A STYLISTIC ANALYSIS OF WILLIAM SHAKESPEARE'S SONNET 73

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ABSTRACT

This current study presents a stylistic analysis of William Shakespeare's Sonnet 73. It is carried out by applying varied levels of language which include phonology, graphology, morphology, semantics, lexicology and syntax/grammar. As stylistics is a scientific discipline which is amply useful in furnishing both literary and linguistics knowledge and critical inspection, this study aims to find out how different stylistic and linguistic devices are employed by the poet in the poem understudy in order to interpret their meaning clearly. In addition, this analysis is useful in comprehending the essential concepts of poem, i.e., aging and death and enhancing its message which the poet communicates by dint of these diverse stylistic and linguistic tools/devices. Although, this sonnet is quite personal in tone but renders general reality as its theme is universal. The analysis reveals that Shakespeare's words give the text a particularly Shakespearean feel, bringing images to life. The repetitions and rhyme in the language give the words more depth, texture, and variety. Conjured images become vivid and sensory-appealing. The sonnet's use of archaic vocabulary gives it a sense of antiquity and infinity. These words were employed in a beautiful and formal way. It seems sense that Sonnet 73 has endured in popularity from the Middle Ages to the Present.

Keywords: *Stylistic, Phonology, Graphology, Morphology, Semantics, Lexicology, Syntax*

1. INTRODUCTION

A writer's primary goal while composing a piece of writing is to convey and communicate ideas and thoughts, but they also want to explain how words have meaning, how readers make sense of what they read, and why readers react to what they read. Stylistic analysis is the evaluation and explication of literary style via the use of unbiased, scientific comments and methodical procedures based on quantifiable data. The word style is derived from the Latin word *stilus* which means a manner of doing or presenting things. According to Leech & Short (2007), style is the manner in which language is employed in a particular context, by a specific person, for a specific individual, and so forth (p.9) and the "linguistic characteristics of particular text" (Leech & Short, 2007,

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p.11). Cuddon (1998) characterizes style as the distinctive way that a writer expresses themselves in prose or poetry; "how a particular writer says things" (p.872). According to Harmon (2006), "the idea to be expressed and the individuality of the author" (p. 503) are the two components that make up style. Wales (2001) defines style as the "perceived distinctive manner of expression" in speech or writing (p. 71). According to Leech and Short (1981), style can be further defined as the "dress of thoughts" (p. 15). Style, as defined by these definitions, is a unique method of expressing ideas, feelings, thoughts, and messages through language in specific contexts. Similar to people's characteristics, different people have different styles.

Stylistics is a branch of linguistics. This pertains to the manner and examination of any written or spoken communication's style. H. G. Widdowson (1986, p.4) states stylistics as, "the study of literary discourse from a linguistics orientation." Short (1996) considers that stylistics is a linguistic approach to study the literary texts. According to Leech (1985), stylistics is the study of style that can be used in both literary and non-literary texts. Thus, we can conclude that stylistic analysis is mainly related with the analysis of literary text linguistically. It plays the role of a bridge between literature and language studies. Stylistic analysis is rooted in facts and is very objective. The main task of the stylistic analyst is to unfold how words within text produce emotions and responses when we go through any piece of literary text/ poem. The researchers who utilized stylistic analysis try to achieve two chief goals.

1. Relate linguistic elements to meaning and
2. Furnish with an objective account of interpretation of a text.

William Shakespeare is regarded as the greatest poet, outstanding dramatist and eminent actor of Elizabethan era. He has written thirty-eight plays, one hundred and fifty-four sonnets, two long poems, some other texts and collaboration. He died in 1616. This sonnet 73 is one of 'Shakespeare's Sonnet' collection, comprises 0f 154 sonnets, which was published in 1609. Furthermore, it is also a part of the fair youth sequence which is a series of poem, consisting Shakespeare's sonnets from sonnet one to sonnet one hundred and twenty-six. In these sonnets, the poet addresses to an anonymous young man. It draws one's attention to aging and death through powerful imagery and metaphors. Because there is "traditionally, an intimate connection has been seen between style and an author's personality," as Leech and Short (1981, 11) describe, William Shakespeare is especially credited for the style of the Shakespearean sonnet. His sonnet's three quatrains and final couplet, according to Strand and Boland (p. 57), "allow a fairly free association of images to develop lyrically towards a conclusion." William Shakespeare's

literary works, also known as "The Bard," were created with a mystifying and complicated linguistic pattern and are widely regarded as the pinnacle of poetry and prose. Understanding Shakespeare requires a profound and in-depth understanding of the English language's semantics and syntax which is the reason Shakespeare is regarded as the most well-known and prolific poet of all time.

In sonnet 73, the poet uses three metaphors-autumn, twilight, fire-to describe the phase of his current life, i.e., old age. In the first quatrain of the sonnet, he desires to inform his listener that he is at *that time of year* (autumn/old age) when his body is lacking vigor and become weak and fragile. He is shaking due to cold weather and doesn't have that excitement he used to have in his youth. He, in the second quatrain, asks his unknown listener to witness "twilight" in his life-old age leading towards death *as after sunset fadeth in the west*, the dim light slowly and gradually turns into a black night-death's second self. In the third quatrain, he compares himself with the dwindling fire, once glowing with high flames which now about to be extinguished (death) as it has consumed the wood (years) which was the main source of its youth (life). In the last couplet, Shakespeare tells his young friend to value life and loved ones before death will part them from one another.

Shakespeare's sonnet 73 deals with the theme of aging and death in which an aging speaker compares his present phase of life (old age) with autumn/ winter, end of day/night and dwindling fire. The poet tries to communicate to his friend/loved ones to keep on loving him more as he is drawing near to his death. Shakespeare's tone in major portion of his sonnet 73 (three quatrains) is contemplative, reflective, thoughtful and melancholic as the poet becomes aware of his nearness to death. He compares his late life's years with autumn, twilight and the dwindling fire. But at the end, in the final couplet, the poet addresses his young anonymous friend directly.

1.1   Levels of Language in Stylistic Analysis

Linguists stated that language is a body of sounds, signs, signals and words which are used by a community in a particular manner/way for the sake of communication and expression of thoughts. One can easily observe the fact that any spoken words or written text must possess an orderly arrangement by means of diverse levels of language and it is essential to keep them in mind while doing stylistic analysis in order to examine the text/poem for its proper interpretation. Undermentioned are the possible levels of language which are required to be studied for analyzing any text/poem stylistically. (Simpson, 2004, p.5)

Levels of Language	Branch of Language Study
• The sound of spoken language; the way words are pronounced.	Phonology; phonetics
• The patterns of written language; the shape of language on the page.	Graphology
• The way words are constructed; words and their constituent structures.	Morphology
• The way words combine with other words to form phrases and sentences.	Syntax; grammar
• The words we use; the vocabulary of a language, lexical analysis.	Lexicology
• The meaning of words and sentences.	Semantics
• The meaning of language in context.	Pragmatics/ Discourse analysis

1.2   Research Objectives

1.   To explore and investigate different stylistic and linguistic devices employed by William Shakespeare in his sonnet 73.
2.   To understand the poem on phonological, graphological, morphological, semantic, lexical and syntactic level

1.3   Research Questions

1.   How various stylistic and linguistic devices function in William Shakespeare's sonnet 73?
2.   How to stylistically analyze the poem at phonological, graphological, morphological, sematic, lexical and syntactic level?

2.   LITERATURE REVIEW

Poetry uses words to convey thoughts and feelings and sound as the sensory substance. Poetry is defined as beautiful material that are spoken with rhythm and form if accurate and clear communication is to be achieved (Quackenbush et al, 2019). Poetry is a highly well-liked literary form that maintains its form-flexibility, structure-complexity, meaning-multiplism, melody, and playfulness of words (Sharma, 2018). As such, various degrees of stylistic analysis can be applied to analyze a poem in a significant way. The objectivity and knowledge of stylistics in connection to linguistic terminology validate our explanation and enhance our enjoyment of literature. These days, stylistics is an integral component of modern criticism; one cannot simply ignore it due to its inseparability from the broad field of literature. Stylistic analysis is more akin to applied critical analysis in that it involves a detailed examination of the text and an analysis of its notable linguistic forms in order

to identify its major purpose and meanings. It significantly affects almost all critical approaches. Lexical interpretations define stylistics as the study of literary style or the craft of developing a respectable writing style. It is further defined as "the linguistic study of style" by Leech and Short (1981:13). According to Widdowson (1975: 4), stylistics is defined as the study of literary address from a linguistic orientation that separates stylistics from literary criticism based on linguistics and stylistics. It also includes linguistics based on the morphological composition of this word, which suggests the words "style" and "istics".

Numerous studies have been conducted on different literary works using stylistic approach. Khan (2015) analyzes stylistically a novel *Black Beauty* by Ann Swell. The researcher has focused on the form, structure, meaning, repetition of sounds, punctuation, spelling, dashes and pictures. Rabia Mehmood and Anila Jamil (2015) conducted research on William Blake's poem *Holy Thursday* and found out that the poet's word choice is a crucial factor in the formation of meaning. It helps the reader understand what the poet is attempting to convey. This poem's stylistics study has demonstrated that the definition of literature differs for poetic and non-poetic language. In A Stylistic Analysis of *The Leap* by Daud Kamal, the researchers employ two levels of language; figure of speeches and lexical level. The research demonstrates that figurative language can be used to successfully decipher poetry since it helps to disclose meanings within the poem. In addition, it explores seven parts of speech in the lexical category (Akram et al., 2022). Similarly, in a research article A Stylistic Analysis of Robert Frost's Selected Poems, it has been discovered that Frost's poetry is meticulously crafted. The phonological and semantic levels of language are the two main areas of study in this work. Both vowel and consonant words repeat sounds at the phonological level. Linguistic repetition of meanings occurs at the semantic level (Latif, Dr. Ajmal, & Dr. Maqbool, 2022). Aulia Putri (2018) explains that Hardy wants the reader to experience the same feelings that he has towards the poem through the use of punctuation. He wants the readers to experience the pace at which he appreciates life's beauty and how abruptly death takes it away. In addition, the poem's tone is reinforced by the rhymes, which discuss both grief and joy. It is also evident in the way different sound devices are used. To further heighten the emotions in the poem, Hardy employs a number of compounding and figurative language devices.

Jafaar (2014) has done stylistic analysis of two poem *Maggie and Milly and Molly and May* by Cummings and *A Kite for Aibhin* by Heaney. He concludes that even in the absence of prior knowledge about the literary work, one can arrive at the correct interpretation of the poem by using stylistic

devices such as foregrounding and its types. Sharma (2018) studied Langston's poem Harlem from a stylistic perspective. Sharma came to the conclusion that Hughes employed stylistic elements to help readers comprehend the message and its significance. In *Stylistic Analysis of the Poem O Where are you Going by W. H. Auden* (2014), the researchers used a variety of linguistics tools to analyse and investigate both the literal and hidden meanings of the poem. They came to the conclusion that Auden used distinctive imagery to create aesthetically pleasing situations that the audience can understand and enjoy. Dr. Wirya (2014) in A Stylistic Analysis of E. E. Cumming's *Love is More Thicker* elucidates that language levels are always at play in literary analyses; they are connected and each one serves to express a portion of the ultimate purpose of a work of literature. Foregrounding is identified as a departure from the norm and more of the same, as demonstrated by the writer's violation of linguistic conventions and his repeated use of comparison constructs throughout the poem. The author's use of an intricate and peculiar structure demonstrates his conviction in the erratic nature of love.

SegunOmosule (2013) in a research paper Stylistic Approach to Shakespeare's Sonnet 1-5 has tried to analyze stylistically the poet's language in order to dissect the poems and determine the themes that the poet is interested in. it also reveals the impact that word choice has on the content. Quackenbush et al, (2019) have explored that with the help of The Bard's poetry, visuals are brought to life in a very Shakespearean manner. The language's rhyme and repetitions enhance the words' richness, complexity, and breadth. The created imagery comes to life and is pleasing to the senses. The study reveals that the sonnet has an air of antiquity and timeless due to the usage of archaic language. These words were used with such elegance and flawless form. In Shakespeare as Wordsmith of Feeling: A Stylistic Analysis of Word Formation in *Hamlet, King Lear* and *The Tempest,* Jacob in his Master's thesis (2016) finds out that Shakespeare as an author can also be better appreciated by paying attention to the words that he used to build his plays. This examination helps one grasp the plays more fully. Without the benefit of the massive word invention they contain, plays like *Hamlet, King Lear*, and *The Tempest* would still be fantastic productions. Shakespeare's greater attention and pride in his work is seen in the word choice and structure used in each play. An examination of these words reveals a very talented and truly remarkable writer, and William Shakespeare's plays are elevated by his concentration on word invention. Readers can approach classic works in fresh ways by realizing that the word choices chosen for the plays mirror the plays themselves and open up new perspectives on the plays themselves. This opens up a new line of communication between the artist and the audience, and it's

easy to picture William Shakespeare carefully considering each word and sound to ensure that the intended meaning was conveyed.

Most of the research studies which were conducted on Shakespeare's poetic works have focused on their themes and subject matter. Very few studies have been carried out on his works stylistically and if few researchers have even tried to do it, their researches have remained restricted to three or four levels of language. Shakespeare's sonnet 73 hasn't been analyzed stylistically before. So, this study will be an invaluable contribution to current scholarly knowledge of the discipline and it will be quite beneficial to both the teachers and students of English language and literature as it will provide both linguistic and literary insight and knowledge.

3.   RESEARCH METHODOLOGY

This study attempts to analyze William Shakespeare's sonnet 73 from the perspective of stylistic analysis to acquire meaning from the poet's choice of words and language in light of the major levels of language at play in the poem and how these levels contribute to the poem's contextual meaning. According to Graham (as cited in Verdonk, 1993, p. 3), phonology, graphology, grammar, lexis, and semantics are the regular levels of language analysis. Furthermore, Leech and Short (2007, p. 95) define three levels of language organisation: phonology, syntax (sometimes known as "lexigrammar"), and semantics (meaning). The analysis is made under the aspects of phonological, graphological, morphological, semantics, lexical and syntactic levels. Graphological level deals with use of capitalization and punctuations, while phonological level discusses rhyme, alliteration, consonance, assonance, and repetition. Moreover, morphological levels are about affixes and compounding. In the Semitics level of language, the researcher has focused on the several literary devices such as metaphor, imagery, symbolism, personification, metonymy and apostrophe. Last two levels (Lexicology and syntax/grammar) describe use of lexical choice, use of archaism and grammatical deviation.

4.   FINDINGS AND DISCUSSION

The present study analyzes William Shakespeare's sonnet 73 by using different language levels/features and how these levels figure out the meaning of the poem. These features are analyzed from graphological, morphological, phonological, semantics, lexical and syntactic level.

4.1   Graphological Level

Graphological level deals with the patterns of written language or the manner in which words are written on the page which include size and shape of words, layout of texts and punctuation. This feature helps readers pay special attention to visual images as they support the verbal meaning of poetry, which is a key factor in comprehending the themes of poems like sonnets. According to Simpson, graphology has a psycholinguistic impact on reading, and these visual cues are just as important and vital as words (1997). These nonverbal elements of texts, when used in poetry, will maintain the power that will convey a unique meaning by the way they are visually positioned. The graphological analysis of Shakespeare's sonnet 73 describes the shape of this poem, i.e., it consists of 14 lines, constituted of 3 quatrains (four-line stanza) and a couplet (two lines having same meter and joined by rhyme) which makes it a Shakespearean sonnet unlike earlier Italian sonnet. Shakespearean sonnet, owing to this organization, conduct itself quite naturally as poet tries to build a different idea in each quatrain and eventually summing them all in the final couplet. In fact, the three distinct ideas are the three different versions of the one main idea, i.e., aging and death which is the theme of this sonnet.

4.1.1   Use of Capitalization

Each line of quatrains and a couplet start with a capital letter like the formal traditional way of writing poetry.

4.1.2   Use of Punctuation

Shakespeare has employed six punctuation marks which include apostrophe, comma, full stop, colon, hyphen and en dash.

Table no 1:   Summary of Graphological Features

Stanza	Line	Graphological Features					
		Apostrophe	Comma	Full Stop	Colon	Hyphen	En dash
1	1	May'st					
	2		2				
	3		1				
	4	Ruin'd	1	1			
2	1	See'st					
	2		1				
	3		1				
	4	Death's	1	1			

3	1	See'st	1				
	2						
	3		1			Death-bed	
	4	Nourish'd			1		
4	1	Perceiv'st	2	1			1
	2						
Total	14	07	11	3	1	1	1

The most used punctuation mark is apostrophe which is used seven (07) times in the sonnet. The poem has apostrophe to show the omission of letter (may'st, ruin'd, see'st, nourish'd, perceiv'st) to maintain the meter and possession (death's second self) to attribute human characteristic to abstract notion. First two quatrains end with a full stop which reflect the completion of a thought (fall and start of winter and end of day and start of night) while the third quatrain connects itself with the couplet (by colon, is used to end one line) because it elaborates the idea of death which is further related with the idea of love or life. Comma is used as end punctuation mark in six lines to stress poet's feelings and making the readers to ponder over the message the poet wants to convey. The only hyphen is used to make a compound word death-bed which presents poet's thought about his coming death. He uniquely connects turning of fire into ashes with its death-bed like human life is always connected with aging and death.

4.2 Morphological Level

Morphological analysis pays attention on word structure or word formation. George Yule (1996) observes that "Morphology is an investigation which analyses all those basic elements which are used in language" (p.67). Those elements are called morphemes-smallest meaningful unit in the language. They are further divided into:

- Free morphemes that can stand alone and its meaning is complete in itself
- Bound or dependent morphemes that can only occur when bound to a root morpheme. They are further divided into:

a) Affixes (according to their position in the word i.e., prefixes and suffixes)

b) Affixes (according to their function in phrase or sentence i.e., Derivational affixes (changing parts of speech) and Inflexional affixes (influence the root words to indicate a change in quantity, person, gender, tense. They are eight:

1. Pluralizing-s
2. Possessive-`s
3. Third person singular-s
4. Regular past tense-ed

5. Regular past participle-ed
6. Present participle-ing
7. Comparative-er
8. Superlative-est
▪ Lexical morphemes or open class words like nouns, verbs, adjectives and adverbs
▪ Functional or grammatical morphemes or closed class words such as pronouns, prepositions, conjunctions, articles and auxiliary verbs.

Undermentioned morphological study shows Shakespeare's morphological novelty and innovation which bestow him the power to utilize and play with words in order to convey pure and perfect feelings and thoughts in his sonnet. The poem consists of 2 prefixes only; there is no suffix found. It has free, bound, lexical and functional morphemes. Here are some examples of morphemes from the poem understudy.

Table no 2 a: Use of Free and Bound Morphemes

Free Morphemes	Bound Morphemes					
	Prefixes	**Inflexional**				
		Plural	**Regular past tense**	**possessive**	**Third person singular**	**Present participle**
time	**be**hold	eave**s**	ruin'**d**	death'**s** second self	seal**s** up	glowi**ng**
year	**twi**light	boug h**s**	consum**ed**		make**s**	
shake		choir**s**	nourish'**d**			
cold		bird**s**				
day		ash**es**				
west						
black						
night						
youth						
fire						
love						

Table 2 b   Use of Lexical and Functional Morphemes

Lexical Morphemes				Functional Morphemes			
Noun	**Verb**	**Adjective**	**Adverb**	**Preposition**	**conjunction**	**Determiner**	**Auxiliary**
time	behold	yellow	late	of	when	that	may'st
year	hang	cold	as	in	or	those	must
leaves	shake	bare	after	upon	which	which	was
boughs	sang	sweet	by and by	against	such	the	
choirs	fadeth	black	all	with		this	
twilight	doth	strong	whereon	by			
day	take away	long	more				
sunset	seals up		ere				
west	leave						
night	to love						
rest	nouris'd						
fire	consumed						
ashes	expire						
youth	glowing						
love	makes						
	Perceiv'st						

In addition, compounding is one of the most significant means to create deviant words. It occurs when two free morphemes are combined together to form a new word, having different meaning with that of separate word like house and wife makes housewife. Shakespeare manipulates neologism through compounding like twilight, sunset, death-bed, whereon, black night.

4.3   Phonological Level

Phonology is the sound of spoken language; the way words are pronounced. Simpson describes phonology as encompasses the meaning potential of the sounds of spoken language (2004, p.6). Poets use words which create a sound pattern, possess specific meaning in the poem. In a stylistic analysis, these sound patterns are observed through the use of alliteration, assonance, consonance and rhymes at the phonological level.

4.4   Alliteration

Alliteration is the repetition of same initial consonant sound in the same line of the poem. It has been used by poets to give emphasis to specific emotions. Besides, it enhances the beauty of the poem. Shakespeare has used alliteration quite frequently in his sonnet 73 so that the sonnet progresses in a natural way. For instance,

line no 01 *That time of year thou*, (th)
line no 04 *sweet birds sang*, (s)
line no 7 *by and by black night*, (b)
line no 8 *death's second self, that seals up all in rest*, (s)

support the feeling of death coming soon (describes the night). Through these alliterations, Shakespeare emphasizes important thought/ ideas such as words *the sweet birds* form a contrast with the words *bare ruin'd choirs* which provide the reader an idea of transformation time has brought. The most essential alliteration of the poem is in **line 14** *to love that well which thou must leave ere long (th, l, w)* as Shakespeare conveys the message of his sonnet through this alliteration.

4.4.1   Assonance

Assonance is the repetition of the vowel sound in the line of the poem. The poet has used this sound device in his sonnet. For instance,
line 02 *when yellow leaves, or none, or few, do hang*
line 03 *Upon those boughs which shake against the cold*
line 13 *This thou perceiv'st, which makes thy love more strong,*

4.4.2   Consonance

Consonance is the repetition of the same consonant sounds in the same line but it occurs at middle as well as end of a word. Such as
line 10 *that on the ashes of his you**th** do**th** lie (th)*
The poet, by this consonance, (line ends with short word ***lie*** having **th** sound) tries to provide a sense of finality to a man whose youth has passed/ gone.
Line 6 *as after sunse**t** fade**t**h in the wes**t**. (t)*
Line 14 *To lo**v**e that well which thou must lea**v**e ere long. (v)*

4.4.3   Rhyme

Shakespeare's sonnet 73 comprised of 14 lines and has a rhyme scheme pattern: ABAB CDCD EFEF GG and is composed in iambic pentameter. Ten syllables, five pairs of unstressed and stressed, make up each line *That*

time *of* ***year*** *thou* ***may'st*** *in* ***me*** *behold* Both meter and rhyme, which depict patterns of recurrence and similarity as a way of giving sonnets melody, are important elements of the form (Jakobson, 1996). In sonnets, meter refers to the lines' alternating stressed and unstressed syllabic patterns, which act as language sounds. A line's rise and fall pattern creates a rhythmic and/or melodic sound (Port, 2003). According to Lea *et al.* (2008), the rhyme creates pleasant effects and a joyful experience that may inspire memory for simple word memorization and aid with word comprehension. Shakespeare has employed end rhyme to create melody. He did it intentionally to communicate specific message to his readers as well as to provide an aesthetic touch to his sonnet and his rhyming scheme accomplishes his goal quite successfully. In addition, he joins the rhyme with two more sound devices, euphony and cacophony. The utilization of euphony produces melodic structure: day (5) and away (7) as well as the employment of euphonious sounds in particular words help in creating sad and melancholic mood of the poem like hang (2) and sang (4) behold (1) and cold (3). The sonnet has some cacophonous words like west (6) and rest (8) that support the symbol of death. Furthermore, the word strong (13) stresses the poet's notion of strengthening one's love for life before death.

Table no 3:   **Rhyme in the Sonnet 73**

Sr. No	Stanza No	Line No	End Rhyme
1	1	1/3	Behold/cold
2		2/4	Hang/sang
3	2	5/7	Day/away
4		6/8	West/rest
5	3	9/11	Fire/expire
6		10/12	Lie/by
7	4	13/14	Strong/long

4.4.4   Repetition

Repetition is a literary device in which a writer/poet intentionally repeat particular word or phrase many times in lines of poetry quite close to each other. Shakespeare has used this literary device in line 1, 5 and 9 by repeating the phrase *In me thou see'st* or *thou may'st in me behold* (with a slight difference). He desires to make his readers understand his point of view and to emphasize the state/condition he is in. In addition, the repetition of *in me thou see'st* not only intensifying the message/theme of the sonnet, but making it memorable for the readers.

4.4.5 Semantic Level

Semantics is the study of meaning of words and sentences. It helps in understanding the nature of language used by writers/poets in their text/poem. In stylistic analysis, at semantic level some literary devices are included. They are metaphor, simile, imagery, symbolism, personification etc.

4.4.6 Metaphor

Metaphor is an implied comparison between two things. Shakespeare has used three major metaphors in three quatrains (one each) where he employed nature to metaphorically discover the influence of ageing and death. In the first quatrain, the poet compares himself with a tree whose leaves are falling due to autumn and whose branches are shaking owing to approaching winter-means death. Furthermore, he describes *bare ruin'd choirs* where sweet birds used to sing melodious songs. He wants to communicate the idea of a man's youth days, filled with joys and happiness that gradually replaces these merry making activities with loneliness and downfall. He then compares death with night -second very important metaphor representing ageing and death. He is at the twilight phase of his life and is slowly and gradually moving towards black night (death). The third metaphor employed by Shakespeare is the process of burning of fire. He beautifully compares himself with that fir which is about to get extinguished as it has consumed the wood (years/life) which is the main source to turn it into aches (death).

4.4.7 Imagery

The poet has used visual imagery of a tree in autumn season, a day/twilight before the arrival of night and burning of a fire in order to convey his feelings and emotions regarding his central theme-decay and death-which slowly and gradually takes away the vitality of a man he has once. In the first stanza, he uses the image of a tree with "yellow leaves" (represents fall/autumn) whose "boughs shake against the cold" and where sweet birds sat and sang sweet songs of spring which now looks as "bare ruin'd choirs." Through these three images, Shakespeare has created his central theme-death. In the second stanza, the poet has utilized the image of a bright day which is at the phase of its "twilight" and which after "sunset fadeth in the west", is soon engulfed "by black night." Again, through these three images, Shakespeare desires to present a man's transition from youth to ageing and further to his death. Here twilight represent the last years of poet's life before his death while sunset fadeth in the west highlights the disappearance of vibrant beauty and colors of life. By black night, poet wants to emphasizes the inevitable reality that death is the ultimate end of life as day is always converted into a black

night. In the third stanza, Shakespeare uses the image of glowing of such fire which now possesses the ashes of his youth and which is consumed with that which it was nourish'd by. As in old age, man lives only with his past memories, years spent with family and loved ones and this is the time (years) which leads him to his fatal end (death).

4.4.8 Symbolism

Symbolism is the way of employing symbols to give symbolic meaning to ideas and qualities which are different from their literal meanings. Shakespeare has utilized various important symbols related to nature in his sonnet to present aging and death such as change of seasons like a tree in the autumn and winter seasons with falling leaves with boughs shaking against the cold, a natural cycle of day and night, where sunset fadeth in the west and black night doth take away, too, represent death. He further uses the words like ashes, death-bed and expire which also symbolizes death. Shakespeare tries to use death as a symbol of life and rebirth because it is a natural phenomenon that winter is always followed by spring that generates life. Similarly, night is always turned into a bright day and death then to rebirth to another world. Thus, he depicts the cycle of life and death through the symbols in this sonnet.

4.4.9 Personification

Personification is assigning characteristics of humans to non-human or inanimate objects or abstract ideas. Shakespeare has employed personification in line 3, 8 and 9.

Line 3 *Upon those boughs which shake against the cold*, which is a metaphor for old age. Thus, shaking boughs symbolizes trembling limbs of an aged man.
Line 8 *Death's second self, that seals up all in rest*, here night is personified death which is taking away the sun (day/life).
Line 9 *In me thou see'st the glowing of such fire*, in this line, the poet discusses a fire which is a metaphor for himself-a human being.

4.4.10 Metonymy

It is a figure of speech which replaces the name of things with something else which is closely related to it. For example, Shakespeare has used metonymy when he used bare ruin'd choirs in place of empty, stripped branches of trees. In addition, he calls black night as death's second self. By doing so, he tries to express a thought or an idea in a noticeably distinctive

way. He has utilized this device to bring variety in his expression and generate an impressive impression.

4.4.11 Apostrophe

Apostrophe is a direct address to someone or something, particularly who is not present/ absent. Shakespeare's sonnet 73 is contemplative about poet's own feelings and experiences in first three quatrains, but in the last couple, he addresses the nameless young friend directly.
-*This thou perceiv'st, which makes thy love more strong,*
To love that well which thou must leave ere long.

This sudden transformation in the pensive tone of the poem makes it more appealing to the readers as it conveys the optimistic nature of the poet by giving a piece of advice or a message to value life and dear ones before they will leave this world forever.

4.4.12 Lexicology

At lexical level, the analyst observes lexical selection which a writer/poet employs in his text/poem. With the right words, concepts may be expressed in a way that is vivid, profound, and memorable, and information can be communicated effectively. In this sonnet, Shakespeare has chosen simple lexical items; mostly nouns and verbs are used in the sonnet which are related to nature or natural cycles like change of season, day and night. Verbs that denote motion, action, and state of being are the words that are most frequently employed. The message the sonnet is attempting to express is substantially enhanced by the use of carefully chosen action verbs, which instill in the minds and hearts of readers as mental and visible action. Some verbs convey existence and suggest a state of being. Shakespeare has employed adjectives to make his point clear, make an impression, and help the readers form an image in their minds. Pronouns, conjunctions, and prepositions are utilized in accordance with their respective grammatical purposes because grammar is important for writing and communicating since it improves accuracy and shows the writers' attention to detail and effort.

Table no. 4:   Exhibits Lexis Used by the Poet in Sonnet 73

SS. no	Noun	Verb	Adjective	Adverb	Conjunction	Preposition	Pronoun
1	Time	may'st	yellow	late	when	of	thou
2	Year	behold	cold	whereon	or	in	me

3	leaves	do	bar	more	where	upon	that
4	boughs	hang	sweet	ere		against	none
5	choirs	shake	black			on	few
6	birds	ruin'd	glowing			with	those
7	twilight	sang	strong			by	which
8	day	see'st	well				his
9	sunset	fadeth	long				it
10	West	doth					this
11	night	take away					thy
12	death	seals up					
13	rest	lie					
14	fire	must					
15	ashes	expire					
16	youth	consum'd					
17	death-bed	was					
18	love	nourish'd					
19		perceiv'st					
20		makes					
21		to love					
22		leave					
Total	**18**	**22**	**09**	**04**	**03**	**07**	**11**

Shakespeare has chosen words which can communicate his ideas vividly and efficiently. As the theme of the sonnet is aging and death, the lexical choices like cold, ruined, twilight, death, ashes, death-bed, expire, consumed are reflect life in its last phase. The most used words are verbs (22) that show action and state of being. He has used words related to nature (abstract nouns) like day, night, twilight, sunset, west and concrete nouns like leaves, boughs, choirs, birds. He also uses noun-adjective cluster to create a beautiful imagery which is a major source of delivering message and helping in creating its theme such as yellow leaves, bare ruin'd choirs, sweet birds, black night. The verbs used by the poet show actions which enhances the theme as well as the metaphors used in the sonnet. For instance, behold, hang, shake against the cold, sweet birds sang, sunset fadeth in the west, black night doth take away, seals up all in the rest, doth lie, must expire, consumed and was nourish'd. The adjectives help in developing a clear image in readers' minds. Furthermore,

pronouns, prepositions, conjunctions and determiners perform their usual grammatical function.

Shakespeare's literary works are rife with archaic terminology from the middle centuries. The sonnet's rhyme and meter are maintained, additional formality is added, and an air of antiquity is created by the use of archaic phrases. Since they are related antique expressions that imply remoteness and are indicative of time-honored custom, archaic words serve as verbal impressions of occurrences. They evoke a sense of historical realism and accurate historical context. The poet's use of archaic and obsolete words that are commonly not used in everyday or colloquial language. These words are used to increase the aesthetic worth of a poem. Shakespeare, too, has used the archaic words (old English words) in his sonnet 73. He employed these words to keep rhyme and meter in balance. Besides, such words provide formality and furnish a sense of antiquity to the poem.

Table no. 5:   Use of Archaism

Sr. No	Archaic Word	Modern Word
1	thou	you
2	May'st	may
3	See'st	seed
4	doth	do
5	fadeth	fade
6	whereon	On which
7	Perceiv'st	perceive
8	thy	your
9	ere	Before/soon

4.5   Syntax/ Grammatical Level

Grammar handles the arrangement of words to have a syntactically correct sentence. It is necessary to have the knowledge of the rules of language in order to create syntactically correct structures. It is helpful in studying things like word-order, epicene and tense. The tense of the verb exhibits its time, present or past. In this level, the analyst pays attention to the tenses used by the poet in his poem. As per Yule's view, tense indicates the location/ period of the situation (Yule, 1998, p.54). William Shakespeare has used only two types of tenses in his sonnet, i.e., present simple and past simple tense. He uses present simple most of the time (every line except line 4 and 12) because he is referring to general truth-change of season, natural cycle of day and night, dwindling fire into ashes. He uses past tense at two places where he was

required to mention the present reality in terms of things happened in the past like

line no 4 *Bare ruin'd choirs, where late the sweet birds sang* and
line no 12 *Consumed with that which it was nourish'd by:*

In addition, grammatical deviation is a device writers/poets used when they violate language rules by means of re-ordering or re-sequencing. (Short, 1996, p.48). undermentioned three lines of the sonnet possess inversion (deviation) particularly hyperbaton-an inversion of the usual or logical order of words or phrases, for emphasis or poetic effect. This style of deviation (from natural/logical order of words to improper order of words) is used to communicate ideas in poetry because the meanings of words do not rely on syntax alone or systematically arranged words.

Table no. 6:   Sentence Order

Inversion	Proper Order
That time of year thou may'st in me behold (line 1)	Thou may'st behold that time of year in me
In me thou see'st the twilight of such day (line 5)	Thou see'st the twilight of such day in me
In me thou see'st the glowing of such fire (line 9)	Thou see'st the glowing of such fire in me

Shakespeare has deliberately employed this out of line word order in the lines of his sonnet as he wanted to put salient words at the beginning of these lines to produce poetic effect and emphasize his message.

5.   CONCLUSION

This current study has presented a stylistic analysis of William Shakespeare's sonnet 73. The researcher's primary aim was to analyze the poem on various levels of language both in terms of linguistic features/ stylistic devices and their meaning in the sonnet for the correct and objective interpretation. This analysis is carried out through six levels of language: graphology, morphology, phonology, semantics, lexicology and syntax/grammar. Founded on the analysis, it can be concluded that Shakespeare has employed sad and melancholic tone in his sonnet and to achieve it, he has used plain and apprehensible language. His choice of words plays a pivotal part in the construction of the theme and overall meaning of the poem. The lexical features particularly nouns and verbs along with adjectives, help his readers to understand the meaning as well as the message he was trying to convey. In addition, he has utilized various sound devices like

alliteration, assonance, consonance and repetition which add to the rhythm and melody of the sonnet. Rhyme strengthens sonnet's tone as it describes aging and death. At syntactic level, the poet deviates from the natural word order in order to emphasize certain phrases and words which are further enhancing its poetic worth. He prefers simple present tense as his focus was to describe general truth related to nature or natural cycles. At Semantic level, the sonnet is rich in various stylistic elements like metaphor, symbolism, imagery, personification, apostrophe, and metonymy. The poet is completely aware of using them to fulfill the poetic and thematic demands-he build his theme and his message with the help of three major metaphor, end of Autumn, end of day, and end of fire. He symbolizes death by means of black night and ashes of fire. We can observe Shakespeare's poetic craft at graphological level where he uses punctuations marks (apostrophe and full stop particularly) to maintain meter and show the completion of a thought in each quatrain. All in all, this sonnet is a well-crafted poem and exhibits the extraordinary poetic skills of William Shakespeare which makes him one of the greatest poets of the World without any doubt.

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