



**Sudan University of Science and Technology**

**College of Graduate Studies**

**College of Language**

**The Integration of Theme and Tone in  
Shakespearian Sonnets**

**تفاعل الفكرة و الايقاع في قصائد شكسبير**

A Research Submitted in Partial Fulfillment of the Requirements of  
M.A Degree in Literature

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# استهلال

قال تعالى:

( اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ لَا تَأْخُذُهُ سِنَّةٌ وَلَا نَوْمٌ لَهُ مَا فِي السَّمَاوَاتِ وَمَا فِي الْأَرْضِ مَنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ إِلَّا بِإِذْنِهِ يَعْلَمُ مَا بَيْنَ أَيْدِيهِمْ وَمَا خَلْفَهُمْ وَلَا يُحِيطُونَ بِشَيْءٍ مِنْ عِلْمِهِ إِلَّا بِمَا شَاءَ وَسِعَ كُرْسِيُّهُ السَّمَاوَاتِ وَالْأَرْضَ وَلَا يَئُودُهُ حِفْظُهُمَا وَهُوَ الْعَلِيُّ الْعَظِيمُ )

صدق الله العظيم

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## **Dedication**

I dedicated this humble work to my beloved Family and  
my teachers

## **Acknowledgment**

I would first like to thank my thesis advisor

**Dr. Wegdan Yagoub**

She was always open whenever I run into trouble spot or had a question about my research or writing.

She consistently allowed this research to be mu own work, but steered me in the right direction whenever she though I needed it.

Finally, I must express my very profound gratitude to my parents and to my sisters for providing me with unfailing support and continuous encouragement throughout my years of study and through the process of researching and writing this thesis. This accomplishment would not have been possible without them.

*Thank you*

## **Abstract**

Shakespeare's literature takes its way through hundreds of years to reach us. This thesis is an attempt to shed the light on Shakespeare's sonnets.

The aim of research is to explain the interaction of theme and tone in Shakespeare's sonnets. The method used was to analyze the sonnet within the lines of poetry as well as a paradoxical meaning between the lines and between the couplet and quatrains within a sonnet. While comparing Shakespeare's sonnets.

The researcher notes that the conception of true love, beauty and passing time, they are connected during times, true love does' change but beauty fades away. The only way to write poems about love between souls. Shakespeare's love isn't based on beauty and physical aspects even if isn't perfect, for Shakespeare's life is short and time possess quickly.

The researcher recommended further studies, the analysis of intrinsic elements of sonnets especially rhythm, and figurative language. Not only find and describe the elements, but also analysis the function of each element as system in the structure.

## المستخلص

أخذ أدب شكسبير مئات السنين في طريقة للوصول إلينا . هذه الدراسة محاولة لتسليط الضوء على قصائد شكسبير . الهدف من الدراسة توضيح التفاعل بين الإيقاع و الفكرة في قصائد شكسبير . تم إستخدام الطريقة التحليلية لتحليل القصائد من خلال أبيات شعر، اضافة الى المعنى المتناسق بين السطور وبين المقاطع و الرباعيات في القصائد.

وجد الباحثة أثناء مقارنتها لقصائد شكسبير ان مفهوم الحب الحقيقي ، الجمال و مرور الوقت مرتبطون خلال أزمان . الحب الحقيقي لا يتغير ولكن الجمال يتلاشى الطريقة الوحيدة لكتابة قصائد عن الحب هي بين الأرواح . حب شكسبير لا يعتمد على الجمال والنواحي المادية حتى وإن لم تكن مثالية . في مفهوم شكسبير ان الحياة قصيرة و الوقت يمر بسرعة .

اوصى الباحث بمؤيد من الدراسات في تحليل العناصر الأساسية في القصائد و خاصة الإيقاع ، القافية ، واللغة التصويرية ليس فقط إيجاد العناصر ووصفها ولكن أيضاً تحليل كل وحدة ووظيفتها في التركيب .

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# *Chapter One*

## *Introduction*

# CHAPTER ONE

## INTRODUCTION

### **1.1 Overview:**

The Elizabethan Age, The sixteenth century the Renaissance also known as the time of Skokie speared is well known for the flourish meant of its literature, namely drama and sonnets.

This study focuses on Shakespeare sonnets in terms of both correlation and in traction of sonnets themes and The Narrators tone peering in mind that the factor of theme pertains to the work apart from the writer and according to critics and literary scholars while tone denotes the narrators attitude.

Ten out of one hundred and fifty eight sonnets will be selected, examined, analyses and criticized for the final purpose of appreciation closely following the study Boundaries of the topic.

Sonnets selection based upon date of publishing early sonnets, sonnets in be twine and late sonnets.

### **1.2 Statement of the problem:**

How to view themes as a topic out of the writer's concern and tone as a part and parcel of the writers interest as campaigned and integrated.

### **1.3 Aims of the study:**

This study tried, first of all to explore interludes and intersection of thematic aspect and tone pouter of a certain selection of Shakespearean sonnets with view to our existing vision, norms and convention.

It is not the hope of this study to formalize renovated perception of the whole topic, rather an updated appreciation of the sonnets in the light of mingled theme and tone is to be fulfilled.

A number of variables is to be considered like distinguishable factors as temporal limits and special conditions in addition to social environment of both Britain and elsewhere.

Of course the cultural element has a great deal to do with the whole topic.

#### **1.4 Questions of the study:**

- 1- What are the underlines themes?
- 2- To what extent dose tone are reveal the theme?
- 3- What do each of the theme and tone appeal to?
- 4- How far theme and tone interact?

#### **1.5 Hypotheses of the study:**

- 1- A poet may deterring the theme of his Poem.
- 2- A poet cannot avoid to adopt a tone in his Poem.
- 3- Theme appeals to audience and tone appeals to narrator.
- 4- Both theme and tone are relative and qualitative yet they interchange as constants.

## **1.6 Methodology:**

### **1.6.1 Descriptive Method:**

The sonnets selected described in terms of form and content.

And attempt to find out similarities and differences of both themes and tones.

### **1.6.2 Critical analysis:**

A detailed study of all the poetic elements conducted. Poetic appreciation, figurative language, literary devices and poetic techniques will be illustrated.

## **1.7 Significance of the study:**

To set up a new awareness, conception and above all and modernized appreciation searching still for hidden themes to be disclosed in the light of modernism.

It is perhaps an interesting idea to keep searching for new tones that may be paralleled to modern life with its specific conditions and circumstances in order to keep these sonnets vivid still.

## **1.8 Limitation:**

A selection of five sonnets by William Shakespeare investigated in this study.

## *Chapter Two*

### *Theoretical Framework & Previous Studies*

# CHAPTER TWO

## THEORETICAL FRAMEWORK & PREVIOUS STUDIES

### **2.1 Introduction:**

Shakespeare's Sonnets are of variety themes. When discussing or referring to Shakespeare's Sonnets are, always a reference to the 154 Sonnets that were First published all together in a quarto in 1609, however there are six additional sonnets that Shakespeare wrote and included in the plays Romeo and Juliet, Henry and Love's Labor's lost. A Sonnet is poem in a specific form which originated in Italy's Giaconda de Lenten is credited with its invention. The term sonnet is derive from the Italian word sonata (From old Provencal Sonnet a little Poem, From Latin Sounds a sound). By the thirteenth century. It signified a Poem of Fourteen Lines that follows a strict rhyme scheme and specific structure.

Conventions associated with the sonnet have evolved over its history writers of sonnets are sometimes called "sonneteers" although the term can be used derisively Sonnet: Fixed verse form of Italian origin consisting of 14 lines that are typically Five-foot iambic rhyming according to a prescribed scheme.

### **2.2 Definition of Sonnet:**

A Sonnet is a Fourteen-line lyric poem, usually written in rhyme limbic pentameter. The English: or Shakespearean, Sonnet consists of three quatrains (four-line stanzas) and a couplet (two lines), usually rhyming aba cd cd ef ef gg.

The couplet usually comments on the ideas containing the preceding twelve lines. The Sonnets is usually not printed in the preceding twelve lines. The Sonnet is usually not printed with the stanzas divided, but a reader can see distinct ideas in each.

The Italian or Petrarch an, Sonnet Consists of an octave (eight + line stanza) and a sestet (Six-line Stanza) often the octave rhymes Ababa and the sestet rhymes cede. The octave states a theme or asks a question. The sestet comments on or answers the question.

The Petrarch an Sonnet took its name from Petrarch a fourteenth-Century Italian Poet. Once the form was introduced in England, It underwent changes. The Shakespeare an Sonnet is of course named after William Shakespeare. **Sonnets:** A poem of fourteen lines, usually in iambic pent a meter, with rhyme a wangled according to certain definite patterns (rhyme schemes) A sonnet usually expresses a single,, complete thought, idea, or sentiment. The sonnet (award a dated from ala tin term for sound he was developed in I tally early during the Renaissance and was introduced into England by Thomas Wyatt and the Earl of surrey (Henry Howard) in the sixteenth century. This stanza has continued to famish on both sides of the Atlantic ever since. Word worth's scorn. Not the sonnet pays tribute to this somatic form and mentions a few of the world's greatest sonneteers. Does it give you? What expectation does it create?

### **2.3 Definition of Theme:**

A theme is a central message or insight into life revealed through a literary work. The theme is not a condensed summary of the plot. Instead it is a generalization about people or about life that is communicated through the literary work.

When the theme of a work is implied, readers think about what the theme of a work seems to say about the nature of people or about life. The story of Poem can be viewed as a specific example of the generalization the writer is trying to communicate. Note that there is usually no single correct statement of a work's theme, though there can be incorrect ones. Also along work like a novella full-length play may have several themes Finally, not all literary works have themes. A work meant only to entertain may have no theme at all. **Theme:** The central and dominating idea in literary work (2) short essay, such as school or college composition ton; (3) The message or moral implicit in any work of art. Thus, the theme (central idea) of Keats's ode on a Grecian Urn is the permanence of art and the shortness of human life, the theme of Euripides's. The Trojan Women is anguish over the seeming necessity for war.

## **2.4 Tone Definition:**

The tone of a literary work is the effect that the writer creates on the readers through choice of writing style. The overall objective is to express an attitude or certain feelings about the subject matter. The tone of a literary work is the effect that the writer creates on the readers through choice of writing style. The overall objective is to express an attitude or certain feelings about the subject matter. The tone of a literary work is writer's attitude toward his or her audience and subject. The tone can after be described by a single adjective. The tone can often be described by a single adjective, such as formal or informal, serious or playful, bitter or ironic. Rachel Carson's awed and respectful tone in. The Marginal World expresses her in density as she seeks the meaning behind the beauty of the natural world. Tone an anther's attitude or point of view toward his subject, in this sense, somber and depressing; the tone of the Swiss



Family Robinson is romantic and adventurous. The devices used to create the mood and atmosphere of a literary work, in this sense the tone of a poem consists of its alliteration, assonance, consonance, diction, imagery, meter, rhyme, symbol ism, etc. (3) The musical quality in language. In the science of English Verse, Sidney Lanier, an American poet and critic, suggested that he sounds of words exhibit the qualities of timbre in music. The coordination of a series of sounds (rhyme to rhyme, rhyme, rowel to rowel etc. he called tone color.

## **2.5 How to analyze a poem?**

### **2.5.1 to Begin:**

Read the Poem all the way through at least twice. Make a note of your First impressions or immediate responses, both positive and negative.

### **2.5.2 Literal Meaning and Theme:**

Before you can understand the poem as a whole, you have to start with an understanding of the individual words. Get a good dictionary. Look up, and write down, the meanings of:

- Words you don't know.
- Words you "sort of know".
- Any important words even if you do know them. Maybe they have more than one meaning or maybe they can function as different parts of speech.

Use an encyclopedia or internet to look up people and places mentioned in the poem. These allusions may be a key to the poet's attitudes and ideas.

As you pay attention to the literal meaning of the words of the poem. You may see some patterns emerging. These patterns may relate to the

diction of the poem: does the poet use "street talk" or slang: Formal English, Foreign Language phrase or jargon?

Your goal, now that you've understood the literal meanings, is to try to determine the theme of the poem, the purpose the poet has in writing this poem. The idea he wants to express. In order to discover the theme, however, you need to look at the Poem as a whole and the ways the different parts of the Poem interest.

### **2.5.3 Title:**

Start your search for the theme by looking at the title of the Poem? It was probably carefully chosen-what information.

### **2.5.4 Tone:**

Next you might consider the tone, who is speaking? Listen to the voice? Is it a man or a woman? Someone young or old? Is any Particular race, nationality, religion, etc. Suggested? Does the voice sound like the direct voice of the poet speaking to you, expressing thoughts and feelings? Is a separate character being created, someone who is not necessarily like the poet at all (a persona)?

Is the speaker addressing someone in particular? Who or what? Is the Poem trying to make a point. Win an argument move someone to action? Or is it just expressing something without requiring an answer. What is the speaker's mood? Is the speaker angry, sad, happy, cynical? How do you know? This is all closely related to the subject of the poem (What is the speaker talking about?) and the theme (Why is the speaker talking about this? What is the speaker trying to say about this subject?).

### **2.5.5 Structure:**

How is the Poem organized? How is it divided up? Are there individual stanzas or Numbered sections? What does each section or stanza discuss? How are the sections or stanzas related to each other? If there are no formal divisions, try breaking down the poem sentence by sentence or line by line. The poets thinking process may not be absolutely logical, but there is probably an emotional link between idea.

### **2.5.6 Sound and Rhythm:**

Poetry is rooted in music. You may have learned to scan Poetry-to break it in to accented/unaccented syllables and feet per line. There are different types of meter, like iambic pentameter, which is a 5-beat line with alternating unaccented and accented syllables, you can use a glossary of literary terms to find a list of the major types of meter. What is important is to listen to the rhythm and the way it affects the meaning of the Poem.

Does your Poem rhyme? Is there a definite rhyme scheme (Pattern of rhymes)? How does this scheme affect your response to the Poem? Is it humorous? Is it monotonous? Childish like nursery rhyme? Are there internal rhymes (rhymes within the lines instead of at the end)? If you read the Poem aloud, do you hear the rhymes? (They could be there without being emphasized) How does the use of rhyme add to the meaning?.

### **2.5.7 Language and Imagery:**

Every conclusion you have drawn so far has been based on language and imagery of the Poem. They have to be that's all you have to go on. A Poem is only words and each has been carefully chosen.

You began by making sure you understood the dictionary meaning of these words. Now you have to consider their visual and emotional effects, the symbols and figures of speech. Look for the concrete pictures or images the poet has drawn. Consider why these particular things have been chosen.

Symbolism is also often used in a Poem. A symbol is an event or physical object (a thing, a person, a place) that represents something non-physical such as an idea, a value, or an emotion, for example, a ring is symbolic of nutty and marriage, a budding tree in spring might symbolize life and fertility, a leafless tree in the winter could be a symbol for death.

Poems, like music videos and movies, employ a series of images and symbols to build up mood and meaning. You need to take time to feel the mood and think about the meaning.

## **2.6 The life of William Shakespeare:**

(26 April 1564 – 23 April 1614) was an England Poet, Play Wright and actor, widely regarded as both the greatest writer in the English language and the world's preeminent dramatist. He is often called England's national Poet and the Bard of Avon." His extant works, including collaborations, consist of approximately 39 plays, 154 sonnets, two long narrative Poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other play Wright.

Shakespeare was born and raised in Stratford-upon-Avon, Warwickshire. At the age of 18, he married Anne Hathaway, with whom, he had three children: Susanna and twins Hamlet and Judith. Sometime between 1585 and 1592, he began a successful career in London as an

actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men. Later known as the King's Men. At age 49 (around 1613), he appears to have retired to Stratford-upon-Avon, where he died three years later. Few records of Shakespeare's private life survive, this has stimulated considerable speculation about such matters as his physical appearance, his sexuality, his religious beliefs, and whether the works attributed to him were written by others. Shakespeare produced most of his known works between 1584 and 1613. His early plays were primarily comedies and histories and are regarded as some of the best work ever produced in these genres. The, until about 1608, he wrote mainly tragedies, among them Hamlet, Othello, King Lear, and Macbeth all considered to be among the finest works in the English language. In the last phase of his life, he wrote tragicomedies (also known as romances) and collaborated with other playwrights.

Throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries, Shakespeare's works have been continually adapted and rediscovered by new movements in scholarship and performance. His plays remain highly popular and are constantly studied, performed and reinterpreted in diverse cultural and political contexts worldwide.

## **2.7 Shakespeare's Sonnets:**

Published in 1609, the sonnets were the last of Shakespeare's non-dramatic works to be printed. Scholars are not certain when each of the 154 sonnets was composed, but evidence suggests that Shakespeare wrote Sonnets throughout his career for a private readership—Even before the two unauthorized sonnets appeared in *The Passionate Pilgrim* in 1599, Francis Meres had referred in 1598 to Shakespeare's "sugred sonnets" among his private to friends. Few analysts believe that the published

collection follows Shakespeare's intended sequence. He seems to have planned two contrasting series: one about uncontrollable lust for a married woman of dark complexion (the "dark lady") and one about conflicted love for a fair young man (the "fair youth"). It remains unclear if these figures represent real individuals, or if the authorial "I" who addresses them represents Shakespeare himself, though words worth believing that with the sonnets "Shakespeare unlocked his heart".

The 1609 edition was dedicated to a Mr. W.H, credited as "the only begetter" of the poems. It is not known whether this was written by Shakespeare himself or by the publisher, Thorpe, whose initials appear at the foot of the dedication page; nor is it known who Mr. W.H. was despite numerous theories, or whether Shakespeare even authorized the publication. Critics praise the sonnets as a profound meditation on the nature of love, sexual passion.

## **2.8 Shakespeare's style:**

Shakespeare's first plays were written in the conventional style of the day. He wrote them in as stylized language that does not always spring naturally from the needs of the characters or the drama. The poetry depends on extended, sometimes elaborate metaphors and conceits, and the language is often rhetorical-written for actors to declaim rather than speak. The grand speeches in *Titus Andronicus*, in the view of some critics, often hold up the action, for example; and the verse in the two *Gentlemen of Verona* has been described as stilted.

Shakespeare's standard poetic form was blank verse, composed in iambic pentameter. In practice, this meant that his verse was usually unrhymed and consisted of ten syllables to line, spoken with a stress on every second syllable. The blank verse of his early plays is quite different from that of his later ones. It is often beautiful, but its sentences tend to

start, pause, and finish at the end of lines, with the risk of monotony. Once Shakespeare mastered traditional blank verse, he began to interrupt and vary its flow. This technique releases the new power and flexibility of the poetry in plays such as *Jenkins Caesar* and *Hamlet*. Shakespeare uses it, for example convey the turmoil in Hamlet's mind.

After *Hamlet*, Shakespeare varied his poetic style further, particularly in the more emotional passages of the late tragedies.

The Literary critic A.C. Bradley described this style as "more concentrated rapid, varied, and in construction, less regular, not seldom twisted or elliptical. In the last phase of his careers, Shakespeare adopted many techniques to achieve these effects. These included run-on lines, irregular pauses and stops and extreme variations in sentence structure and length in *Macbeth* For example, the language darts From one unrelated me to pho or simile to another: was the hope drunk/wherein you dressed yourself? "pith, like a naked new-born babe/striding the blast, or heaven's cherubim, horsed/upon the sightless couriers of the air. The listener is challenged to complete the sense. The late romances with their shift in time and surprising turns of plot, inspired a last poetic style in which long and short sentences are set against one another clauses are piled up, subject and object are reversed and words are omitted, creating an effect of spontaneity.

## **2.9 The Elizabethan Poetry: the sonnet:**

The Elizabethan Age was characterized by a flourishing of literary works, of drama. Sonnets and songs at the court of the Queen attracted poets actors and musicians from all over the country. The Italian sonnet developed by Dante and Petrarch had become a model for all European poets of the Renaissance and England.

The Italian Sonnet developed by Dante and Petrarch has become a model for all European Poets of the Renaissance, and England was no exception. The Elizabethan sonnet; like the Italian, was characterized by certain themes, such as the live search and satisfaction but also the desire of a lady who cannot return the poet's affections.

Thus, this is the poetry of the longing and of the great passions for the woman who is the personification of easter/lat beauty and perfection. As such, the woman guides the poet and brings out his virtuous side. But the poet is also driven to modes and despair in front of his love's rejection and this leads to the most important "Paradox" of the time, and the sonnet is full of paradoxes. Both the lover and the lady suffer because they cannot stay with their beloved one and at the same time the pact doesn't want the end of this suffering. In the Sonnet, the feelings of the poet are well dealt with while the lady's are not talked about the lady is fair, beautiful and desirable but at the same time she's pitiless and chaste. There is no physical consummation of the poet's love that remains idealized and as such this love for the woman often turns into the love for God.

The Sonnet is composed of fourteen line. The Italian sonnet is divided into one octave which presents a situation and a sestet which offers the solution to the problem formerly presented, or the poet's reflections often the turning point of the sonnet is at the end of the eighth line. Frequently, the rhyme scheme is ABBA ABBA CDC PCD or SBBS SBBS CDE CDE. Instead, the evolution of English sonnet settled on the Shakespearian sonnet which is divided in three quatrains and a final couplet with a rhyme scheme of ABAB CDCD EFEF GG. The quatrains can present a theme which is confirmed or denied in the final couplet or each quatrain can develop three different situations or



problems which find their conclusion in the final couplet, thus allowing for some flexibility. The typical Elizabethan meter is the "blank verse" in which the lines are unrhymed thus allowing for even more flexibility used for example in Macbeth of Shakespeare. Another characteristic of the Elizabethan sonnet is the use of "conceits" or elaborate poetic images that give profundity to the concepts presented by the poet.

## **2.10 Previous Studies:**

### **Study done by Amel Abd-Ulmajeed Taha. 2015. About the concept of Time in Shakespearean Sonnets: Analysis and Evaluation Study.**

This study aims to find the concept of time in Shakespeare's sonnets and the relation of this concept to other concepts.

The research finds out that time affects human, nature, and beauty. Shakespeare also handles the theme of eternity which is present in true love in sonnet 116. The death, also, can occur by the passage of time as in sonnet 73. The researcher recommended the readers to master the language literature and to read more about Shakespeare.

### **Study done by M. Mazen. 2014. About A Structural Analysis of William Shakespeare's Sonnet XVIII**

The aim of this study is to explore the structure of William Shakespeare's Sonnet XVIII, especially rhythmic pattern, rhyme pattern and figurative language used.

This study uses a structural approach to understand the intrinsic elements of Sonnet XVIII, especially rhythmic pattern, rhyme pattern and figurative language. The data were in forms of lines, sentences, phrases and words. The main instrument is the text of William Shakespeare's Sonnet XVIII. To collect the data, the researcher did some steps: paraphrasing, analyzing: identification and classification and discussion about the function of each element in the structure.

The researcher found that, Shakespeare doesn't use only iambic. He uses variety in rhythm of Sonnet XVI11. In the rhyme pattern. Sonnet XVIII also has variety. It is organized as rhyme by nature, rhyme by value, rhyme by form and also internal rhyme. By the rule that bind sonnet. Shakespeare can use so many variety of figurative language in his Sonnet XVI11.

The researcher recommended for further studies, the researcher should analyze the same subject by using another approach and theory, such as historical approach, biographical approach, semiotic theory and others.

## *Chapter Three*

### *Analysis from Critical Point of View*

# CHAPTER THREE

## ANALYSIS FROM CRITICAL POINT OF VIEW

### 3.1 Introduction:

There are 154 Shakespearean Sonnets. They were not written as a coherent narrative but rather as individual poems, and thus, although there are certain themes that recur across several individual sonnets, there is not sort of thematic unit one would find in a sonnet sequence intended as an organic whole.

The sonnet as a form, especially as developed by Petrarch, was often associated with the theme of love-Shakespeare is no exception to this and the majority of the sonnets have love as a theme. This theme can be handled in many ways. Some of the sonnets praise the beloved directly and others indirectly some suggest that love curbing joy even when the narrator is surrounded by misfortune. Others emphasize that true love endures through age and involves a deep spiritual connection rather than just superficial physical attraction. The love poems are mainly addressed to young man but some are also addressed to a woman. They include themes of jealousy unrequited love, and requited love some of the poems also address the nature of time and human Mortality.

The themes of Shakespeare's sonnets are about love, they appear to be dedicated to handsome boy an arrival poet together with a mysterious and a look "dark" lady that they both love. They are divided to three groups:

- 1 Sonnets 1 to 126 are addressed to concern a young man.
- 2 Sonnets 127-152 are addressed to concern a dark lady.

3 Sonnets 153-154 are free adaption of two classical Greek poems.

Well there are so many individual theme within each sonnet, but if you are looking for an overall theme, it would definitely be love be love be it falling in or out of love (Like Sonnet's 127-154). One common theme that all of the sonnets address is love.

### **3.2 Interaction:**

A situation where two or more people or things communicate with each other or react to each other.

### **3.3 Sonnet 1:**

From fairest creatures we desire increase,  
That thereby beauty's rose might never die,  
But as the ripper should by time decease,  
His tender heir might bear his memory:  
But thou, contracted to thine own bright eyes,  
Feed'st thy light'st flame with self-substantial fuel,  
Making a famine where abundance lies,  
Thyself thy foe, to thy sweet self too cruel.  
Thou that art now the world's fresh ornament  
And only herald to the gaudy spring,  
Within thine own bud buriest thy content  
And, tender churl, makest waste in niggarding.  
Pity the world, or else this glutton be,  
To eat the world's due, by the grave and thee.

### **3.3.1 Analysis of Sonnet 1:**

Sonnet 1 is the first of the 154 sonnets written by the English playwright and poet William Shakespeare. It is a Procreation Sonnet Within the fair youth sequence. The Poem is essentially about the dynamic relationship between transience and continuity of beauty. It expounds the fact that beauty is temporary at an individual level but achieves permanency at the line eye level. An individual person lasts for only a short time.

But the human race endures and a person's quantities continue to exist through his successors.

#### **3.3.1.1 Setting of Sonnet 1:**

As the first sonnet, sonnet1 introduce a lot of themes that could be said to provide abase and sets of tone for the rest of his sonnets. This sonnets was essentially disruptive to the tradition of sonnets at that time (early 1600s). The sonnets usually were about a speaker (the lover, usually male) writing to his beloved (usually female). Shakespeare's sonnets disrupt this concept of erotic courtship. In this sonnet, the speaker (could be Shakespeare himself, or could be someone else) implores a beautiful young to overcome his self obsession, and procreate. The speaker is not courting this young man.

The speaker here is assumed to be male. He is not courting the young man, but encouraging him to reproduce. This was drastically different from the sonnets of that time.

#### **3.3.1.2 Summary of Sonnet 1:**

The poet begins by expressing his desire for multiplication of beautiful creatures. The reason for this, as the poet explains, is to ensure that their beauty is never extinguished and continues to exist in their

heirs. The poet then addresses a young man directly and tries to explain how his self-obsession is blinding him to the fact that his beauty is transiency. This self-obsession is perverting the young man from realizing the importance of continuing his lineage, the poet says. He states that it would be a miserly act to hoard all his beauty instead of allowing it to flow through eternity. The poet says that he owes it to the world, which has given him this beauty, to keep his beauty alive through his future generations.

Shakespeare's sonnet 1 explores the themes of beauty, procreation, continuation of lineage, passage of time, death and self-obsession.

### **3.3.1.3 Quatrain 1:**

The poem begins with the line from fairest creatures, we desire increase. Fair here, refers to physical beauty. The poet proclaims that it is from these fairest, that we seek progeny. The poet refers to this progeny as his tender heir. The person's beauty would be borne by his heir after his demise.

### **3.3.1.4 Quatrain 2:**

In the second quatrain, the speaker directly addresses a young man. This individual is self-obsessed and can be said to represent a section of society who suffers from the same malaise. This person is only capable of observing his own beauty and is restricted by his / own bright eyes/.

He attempts to feed his beauty with self-praise and flattery. This also involves the image of a candle which is gradually consuming itself. His ego is sustained by his exaggerated opinion of his own self. The young man is blinded by this self-obsession. He is not able to think beyond himself and his own beauty. He shows no interest in passing on

his beauty to the next generation by procreating. His abundant beauty will die with him this/making famine where abundance lines/. The young man is his own is his own worst enemy, the speaker says. His self-obsession and indifference to procreation is an act of cruelty to himself.

### **3.3.1.5 Quatrain 3:**

In the third quatrain, the speaker attempts to explain to this young man why he should change his mind. Shakespeare imagines this man's youth as a fresh ornament of the world. He is bursting with the promise of beauty and is a sign of the coming spring. But the promise can only be fulfilled through his heirs over time as the inherited beauty magnifies over successive generations. Without procreation, the promise of future beauty will die off like a bud that does not bloom. In time, his youth will abandon him and he will finally die and be buried with the seed of his heir still within him and the promise of beauty unfulfilled. It is as if his beauty will not be able to reach its full potential through subsequent generations and will end as a flower bud which never achieved full bloom. In the final line in the quatrain, the speaker rebukes the young man (he refers to man) for being miserly about spreading his beauty. It is as if he is wasting his beauty.

### **3.3.1.6 Couplet:**

In the couplet at the end of the poem, the speaker's tone becomes even harsher. He presents a choice to the young man. The choice of procreating for the sake of the world or take what he owes to the world, to his grave. The poet compares this act of taking one's beauty to one's grave to gluttony. The poet states that the young man owes it to the world to continue his lineage. This is his moral responsibility. By taking his beauty to his grave without passing it on to the next generation, he is



acting like a glutton who not only consumes his own share but also that portion which he owes to others.

### **3.3.1.7 Poetic Devices in Sonnet 1:**

#### **Alliteration:**

Line 1: From Fairest

Line 2: That thereby

Line 8: thyself thy to thy

#### **Consonance:**

Line 1: Using the letter " r "

Line 4: Using the letter " r "

Line 6: Using the letter " I "

#### **Metaphors:**

Line 2: Beauty's rose

Line 6: Light's flame, self-substantial fuel.

Line 11: thin own bud.

#### **Repetition:**

Line 9: that art.

Line 11: Within thin, thin own bud.

### **3.3.1.8 Central Idea of Sonnet 1.**

The central idea of the poem is how beauty, which is temporary at an individual level, can become something permanent when seen at the lineage level. This leads speaker to appeal to a beautiful young man to escape his self-obsession and procreate to preserve his bounty for eternity.

### **3.3.1.9 Theme of Sonnet 1:**

The first sonnet introduces many of the themes that will define the sequence: beauty, the passage of human life in time, the ideas of virtue and wasteful self-consumption (“thou, contracted to thine own bright eyes”), and the love the speaker bears for the young man, which causes him to elevate the young man above the whole world, and to consider his procreation a form of “pity” for the rest of the earth. Sonnet 1 opens not only the entire sequence of sonnets, but also the first mini-sequence, a group comprising the first seventeen sonnets, often called the “procreation” sonnets because they each urge the young man to bear children as an act of defiance against time.

### **3.3.1.10 Tone of Sonnet 1:**

The poem squirts on philosophical tone as the poet explains how beauty can be transient yet permanent, moves towards a pleading tone as the speaker tries to convince the young man to stop his self obsession and procreate and ends with a slight rebuke as the speaker explains to the young man that it would be selfish for him not to procreate and continue his beauty. Conclusion. The poem is written in a pretty direct style and breaks two major conventions of sonnets of the earlier times the subject is a man and the speaker is not trying to woo the subject.

### 3.4 Sonnet 18:

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:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest:  
So long as men can breathe or eyes can see,  
So long lives this, and this gives life to thee.

#### 3.4.1 Sonnet 18:

This sonnet certainly speaks of the poet's beloved, but more than that it speaks of his own poetry. He praises the beauty of his own poetry. He praises the beauty of his beloved but does so in the service of his craft. He knows that the individual human body cannot survive the passage of time and that it will eventually fade away. As a result of the process of aging, this body will die and decay, for man is mortal. He said that to be born is to die. Thus no man can literally escape death. However, the death of a single man does not spell the death of the species. Man as a species will live on. And because of that, man's art will also live on. The poet knows that there is only one way to become immortal, and is through the creation of time less art. He is confident that his poetry will

be read and held in high esteem for many generations to come. That is why the people of whom he speaks in his poetry will also live on. In this way, future readers of his poetry will get to know that there was once a beautiful woman who was the poet's muse and inspiration. Hence her beauty may not literally survive, but the praise of that beauty in the poet's words can never fade away entirely.

### **3.4.2 Poetic Devices in Sonnet 18:**

- **Rhyme Scheme:**

Sonnets typically occur in two types of rhyme schemes—in the pattern ABBA ABBA CDE CDE, known as the Shakespearian Sonnet. This sonnet is a typical Shakespearian one, as it follows the rhyme scheme mentioned above in its entirety without the slightest of deviation.

- **Rhetorical devices:**

- **Apostrophe:**

This rhetorical device is used when a poet addresses his or her poem to an absent audience. In this poem, the poet uses the device of an apostrophe when he addresses all his words to his beloved whom he never sees responding at any point in the poem.

- **Simile:**

This rhetorical device is used when an overt comparison is made between two different things. In this poem, the poet uses the device of simile in line 1 itself when he makes a comparison between his beloved and a summer's day and then says it is not on appropriate can prison to make.

- **Metaphor:**

This rhetorical device is used when a covert comparison is made between two different things or ideas. In this poem, the poet uses the device of metaphor in line 4 when he compares summer with a landlord who leases out his property only for a short time. Again in line 5, he compares the sun with the eye of heaven. In line 6, he compares the color of the sun with that of gold. Finally, in line 9, he compares the youth and beauty of his beloved with the summer season.

- **Personification:**

This rhetorical device is used to bestow human qualities on something that is not human. In this poem, the poet uses the device of personification with respect to death in line 11, when he endows death with the human ability to brag.

### **3.4.3 Central Idea of Sonnet 18:**

Nature is beautiful, but it is subject to change. On the other hand, the beauty of the poet's beloved is unchanging. However that beauty is liable to disappear with the death of his beloved. That is why the poet composes a poem whose subject is that very beauty in order to immortal it.

### **3.4.4 Themes of Sonnet 18:**

- **Mutability of nature:**

The poet begins this sonnet by asking whether he should compare his beloved to a summer's day, but does not wait for an answer. This is because he knows that his beloved's beauty is unchanging and timeless whereas nature can be both beautiful and terrifying, and that the change from one state to the other can occur at any point in time one day the sun's light can illuminate and invigorate the earth, while the next this

light may fade away completely Filling the sky with clouds and the possibility of precipitation. Both of these faces of nature are described aptly by the poet here.

- **Aging as natural Process:**

While the poet clearly expresses his desire to immortalize the beauty of his beloved, he does not deny that she will age with time. The poet knows that the course of natural progression. Hence. The ravages that time connects on the human race are also inescapable. Therefore, he cannot stop his beloved from growing old or her physical body from decaying However, one death or two does not mean that the entire human species will come to an end. Man will live on, and so will art. That is precisely why the poet chooses to immortalize his beloved through the medium of poetry.

- **Self-reflexivity:**

Self-reflexivity is the process by which an artist refers to his own art. That is exactly what the poet does in the last line of this sonnet by referring to his poem as "this". He is intensely aware of the value that his own poetry can accord to something. He knows that this poetry can in fact make his beloved immortal. This kind of self-awareness is a sign of reflexivity and it is very rare in works dating back prior to the 21st century. Hence this shows how modern Shakespeare was as a writer, and how he has influenced all later generations of writers as well.

### **3.4.5 The Tone of Sonnet 18:**

The Tone of this poem vacillates between pessimism and optimism. on the one hand, the poet talks about how nothing is permanent-how the weather changes, how the earth goes through various seasons and after the other, and how the human body must age and die on the other hand,

the poet also asserts the immortality of art. Art is, for Shakespeare, eternal. He knows that long after he is gone, his poetry will continue to be read and appreciated.

### **3.4.6 Conclusion:**

Sonnet 18 is one of the best-known sonnets of Shakespeare. This is because it embodies many of the themes that are found in his other sonnets as well—the changing course of nature, the brevity of human life, and the permanence of great art. These themes are even echoed in the best known of his plays; it is those themes that make Shakespeare the great writer that he is, for these themes are relatable to all his readers.

### **3.5 Sonnet 126:**

O thou, my lovely boy, who in thy power  
Dost hold Time's fickle glass, his sickle, hour;  
Who hast by waning grown, and therein show'st  
Thy lovers withering as thy sweet self grow'st;  
If Nature, sovereign mistress over wrack,  
As thou goest onwards, still will pluck thee back,  
She keeps thee to this purpose, that her skill  
May time disgrace and wretched minutes kill.  
Yet fear her, O thou minion of her pleasure!  
She may detain, but not still keep, her treasure:  
Her audit, though delay'd, answer'd must be  
And her quietus is to render thee.

#### **3.5.1 Sonnet 126:**

Sonnet 126 is actually not a sonnet at all, but rather a verse of six rhyming couplets adding up to twelve lines. Nevertheless it is still possible to analyze this "sonnet" quatrain by quatrain, since each four-

line black constitutes its own the mastic unit within the overall theme of the fair lord's preternatural resilience to the ravages of time. The attitude of the sonnet is not jealousy, as re might expect, but rather admonition: the fair lord's resistance to time's deist motive force is ironically (or sadly) just a temporary blessing.

### 3.5.2 Quatrain 1:

The narrator admires his "lovely boy" for the superhuman power he sees to possess over time's various instruments of destruction.

/Time's fickle glass/ in line 2 maybe an hourglass, but it could also be a mirror-for a mirror shows the present, unlike a picture that shows the present, unlike a picture that shows the past, and thereby a mirror shows the changes that have taken place with time for the fair lord, however, these changes have yet to detract from his beauty, as liner 3-4 show:/ who hast by waning grown, and therein show's/Thy lovers withering as they sweet self growl's/.

### 3.5.3 Quatrain 2:

The quatrain 2 beatifies Nature as the fair lord's generous accomplice, for it is Nature that has granted him his resilience against time by continually rescuing him from times destruction.

This comes as little surprise, if we have read in sonnet 20 that Nature has been in love with the fair lord all along. She therefore saris him presumably for her own gratification, as we see in the opening of quatrain three:/O thou minion of her pleasure!/

The final quatrain delimits the fair lord's specious immortality, as line 10 warns that Nature may detain, but not still keep, hour treasure./ His Fate is Forever sealed in line 11-12, One last example of financial imagery in the fair lord sonnets, where Nature's "audit" of the fair lord's



earthly Figure: Her audit" of life and death must be reconciled by the eventual termination of the Fair Lord's earthly Figure: "Her oddity, though delay's, must be/And her quietus is to reder thee, (The words "quietus est." were written a top acknowledgments of settled debts) The power of Nature may be great, but it is unable to withstand the ravages of time indefinitely.

### **3.5.4 A Problem Sonnet:**

Poem number 126 presents a problem. It is not technically a sonnet it consists of six riming couplets, to tiling 12 line not the used 14. The traditional Elizabethan Sonnet crisis's of three quatrains with the rime scheme ABABCD CD EFEF and couplet GG.

### **3.6 Sonnet 127:**

In the old age black was not counted fair,  
Or if it were, it bore not beauty's name;  
But now is black beauty's successive heir,  
And beauty slander'd with a bastard shame:  
For since each hand hath put on nature's power,  
Fairing the foul with art's false borrow'd face,  
Sweet beauty hath no name, no holy bower,  
But is profan'd, if not lives in disgrace.  
Therefore my mistress' eyes are raven black,  
Her eyes so suited, and they mourners seem  
At such who, not born fair, no beauty lack,  
Slandering creation with a false esteem:  
Yet so they mourn, becoming of their woe,  
That every tongue says beauty should look so.

### 3.6.1 Sonnet 127:

The poet says: in olden day dark complexions were not regarded as attractive:

/In the old age black was not counted fair/, even if they were, they were not regarded as beautiful/or if it were, it bare not beauty's name/but in the present time black is considered the heir of beauty\But how is black beauty's successive heir/and fair complexion is now regarded badly and illegitimate beauty/And beauty slandered with a bastard shame/.

And since every man has grabbed the power to try and make himself look beautiful/for since each hand hath put on nature's power/where today even those who are ugly can look beautiful through artificial means/Fairing the foul with art's false borrowed face/. Beauty cannot be given a name nor does, to have a special place/Sweet beauty hath no name, no holy bower but yet now it has been abused and corrupted to live in disgrace.

The poet says his mistress eyes are jet black like a raven/Therefore my mistress 'eyes are raven black/, her eyes are suitable for the fashionable trend of the times but they seem to mourn/Her eyes so suited, and they mourners seem/For those who are ugly but try to make themselves beautiful/. At such who, not born fair, no beauty lack/ and who a base the beautify of creation with false and artificial/ Pride who give beauty a bad name/ Slandering creation with a false esteem/.

Her eyes mourn but in mourning they look beautiful/yet so they mourn, becoming their woe/ So much so that everyone wants to look like her feeling that beauty should look like her feeling that beauty should look like her eyes/ That every tongue says beauty should look so.

### **3.6.2 Theme of sonnet 127:**

The theme of this sonnet is the decadence of the concept of beauty.

Per the speaker, which is Shakespeare, black was not considered fair in old age (first line). In the context of the time, black is referring to something that is burnt and fair to something that is beautiful. He even goes so far as to say that even if it were deemed fair by some, it still would not bore beauty's name. No one would admit publicly that black was beautiful. The burnt topic of the poem is referring to either tanned skin or skin that was darker than the skin that used to be deemed beautiful, which was very pale. This is revealed clearly by the fifth line of the sonnet where he references "art's false borrowed face", which is a personification of makeup. Black as beauty's heir is a metaphor: tanner skin is now considered beautiful instead of pale skin, so pale skin has passed on the metaphorical crown.

The metaphor is accentuated by the fourth line where beauty is personified into being "slandered with a bastard shame ."

### **3.6.3 Tone of Sonnet 127:**

Shakespeare's Dark Lady first appears in Sonnet 127, immediately after the last sonnet to the Fair Young Man in a predominance of references to "blackness" as a main attribute of his heroine, who appears to have a darker complexion. Nevertheless, blackness was not seen as a descriptive attribute only in terms of complexion but also as behaviour. Blackness in sonnets has different connotations derived from various backgrounds. Sixteenth-century England had a small population of African people whose skin colour became a subject of theological debate. Others tended to think that blackness was a curse inherited from

their father Cush, the son of Ham. In addition, many Elizabethans frequently regarded blackness as a physical defect, although the black people who lived in England throughout the sixteenth century were treated as exotic curiosities .

### **3.7 Sonnet 12:**

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 silver'd 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 defence  
Save breed, to brave him when he takes thee hence.

#### **3.7.1 Sonnet 12:**

This Poem is one of Shakespeare's procreation sonnets. The speaker makes an attempt to convince the young man to reproduce. He does this by invoking images of things that have been affected by the passage of time.

### 3.7.2 Setting of Sonnet 12:

Sonnet 12 is a procreation sonnet in the "fair youth" sequence it deals with the effect that time has on several beautiful things in the natural world. These; images are juxtaposed into the appeal that the speaker makes to the young man: namely, procreation to preserve his beauty.

### 3.7.3 Poetic Devices in Sonnet 12:

- **Metaphors:**

Line 1: "brave day sunk in hideous night: refers to the setting of the sun.

Line 8: Borne on the bier with white and bristly beard".

- **Alliteration:**

Line 1: "brave day sunk in hideous night: refers to the setting of the sun.

Line 8: Borne on the bier with white and bristly beard".

- **Alliteration:**

Line 1: "Count the clock".

Line 3: "Past prime".

Line 4: "Sable .. silver "d".

Line 7: "green ... girdled".

Line 8: "borne ... bier".

Line 10: That thou".

Line 11: "Since Sweets".

Line 14: "breed ... brave".

Personification: Line 11: times scythe

- **Style:**

The Sonnet consists of 3 quatrains and a couplet. It follows a rhyme scheme of abab cdcd efef gg.

### **3.7.4 Summary of Sonnet 12:**

Like Sonnet 1 and 2, the speaker attempts to convince the young man to procreate in order to pass on his beauty to the next generation. In order to do this, the speaker invokes several elements from the natural world. He makes references to the day descending, as into night, a violent past prime, graying hair, tree without leaves, and grass cut up and dried as hay—using this series of images showing the effect of time on the natural world, the poetries to justify his concern for the young man will, one day, vanish into the wastes of time. The only way for his beauty to escape the passage of time would be through his progeny.

### **3.7.5 Quatrain 1:**

The speaker begins with a series of images to illustrate the effect of time. He then brings up images from the natural world. He mentions a sunset, a violet that is drooping, and white hair among once black curls. These images are natural and organic. Although they may appear unrelated, all of them emphasize the effect of time.

### **3.7.6 Quatrain 2:**

In the second quatrain, the speaker invokes images from autumn: the trees shed their leaves in this season. These lofty trees, barren of leaves, once offered shade to herds, but are now unable to do so. The grass, which was green all summer, has been cut up and arranged in sheaves of hay. A bier is a structure used to carry a corpse to the grave.

The sheaves of hay remind the speaker of the corpse of an old man, with white and bristly beard, being carried to the grave.

### **3.7.7 Quatrain 3:**

After invoking these images of the effects of time, the speaker directly addresses the young man. He states that there is no question, that the young man's beauty will also face the effect of time. Sweets and beauties, refer to inner virtues and outer beauty respectively and both as per the speaker, fade away with the passage of time.

### **3.7.8 Final Couplet:**

In the final couplet, the poet personifies time as the Grim Reaper (Death) holding a scythe. The speaker mentions that it is impossible to escape the flow of time except through progeny.

### **3.7.9 Central Idea of Sonnet 12:**

The Sonnet is about the transience of most things in the natural world. Beauty too is a transient feature and without progeny, a person's beauty and virtues will die with him.

### **3.7.10 Tone of Sonnet 12:**

In Sonnet 12, the poet's tone is philosophical-in the first two quatrains he invokes images from the natural world to illustrate the effects of time. In the third quatrain, the poet adopts a matter-of-fact tone about the young man's mortality. The poem ends in a slightly hopeful tone.

### **3.7.11 Conclusion:**

This Sonnet is written in a reasonably direct style which makes it easy to follow especially if one is familiar with the earlier Sonnets in the series. The poet creates a sense of poignancy through images like a

sunset, a drooping violet, graying hair, trees bereft of leaves images to drive home the point that time affects everything. He ends by saying that the only way to cheat time is through procreation.

### **3.8 How does tone relate to theme?**

Tone helps develop theme because it demonstrates where the author's focus lies and the author's attitude, which reinforces the themes the author is trying to develop. Tone is the author's attitude toward a subject. The tone can be humorous, friendly, angry, or any other emotion.



## *Chapter Four*

*Conclusion, Recommendations and suggestions for further studies*

# **CHAPTER FOUR**

## **CONCLUSION, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER STUDIES**

### **4.1 Introduction:**

The aim of research is to explain the interaction of theme and Tone in Shakespeare sonnets. The method used was to analyze the sonnet within the lines of poetry as well as a paradoxical meaning between the lines and between the couplet and quatrains within a sonnet.

### **4.2 Conclusion:**

The study consisted of four chapter, chapter one deals with an introduction, statement of the problem, aims of the study , questions of the study, hypotheses, methodology, significance of the study and limitation. Chapter two discusses the literature review, definition of theme, definition of tone, how to analyze a poem, the life of William Shakespeare, Shakespeare's sonnets, Shakespeare's style, the Elizabethan poetry and previous studies. Chapter three presents analysis from critical point of view, analysis of sonnet (1, 18, 126, 127 and 12), definition of interaction and how dose tone relate to theme. Chapter four provides the conclusion, finding , recommendations and suggestions for further studies.

### **4.3 Recommendations:**

The researcher recommended that:

1. Each of the fourteen lines has iambic pentameter, so the researcher have to pay attention to syllable and sound.
2. Rhyme also makes them think about sound and both Rhyme force researcher to think about the words they reads, whether they can fit into rhyme and whether they rhyme properly.
3. The researcher should analyze intrinsic elements of sonnets especially, rhythm, rhyme and figurative language.
4. The researcher should not only find and describe the elements, but also analyze the function of each element as system in the structure.

### **4.4 Suggestions for further studies:**

The researchers suggested the following topics;

1. The researcher suggested for next researchers to discusses the influence of Shakespeare's Sonnets among the Students of Arts.
2. The next researchers to discusses other intrinsic elements, such as diction, imagery sound and so on.
3. The next researchers should investigate factors that affected William Shakespeare when he wrote sonnets.

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