is connected with the impact of the humanistic Petrarchan sonnets on the production of this sonnet and the gradual unconscious transmission of this humanistic philosophy into the particular thematic and formulaic veins of this sonnet. An example used to give voice to the continuation and inheritance of this humanist insight in the production of this sonnet is exemplified in the great poetical concern the sonneteer has shown for the dignity of man imprinted in the poetic lines of the second quatrain of *Sonnet 18* according to what is impressed in the lines to be quoted and analyzed below.

*Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
By chance, or nature's changing course
untrimmed: (18: 5-8)*

In relation to the humanistic light thrown in the descriptions of nature in this quatrain, more critical attentions invite to be paid to the poetic delineation of and deliberation of the images of the sun, sunshine and beauty of summer in this quatrain. Based on this poetical presentation of everything in the world of nature and the critical inclination to reflect the connectedness between poetic description and the critical shrewdness to link them in the interpretation of the insight of humanism euphemized in the four poetic lines of this quatrain, it can be perceived from the objective and authentic description of those images that this descriptive process seems to be a process of the divination of nature rather than

that of the dignification of man and his dignity on account of the unchangeable impact of the natural laws on the courses it takes in the updates of time.

In addition to the rumination of the great impact of deism that is inclined to affect the production of this quatrain as what has been analyzed above and its connection with the essential humanist insights to be poetized in this quatrain, it can be seen clearly from the figurative language of this quatrain that the nature has been personified in this quatrain and natural beauty in summer dignified to glorify the dignity of man euphemistically. The fairness of the sun and its shines in this season as shown in the third line of this quatrain has provided an insightful evidence for the necessity to highlight the dignity of man when he is doomed to share with the objects in the world of nature the transience of the beauty in everything of the nature over the summer of a year. The reference to the transience of the beauty in everything existing in the world of nature is inclined to be treated as the imaginative microcosm to show the subtle rhetorical devices that can be referred to in this poetic line to echo the humanist pursuit of man during renaissance and the rhetorical necessity to defend the dignity of man. In essence, the desire for the maintenance of the external fairness of everything presented in the world of nature has been acting as a rhetorical reminder of man to seek for his humanistic glorification of the dignity of man indirectly. The poetic presentation and representation of man's pursuit of dignity in those four lines is no more than the humanist statement of man who is supposed to know clearly that his ideological and epistemological uniqueness lies much in his awareness of the humanist insight than his individual dignity consists in his intuitive capacity to move forward his perfectibility indebted to the sonneteer's full awareness of the four humanistic pillars to be used to protect man in terms of nature, human capacity, evidence and reason, and the openness to revision on the way to his growth [17]. Essentially, the ideological and epistemological consistence in the genuine humanist values and virtues epitomized in the attitudes held toward the pursuit of the external fairness of every natural objects poetized in this quatrain and the persistence of the internal fairness of man in improving his intuitive capacity to make way to his perfectibility has been rhetorically implied in the encouragement

and enlightenment of the humanist insights poetized diversely and distinctively in the interactive resonance with the popularized call of the humanistic philosophy in early modern English society and culture where the dignity of man has been treated as an inalienable right used to demands recognition and respect by all [18].

In the light of the great similarity they bear with each other as discussed above, it has brought to light the critical insight that the impressive pursuit of the intuitive and internal fairness of everything in the world of nature has been poetized in this sonnet. It has been acting as an ideological and epistemological microcosm of the insights available for most humanists to defend the dignity of man from the second half of 15th century to the Renaissance in the history of England. According to the influential and impressive examples provided in a circle of humanistic philosophers, it is clear that they have set the earlier theoretical foundation of humanism under the theoretical leadership of humanist scholars like Marsilio Ficino (1433–1499) to actualize the effective and feasible measures to defend the dignity of man.” Although the consistent maintenance of this fairness turns out to be quite difficult for man as a result of his helplessness and hopelessness for him to stop the passage of time, his appropriate efforts to be made for this dignity protection tend to be frequently indispensable due to the inevitability of the impact of the natural laws that has been disposing the life and lot of man in most cases. In this sense, the much profounder consistence hidden behind the similarity has a lot to do with the practical ideological and epistemological difficulty with which man has to be faced in handling his miserable and traumatic life and experience to enable him to resist against or even fight against the inadequate prioritization of the central thought of Greek humanism that has been trying to strive for the essential idealization and divination of everything in the world of nature at the cost of the true dignity of man rather than the dignified glorification of the sustainable values and virtues of man in the successive and successful evaluation of his dignity.

Notwithstanding the existing experiential and practical difficulty for man to succeed in achieving the maintenance of the external fairness of everything in the world of nature in summer and the internal fairness of every man in the world of man in connection with what has

been portrayed and reflected in the four poetic lines of this quatrain, it has to be admitted objectively that it is also difficult or impossible for humanists to put much more stress on the power of man epitomized in the dignity of man as proposed in their theoretical studies. This has turned out to be true in most cases even if it has been made evident in the clear elaboration of Isaac E. Catt that the dignity of man is often defended on a legalistic basis that indicates the impingements of his inalienable rights [19] by laying a rather great emphasis on the dignity and values man.

Therefore, it seems to be normal that man has great difficulty in resisting against the natural laws that have great impact on the protection and promotion of his dignity as seen in the practical failure to change the untrimmed natural course poetized in the last line of this quatrain. To a much greater extent, the unchangeable laws in the world of nature bear a great similarity with the divined devaluation of the dignity of man in the world of man as this is popularized in previous age in English social and cultural context. This massive popularization of the divinity of nature through the lens of deism has made him take it for granted that the protection of the dignity of man based on the ideological and epistemological insights of humanism over the Renaissance in the history of England tends to be considered as an upheaval against established authority of nature without keeping in his mind that this is neither favorable for him to protect his legal rights nor for him to pave the way for ideological and epistemological reform in religious reform and the further revolution in the realms of not only natural science but also social science.

In this case, even if this is not the case, the elimination of the deist impact on the promotion of humanist values and virtues to highlight the legal rights and dignity of man cannot be achieved in a short while. What is much worse is that although man has the capacity to defend his dignity, he also has to share the same life and lot with everything in the world of nature even in the brightest summer of a year as poetized in the images of the four poetic lines in this quatrain. In the case of the social and cultural context of early modern England, the shaking situation of everything the world of nature is akin to the living and working situations of man at that transitional age. The ideological and epistemological uncertainty implied in the

shaking situations of everything in nature has carried an embarrassing similarity of the uncertain lives and lots of man in early modern English society and culture. To put it in another way, the embarrassing situation in the summer of a year is similar with that in the early phase of English renaissance in the history of humanism when a new one remains difficult to show up ambitiously and an old age fails to be ended thoroughly. In this historical period, man has to suffer from the backs and forwards deriving from the strains between the decaying forces and the progressing forced juxtaposed in the same society.

When he has to be faced with the great difficulty for him to remove himself from the gloom of the decaying power of an old age, it is of great importance for man to be profoundly aware of the ideological and epistemological necessity for him to pursue the valuation and revaluation of his dignity. Even when there is quite slight difference between the summer of a year depicted in this quatrain and the renaissance of human history, their unfavorable situation has been confirmed in the essential summarization of the fundamental laws of historical evolution. In a metaphorical sense, it is characteristic of the great changes in human history that shows the empirical and practical similarity between the summer described vividly in this quatrain and the upcoming renaissance in the history of man.

With the standpoint of the true social and cultural prosperity of a given society, it is quite evident in the comparative analyses of the summer of a year in this sonnet and the renaissance in the history of man that a kind of abyss appears between an old order in a process of decay and a new order in the process of becoming a new social reality. In a historical sense, the contextualization of this sonnet is ambivalent to poetize the ideological and epistemological confusion of man at that historical moment. Either the seeable or unseeable changes in this social and cultural context are bound to give rise to the impingements of the legal rights of man including his dignity. From the point of view of the continuous ideological and epistemological ambivalence between the old declining power and the new rising power at such transitional phase, it can be understandable from the clear depiction of the contrastive images in this quatrain that the transitional nature of the summer in this quatrain and that of the

renaissance in this historical process has been epitomized in the imprisonment of man ideologically and epistemologically due to the procrastination of the right time for man to be completely liberated from the tortuous imprisonment of his dignity. However, the effects of those natural laws that have been governing the lives and lots of man even if it has been propounded for long since medieval ages. The feasibility to defend the dignity of man poetically remains there in this quatrain and in the couplet of this sonnet.

In the specific process of dealing with the ambivalent situations in the world of nature and those in the world of man just as the what has been poeticized in the transition of the summer in a year, the transition of the renaissance in the history of man and the transition of this quatrain in this sonnet, it has come to the increasingly complicated but tranquilized minds of Shakespearean readers that this transition has turned out to be a great challenge for man to have an profound understanding of the cognitive conflicts between the previously-inherited zeitgeists from middle ages and the newly-updated zeitgeists inspired and developed from the popular spread of the humanistic values and virtues driven by the social and cultural spirits developed in renaissance and transferred as the perceptive and cognitive nutritious ingredients for the production of early modern sonnets. The ideological and epistemological difficulties as epitomized in this transitional period in the history of man provides him an understanding of the social and cultural reality of the historical period in early modern England and an opportunity for the sonneteer to poeticize the necessity for man to defend his dignity through the lens of the theoretical enlightenments that derive from the profound ideological and epistemological essence of humanism.

Based on this poeticized necessity, it can be made clear that what has been poeticized clearly in the overall comparison between the transitional ambivalence in the summer of a year in the world of nature and that in the chronological changes of a period in the world of man has also reminded readers of the uncertainty to be addressed indebted to the incorporation of the supernatural power in the imagination of man. This has much to do with the inclusion of the supernaturalism from medieval literature as a result of the continuous existence of the decaying forces of that previous historical period.

It is in the light of the clear elaboration of relationship in the triad of man, nature and supernatural in medieval humanism that the dignity of man is possible to be defended in reference to the light thrown in the gradual development and enrichment of humanistic insights. Given the coherent and cohesive enlightenment and encouragement of this humanistic ingredient, the humanist notion that has interpreted the social and cultural importance of man has been treated not as a determining factor for the further promotion of the social and cultural development in early modern England but as an ideological and epistemological catalyst updated from the natural and supernatural forces in the sonneteer's imagination. With the help of the incredible power implied in supernatural imagination, it can be figured out definitely that on the foundation of the profound and essential reflection of the ideological and epistemological challenges man has to take in trying to prolong the external beauty of everything in the world of nature in summer portrayed in this quatrain and eternalize the internal beauty epitomized in the dignity of man in the world of man in the social and cultural context of early modern England. To this extent, the uncertain ideological and ideological capacity of man in dealing with managing the unpredictable challenges that are caused by the excessive emphases on the divinity of nature and the domination and manipulation of the natural laws that have been determining the chronological duration of everything existing in the world of nature regardless of the limited effects of those natural laws on the world of man. To put it in another way, the effects of natural laws does not work well in the world of men where man can make full use of natural and social laws to resist against the damage of natural laws and take effective measures to identify and highlight the values and virtues of man and defend his inalienable dignity indebted to the unbelievable power of the supernaturalism in his imagination. Therefore, it has to be kept in the minds of Shakespearean readers clearly that this unaddressed perceptive and cognitive plight of man in the world of nature just as what has been imprinted on the poeticization of the images of everything in the summer of a year in this quatrain can be downgraded in the world of man quite euphemistically and insightfully to minimize the dominative and manipulative

power of the unchangeable and unavoidable natural laws. To put it in another way, this minimization is inclined to highlight the practical ideological and epistemological capacity of man in coping with the social and cultural vices that are likely to prevent man from highlighting the original values and virtues of man. In fact, this insightful minimization of the divinity of natural laws is the poeticized emphasis on the dignity of man and the protection of it supernaturally with the help of the rich imagination released in the production of this sonnet.

To be brief, the poeticization of those images in this quatrain has broadened the perceptive and cognitive horizon of man by figuring out his particular ideological and epistemological inadequateness in showing enough critical concern for the defense of his dignity in the process of subverting the hegemonic dominance of the natural laws in the world of nature. In other words, it is this poetized portrait of the declining images of everything in the summer of a year and the systematic comparison of its traumatic and tragic outcomes with the subversive effects of the supernatural power introduced in the production of this sonnet that reminds most Shakespearean readers of the theoretical and practical necessity for man to work much harder for the feasible transformation of nature and the essential protection and promotion of his dignity.

4. The Immortalization of the Humanist Insights Pertaining to the Immortality of Man Poeticized in the Characterization of *Sonnet 18*

Since *Sonnet 18* is contextualized in the tremendous ideological and epistemological inconsistency between an old social and cultural context and a new one, it has been loaded with the sonneteer's profound and overall rumination of abundant new poetic insights concretized in the lyrical narration of this sonnet to address the social and moral problems at that age indebted to his unwillingness to be faced with the mortal destination of the external beauty existing in everything in the world of nature and that of everyone in the world of man on the ground of the adequate absorption of the theoretical ingredients from the ideological and epistemological insights through the lens of humanism.

In response to the immortal expectation of man,

the sonneteer has made great efforts to identify this immortal feasibility in his production of this sonnet lyrically in the midst of releasing his strong emotion. In an objective sense, the adequate acquisition and application of this feasibility in his own poetic production cannot be separated from his accumulation of the theoretical insights from the point of view of humanism in reference to the reasonable interweavement of the perceptive and cognitive framework of this sonnet. On the way to his poetical test of the immortal feasibility for man, he establishes the close connections between this perceptive and cognitive framework of the character in this sonnets and the rather adventurous courses progressive humanistic thoughts have to take in the presentation of the poetical feasibility for man to achieve his immortality when he has to be faced with the increasing threat of the fleeting time and the decaying power in the world of nature.

The identification and justification of this immortal feasibility poetically can be found out in the ideological and epistemological hints of humanism that can be poeticized and exemplified in the poetic lines of the last quatrain and the couplet of this sonnet as to be quoted and analyzed respectively below to provide enough ideological and epistemological clues from the overall and objective analyses of the specific poetical lines taken from the third quatrain and the couplet of this sonnets in relation to the rich theoretical insights available and acquirable from the perspective of humanism.

*But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st, (18:
9-12)*

Based on the four poetic lines in the last quatrain of this sonnet, it can be sensed clearly that the sonneteer has revealed the strong expectation and intention of man to actualize his immortality in the poetization of the strong passionate emotions that have been clearly released in his objective and authentic characterization of this sonnet.

According to what has been clearly and concisely figured in the final conclusion of a research article published by Liu Lei in 2016, the third line in the third quatrain of this sonnet has referred to the very gloomy image of immortal death when the character is preoccupied with his

pursuits of immortal existence in the world of nature and in the world of man in relation to the ideological and epistemological ingredients existing in the theoretical construction and elaboration of humanism [20]. In the light of the impact of the rich ideological and epistemological enlightenment from humanism, it can be felt in the four poetic lines quoted above from the last quatrain of this sonnet that the true expectation and intention of man for the eventual realization of his immortality in the world of man has been foiled in the mortality of the beauty of everything in the world of nature. In the world of nature, the successful realization of man's expectation and intention for the true immortality of his external beauty turns out to be infeasible due to the inevitable influence of the natural laws that have been tossing the lives and lots of the external beauty of everything in this natural world.

However, the foliage of the mortality of the external beauty of everything in the world of nature has made it possible for man to immortalize his internal beauty in the world of man where the natural laws are ineffective for the hegemonic and demonic domination and manipulation of the life and lot of man just as what has happened to the character depicted in this sonnet who has been trying to perpetuating his ideological and epistemological superiority to the true ideological and epistemological inferiority of the objects in the world of nature that has possessed neither the capacity to rejuvenate its immortal existence in the world of man by making full use of its imagination nor the capacity to incorporate the supernatural power to enrich the imagination valuable for the immortalization of the ideological and epistemological illuminations that can be borrowed from the theoretical insights of humanism.

Indeed, the objects in the world of nature are unlikely to acquire this perceptive and cognitive breakthrough and transcendence in the natural course it has to take in that world. In the world of man, the successful and sustainable achievement of this turns out to be a necessity for man to eternalize his internal beauty on the ground of the light thrown in the increasing ideological and epistemological components existing in the development and improvement of the basic theoretical framework of humanism that can be used to highlight the perceptive and cognitive values and virtues of man. In the

overall review of the perceptive and cognitive poverty as what has been foiled in the four poetic lines of this quatrain, it can be seen that the sonneteer's expectation and intention of immortalizing his ideological and epistemological perspicacity in his own poetic production have been truly imprinted on the feasible and flexible absorption and application of the essential instructive and constructive theoretical encouragement and enlightenment showing up in the upcoming humanism that has focused too much on the intrinsic link between the social and cultural prosperity of the world of man and the true development and reinforcement of his own contributions he has made to promote this overall social and cultural progress in early modern England by intriguing a symbolic universe of valuable and veritable abstract ideas and endless beneficial possibilities to give a strong impetus to this progress [21].

What matters most in his promoting this progress lies much in the successive and sustainable achievement of his ideological and epistemological priority in not only his poetic production but also in his promotion of the perceptive and cognitive progress in valuating and revaluating the irreplaceable values and virtues of man in the poetization of his poetical sentiments. The systematical and logical justification of the experiential and experimental feasibility for the actual promotion of the perceptive and cognitive profundity and perspicacity to give rise to the insightful and illuminative ideological and epistemological prosperity of man has to begin with the transient existence of the summer and man as depicted in the first two quatrains of this sonnet. It turns out to be true from the euphemistic foliage of the four poetic lines in this sonnet that this has to be implemented on the basis of the full awareness of the theoretical insights that exist in the development of the humanistic values and virtues contextualized in early modern social and cultural context. In view of the analytical design of Araki Michael in 2025, the thematic analysis triggered from this foliage exemplifies an inductive critical effort [22] by drawing more humanistic and futuristic insights from a broader range of imaginative poetic texts produced in early modern English social and cultural contexts help Shakespearean readers to summarize and conceptualize an number of aesthetic and artistic patterns and valuable conceptual paradigms to present the cruel reality

in the production of this sonnet.

Even when this awareness is deviated far from the repressive naturalistic pessimism in the transient image of the summer and man depicted in its first two quatrains of this sonnet, it turns out to be the authentic, objective and instructive presentation and representation of the objective social and cultural reality of early modern England at that historical moment. The transition from this pessimism to the optimism indebted to the subtle application of humanism into the production of this sonnet can also be felt in the last quatrain of this sonnet because in this quatrain the sonneteer tends to subvert the dominance of the natural laws and the death as propounded in medieval religious humanism to overvalue the divinity of the god in the world of nature and undervalue the immortality of man in producing the everlasting sonnets to nurture the minds and souls of all Shakespearean readers in more than one fold. According to the pessimistic attitude towards man through the lens of this religious humanism, he is doomed to be unable to meet his immortal needs when he is faced with the fatal threat of death in the context of the early modern English social and cultural crisis or revolution without the instructive and illuminative encouragement and enlightenment available and achievable from the supernatural power driven by the in the rich imagination he has obtained to produce this sonnet right after his complete understanding of the impressive ideological and epistemological quintessence existing in the theoretical gist of humanism and its contribution in enabling him to reveal the complicated and contextualized ideological and epistemological ambivalence popularly emphasized in early modern English social and cultural traditions.

With the ideological and epistemological superiority of man kept in the mind of the sonneteer, it has been made possible for him to poeticize the values and virtues in the four poetic lines of this quatrain based on the increasing successive, successful and sustainable development and enrichment of the abundant poetic imagination instilled into the insightful production of this sonnet. The poetical identification and justification of the values and virtues of man in the last quatrain of this sonnet through the lens of humanism has been exemplified evidently in the true presentation of immortality of the summer of its character who has been acting as the aesthetic and artistic

archetype of man in this quatrain apart from the same immortality of his internal fairness in the four poetic lines of this quatrain, his great success in resistance against death and his eternal continuation with time in spite of the increases of the aging wrinkles on his face. According to the perceptive and cognitive foundation laid for the further promotion of his ideological and epistemological growth in the vivid description of the persistent images of everything in the summer of a year this on the basis of the rich humanist imagination the sonneteer has incorporated into those images, the immortality of man turns out to be poeticized unexpectedly in the mountainous tides of time as long as he has the confidence and brilliance to take high risks in his sonnets to seek for this immortal existence when he is faced with the shadow of his doomed death.

In the case of the growing overwhelming pessimistic influence of the new humanism updated during English renaissance on the sonneteer and the production of this sonnet, it has been shown that the configuration of the thematic framework of the four poetic lines in the last quatrain of this sonnet has been imprinted on the light thrown by the emphases of the perceptive and cognitive values and virtues of man from the point of view of humanism. Even if there is one of the high risks to be taken in this process when he is inclined to make an indecisive choice between the persistent belief in the power of the natural laws in the world of nature and in that of man in the world of man, the sonneteer has stilled made his own efforts to instill into the four poetic lines of this quatrain the creative power acquired from the growing humanist encouragement and enlightenment valuable and veritable for him to reveal the possibility for him to provide the ideological and epistemological rebirth in his poetic production. This subtle instillation has given rise to his insinuation of the social and cultural reality of early modern England as it can be used validly and vividly to empower him to sharpen his impressive ideological and epistemological capacity and predictability to see through the superficially high impossibility for him to eternalize the external beauty of man in the world of nature. Therefore, the tactful and definitive insinuation of this social and cultural reality into the actual ideological and epistemological veins of the four poetic lines in this sonnet will provide a perceptive and

cognitive foundation for the sonneteer to move toward the immortality of man in his poetic production.

In contrast with the true unavoidability regarding the fatalist transient beauty of everything of the summer in a year and its mortality as portrayed in the first quatrain of this sonnet and the transience of the humanity and dignity of everyman in the world of man a in its second quatrain as a result of the inevitable prevention of the pessimistic impact of the natural laws in the world of nature on the belief of man, it has to be noticed that this quatrain serves as a turning point of this entire sonnet according to the sudden surprising transition from the mortality of the objects in nature to the unexpected immortality of man in the world of man due to the enrichment of the poetic imagination when the sonneteer produces this sonnet indebted to the aesthetic and artistic inspiration he has obtained from the profound reflection and justification of the feasibility and possibility to poeticize his humanist sentiments in the lines of the third quatrain of this sonnet.

Moreover, the supernatural empowerment of the poetic imagination enriched in the production of this quatrain seems to make it hopeful that the light humanism has thrown on the mind of this sonneteer has made him take into account the immortal pursuits of man optimistically indebted to his essential understanding of the inevitable shift of the gloom in medieval pessimistic humanism to the glory in the growing popularization of the optimistic humanism in early modern English society and culture. From the point of view of the implications of this thematic transformation, it can be perceived that his ideological and epistemological shift from the blind pessimistic naturalism of previous years to the optimistic humanism in present situation in the four poetic lines of this quatrain stands for the thorough ideological and epistemological failure of the religious humanism in the growing development of humanism that has been focusing much more on the revaluation of devalued man and the big ideological and epistemological success of renaissance humanism in the four poetic lines of the last quatrain of this sonnet.

In line with what has been impressed in the sovereignty of the impact of the natural laws on man's humanity and dignity due to the popularization of religious humanism in the previous historical period, therefore, the

trivialization of the values and virtues of man in a biblical sense has been subverted completely in this quatrain just as what has happened in early modern England during the renaissance when sonneteer has to work harder to highlight the perpetuation of the same values and virtues of man on the basis of the extensive perceptive and cognitive empowerment of renaissance humanism. In other words, the fatal victimization of man as epitomized in the popular domination of the natural laws in previous time has been replaced by the growing vindication of this successful shift through the rich imaginative versification of his values and virtues that have been immortalized in this successful thematic transformation.

Furthermore, this thematic transformation has laid a good preparation for the lyrical elaboration of the important role the actual production of this sonnet tends to play in the aesthetic and artistic immortalization of the true values and virtues of man when the sonneteer intends to achieve his ideological and epistemological promotion in his own production of this sonnet just as what has been indicated in the following couplets of this sonnet to highlight the immortalization of man indirectly on the basis of his subtle promotion of the values and virtues of man carried in the aesthetic and artistic product of his sonnet.

*So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.* (18: 13-14)

In view of what has been implied in this couplet quoted above, it has occurred to the researcher that the enduring poetic power in the sonnets produced by this sonneteer has been particularized directly to signify and dignify the ideological and epistemological vanguard of man indirectly. In the process, it is the sonneteer who have been working much harder to gain the more aesthetic and artistic progress in the specific production of the almighty lines in sonnets on behalf of man and to enable him to get the perceptive and cognitive access to the grace and glory in poetic production and the realization of the irreplaceable values and virtues of man by means of providing readers with more elegant melodies in releasing his emotions lyrically.

The greater effort man has instilled into the product deriving from his burning desire to realize their values and manifest their virtues in the meaningful work like poetic production is

bound to impress his sincere followers just as what the couplets of this sonnet have been doing when poetic power in those couplets quoted above have been emphasized widely in the critical practices of Shakespearean scholars who have been trying to provide much more readers with the more interpretations of this sonnet. In a humanist sense, the incredible social and cultural values and virtues of man have been achieved and his aesthetic and artistic potentiality, predictability and perspicacity have also been promoted to catch up with the social and cultural inclination of early modern England.

In most cases, this is inseparable man's decisive rejection to the devaluation of man in religious humanism where man has been believed to be guilty and sinful biblically so that he has to be salvaged to be endowed with his afterlife owing to his perceptive and cognitive inferiority to his creator who has been endowed with a divine perceptive and cognitive superiority over him upon birth. If man is confined to the devaluating doctrines or dogmas of this religious perspective as what has been critically exemplified in the first three quatrains of this sonnet, man is nothing but a sinner whose minds and souls have been stained in reference to the blind emphases on the divinity of God and the triviality of man through the lens of the theoretical values popularly submitted to in the application of religious humanism into the analyses of this sonnet. Essentially, this is not the case for the valuation of the values and virtues of man because his true immortalization rest most on the sustainable and sufficient development, improvement as well as refinement of his creative power as what has been epitomized in the poetic lines of this sonnet. It seems to be true that it is those poetic lines that give rise to his immortality indirectly.

However, what needs to be argued herein is that it is not those poetic lines but his creative power in creating those poetic lines that gives him a second life indebted to his thorough acquisition of the ideological and epistemological independence from the true hegemonic manipulation and domination of his creator and his success in making him the genuine creator of his original works. In this sense, the true humanist implication indicated in the couplets in this sonnet is that it is unnecessary for man to be saved by his creator but it is indispensable for him to be liberated from the traditional perceptive and cognitive imprisonment of the

previous religious humanism that has been limiting the values and virtues he has been striving for throughout his life. This has been shown in the sonneteer's independent ideological and epistemological access to the liberty to highlight the aesthetic and artistic values and virtues to be achieved in his producing insuperable sonnets.

For the obtainment of this liberty in his poetic production, the sonneteer has shared with a variety of renaissance humanists like Szönyi E. György who has shown a poetic concern for his poetic experiment a strong interest in exploring the new, the unknown and the futuristic [23] in poetic production and praising the true, the good as well as the beautiful intrinsically in his own sonnets to fulfill his aesthetic and artistic values when there is an indispensable must for him to conduct his poetic experiments. In this sense, his earlier positive exploration of the original aesthetic and artistic values in his poetic productions bears the great similarity with what a true scientist has been pursuing in conducting his scientific experiments in line with scientific spirits. This is true with a rather cautious and critical educator who has been trying his best to conduct his own educational experiments to maximize his scientific contribution to the world of man or an impressive artist who has doing his artistic experiments to achieve his aesthetic and artistic value in producing artistic work from the perspective of humanism.

In a profounder sense, what the sonneteer has conducted in trying this transformation on behalf of man is in a position to be considered not just as a poetic experiment but also a thought experiment for the further and future promotion of his own ideological and epistemological potentiality, prosperity profundity as well as perspicacity in giving Shakespearean readers the ideological and epistemological nutrients when they are in a position to read between the lines of this sonnet. In this sense, what the sonneteer has been trying to do in his poetic production from the point of view of humanism is that he has been distinguishing himself from the rest of sonneteer in his instillation into this sonnet insightful humanistic insights to give his creative poetic response to his truly great expectation and motivation to identify and justify the immortality of man in line with the indispensable role man has been playing in quickening the intellectual and cultural development and improvement of early modern English society.

In a word, it can be known clearly from the sudden thematic transformation in the third quatrain of this sonnet that based on the respective analysis of the true humanist immortalization of the humanity and dignity of man exemplified in its first two quatrains of this sonnet owing to the sensitive and sentimental illumination of the values and virtues of man as acquired from renaissance humanism, this thematic transformation has made it quite evident in the third quatrain and couplets of this sonnet that the genuine immortality of man has to take its courses in relevance to the particular social and cultural contexts in which this sonnet has been produced. This immortalization turns out be rooted in the humanist motivation and intention the sonneteer has euphemized in the poetic lines of this sonnet indebted to his strong desire to poeticize his humanist inspiration and to dignify and signify the unimaginable aesthetic and artistic values and virtues of man right after his having experienced a discouraging depression at the trivialization of the values and virtues of man in providing his contribution to the overall development and advancement of the society and culture at middle ages. This is especially true in contemporary academic context where the previous popular research for the concretization of the new conceptual, theoretical and paradigmatic languages [24] to make preparation for the imaginative and innovative interpretation of poetic texts has turned out to be arduous for contemporary poetic scholars who are determined to be devoted to Shakespearean criticism.

5. Conclusion

Grounded on the close reading of *Sonnet 18* and the reference to its English social and cultural contexts during renaissance, it has been found clear from in the analytical process of this study that the humanity, dignity and immortality of man have turned out to be entailed in the poeticized humanist insights carried in the poetic lines of this sonnet due to the expectation and intention the sonneteer has penetrated into the actual promotion of the intellectual and cultural prosperity in the production of this sonnet.

In accordance with the analytical findings indicated in those three folds, it can be truly concluded from this analysis of the three quatrains and couples of this sonnet that the principle essence and quintessence of the humanist insights poeticized in this sonnet in

terms of the central conceptualization of the humanity, dignity and immortality of man have been permeated into the concise and curious poeticization of this sonnet due to the sonneteer's insightful ideological and epistemological capacity to capture the true declining inclination of religious humanism and the rising one of renaissance humanism at the transitional period of English history.

In this sense, this sonnet can be viewed as a concise summarization of the humanist insights poeticized in poetic production at that historical moment to highlight the great humanist importance to be placed on the interactive essence of the on-going invisible harmonious corporation and communication between man and nature in that social and cultural context whether it is possible for man to empower himself to achieve an appropriate balance between them or not. To be specific, the immortalization of the humanist insights poeticized in the lyrical lines of this sonnet is the presentation of the developmental process of humanism from the dominance of religious humanism to the acceptance of renaissance humanism due to his full awareness of the sustainable values and virtues of man that are inclined to meet the central needs of man in the poetization of the perceptive and cognitive revolution when he is forced to free himself from the ideological and epistemological confusion of man at the transitional period when man is doomed to be strained frequently by this ideological and epistemological repression in early modern English society and culture.

In accordance with the true connectedness between humanist inclination of this sonnet and the theoretical insights of humanism, it can be seen that this study will provide a feasible critical reference for the in-depth and essential rumination and revelation of the imaginative immortalization of the real creative power of man and that of humanist insights in the production of this sonnet in addition to their respective relevancies to the imaginative and insightful centralization on the intellectual and cultural essence and quintessence of humanism when there is a must to give an interpretation of this sonnet or the rest of Shakespearean sonnet from the point of view of humanism.

Although great efforts have been made to have a good access to the humanist insights versified in the production of this sonnet, it remains a little pitiful that the analysis is not in-depth enough

due to the inadequate understanding of the poetic emphasis placed on the values and virtues of man and the power of his rich poetic imagination in the incorporation of humanist illuminations into the production of the poetic lines in this sonnet.

Moreover, it can also be considered as a meaningful analytical experiments that have been conducted to dig out the profound and overall implications of a single sonnet in a single academic paper from the perspective of humanism rather than to work out the mashup of the humanist implication of this sonnet in Shakespearean criticism due to the mechanical application of more literary theories into the interpretation of a single sonnet or the interpretation of many sonnets based on the theoretical insights of a single literary theory. Therefore, what is worth mentioning in conducting this study is that the researcher is not quite satisfied with the acquisition of the superficial meanings in analyzing a variety of sonnets in a single paper.

Even if the analyses and syntheses of this study tends to be cautious, pitiful mistakes are quite likely to be made in showing unintentional disrespect for previous critical forebears and present scholars in the field of Shakespearean studies. If it is the case in this study, forgiveness and tolerance will be gratefully expected of them.

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