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### Metaphor and Society in Shelley's "Sonnet"

In his sonnet "Lift not the painted veil which those who live," Percy Bysshe Shelley introduces us to a bleak world that exists behind veils and shadows. We see that although fear and hope both exist, truth is dishearteningly absent. This absence of truth is exactly what Shelley chooses to address as he uses metaphors of grim distortion and radiant incandescence to expose the counterfeit nature of our world.

The speaker of Shelley's poem presents bold assertions about the nature of our society. In the opening lines of the poem, he warns the reader, "Lift not the painted veil which those who live / Call Life" (lines 1-2). Here, the "painted veil" serves as a grim metaphor for life. More specifically, the speaker equates the veil with what people like to call life. In this sense, the speaker asserts that what we believe to be pure reality is actually nothing more than a covering that masks what really lies beneath. Truth is covered by a veil of falsehood and is made opaque with the paint of people's lies.

This painted veil does not completely obstruct our view but rather distorts what we can see. All that can be viewed through it are "unreal shapes" (2) that metaphorically represent the people that make up this counterfeit society. These shapes are not to be taken for truth. They are unreal, twisted, deformed figures of humanity, people full of falsities and misrepresentations.

Most people, however, do not realize that the shapes and images seen through the veil are distorted because all they know of life is the veil—this life we see as reality only “mimic[s] all we would believe” (3), using “colours idly spread” (4) to create pictures that bear little resemblance to that which they claim to portray. All pure truths are covered up and painted over until they are mere mockeries. The lies that cloak the truth are not even carefully constructed but are created idly, with little attention to detail. The paint is not applied carefully, but merely spread across the top. This idea of spreading brings to mind images of paint slopped on so heavily that the truth beneath becomes nearly impossible to find. Even the metaphor of color suggests only superficial beauty—“idly spread” (4)—rather than any sort of pure beauty that could penetrate the surface of appearances.

What really lies behind this facade are fear and hope, both of which “weave / Their shadows, o'er the chasm, sightless and drear” (5-6). These two realities are never truly seen or experienced, though. They exist only as shadows. Just as shadows appear only at certain times of day, cast only sham images of what they reflect, and are paid little attention, so too do these emotions of hope and fear appear only as brief, ignored imitations of themselves when they enter the artificiality of this chasmlike world. Peering into a chasm, one cannot hope to make out what lies at the bottom. At best one could perhaps make out shadows and even that cannot be done with any certainty as to true appearance. The world is so large, so caught up in itself and its counterfeit ways, that it can no longer see even the simple truths of hope and fear. Individuals and

civilizations have become sightless, dreary, and as enormously empty as a chasm.

This chasm does not include all people, however, as we are introduced to one individual, in line 7, who is trying to bring to light whatever truth may yet remain. This one person, who defies the rest of the world, is portrayed with metaphors of light, clearly standing out among the dark representations of the rest of mankind. He is first presented to us as possessing a “lost heart” (8) and seeking things to love. It is important that the first metaphor applied to him be a heart because this is the organ with which we associate love, passion, and purity. We associate it with brightness of the soul, making it the most radiant spot of the body. He is then described as a “splendour among shadows” (12), his purity and truth brilliantly shining through the darkness of the majority’s falsehood. Finally, he is equated with “a bright blot / Upon this gloomy scene” (12-13), his own bright blaze of authenticity burning in stark contrast to the murky phoniness of the rest of the world.

These metaphors of light are few, however, in comparison to those of grim distortion. So, too, are this one individual’s radiance and zeal too little to alter the warped darkness they temporarily pierce. This one person, though bright, is not bright enough to light up the rest of civilization and create real change. The light simply confirms the dark falsity that comprises the rest of the world. Shelley gives us one flame of hope, only to reveal to us what little chance it has under the suffocating veil. Both the metaphors of grim distortion and those of radiant incandescence work together in this poem to highlight the world’s counterfeit nature.

Works Cited

Shelley, Percy Bysshe. "Sonnet: Lift not the painted veil which those who live." *The Norton Field Guide to Writing*, 2nd ed., edited by Richard Bullock, W. W. Norton, 2009, pp. 206–207.