

Adjectives in Shakespeare's Sonnets: A Discourse Analysis

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ABSTRACT:

The present paper studies the use of adjectives in Shakespeare's Sonnets (4, 5, 6, & 9), which are chosen randomly, on the three levels: grammar, lexis and conversation. It tackles adjectives as a literary term with presenting their forms and functions. The presentation is done according to the themes, their forms and functions in conversation, the adjectives are shown in this paper as for their forms, frequency and meanings in the sonnets and their effects on studying. The analysis is done according to Quirk et al. (1985) and Quirk and Greenbaum (1973). Then, all adjectives have been calculated in the sonnets. The results of the analysis have shown that compound adjectives which occurred (31) are used more than the Suffixation and Prefixation as (13) and (8) respectively. The paper shows that there is a clear relation between adjectives and the thematic structure of the sonnets. The presentation of adjectives proves Shakespeare's witty ways to use them in a method that equals various themes. Moreover, they are used precisely and accurately to transmit themes and have pedagogical effects in conversation.

Key words: *Adjectives; Compound adjectives; discourse Analysis; Sonnets; Stylistics analysis.*

1. Introduction:

Every poet has his own way of writing which distinguishes him from other poets. For the present study, the researcher has chosen Shakespeare as an instance of poets. The chosen Sonnets are (4, 5, 6, & 9). They are chosen randomly. The present study tries to answer the following questions:

1. What are the types of adjectives and their functions used by Shakespeare?
2. The meaning of adjectives and their effects on pedagogical phenomenon and conversation.

The analysis is done according to Quirk et al. (1985) and Quirk and Greenbaum (1973).

2. What is Meant by Style?

The word "Style" has Latin origin "elocution" to mean style and "lexis" in Greek. Style is a widely used word. It has different meanings in literary works. A particular method by which something is done, a manner or a way is style. It is a method of doing something or the strategy of living

is also style. Style also has a personality of a person. A style reflects the thoughts that come in human's brain. It clarifies the method of human's speaking and writing. Style reflects the view of the word i.e. what is it mean? It refers to the way of using the valid word in context thought sentences or writing (Leech & Short, 1981, p.3).

Style has relation with occurrence of linguistic terms in an intended text, and thus with contextual shapes. Contextual relationships are explained in various methods. Some are considered definable in formal linguistic terms; others contain evidence, period and literary work. Others are rooted on sequence of situation, including of addresser, the addressee, and their relations and surrounding (Leech & Short, 1981, p.4).

As for (Leech, 1969, p.6) style is the method of using utterances in spoken or written ideas, shortly explained, it alludes to the use of words, sentences and figurative language. Widely speaking, style is taking into consideration willingness of persons in speech or written discourse.

3. Ways of Style Analysis:

There are various ways of style analysis of text i.e. there are different approaches from which one gets the analysis of text. (Lawal, 1997, p.8) in his point of view clarifies these items as 'approaches', while (Babajide, 2000, p.3) from his point of view mentions them as 'concepts'. Both of them show the same results.

1. "Style as personality/individuality": Style is a term: 'the style of y' denoting to 'style' to features of discourse, and interrelating them with extralinguistic y... (Leech & Short, 1981, p.78) declares the relation is seen between style and a writer's point of view. Talking broadly 'idiolect'. This widely shows that everyone or a speaker has his own way of writing.

2. "Style is variable": This method is based on the idea that each text has many occurrences that sort the variables. It is based on the choice of entire linguistic basis. Each person has the right to select from the available occurrences that is suitable and denote it to the text. This method is naturally well known as paradigmatic and syntagmatic relationship among linguistic factors.

3. "Style is going beyond the reality": Language is a faculty controlled by basis and factors. As presenting a structure is done in quite various methods from the norm, then that is announced as going beyond the usual. This is done by reformulation out the structural basis of language to the end of the first use. This term is well-known at both the lexical and the syntactic perspectives consulted widely for effective conversation.

4. "Style is meant as the relation between text and medium": Language use does not take place haphazardly, the text and medium are always required. The medium is formal or informal, uttered or written ...etc. Various language applications are governed by the various context of works i.e. there are differences in language usage. For instance, the type of language consulted in the court room is various forms of the language which is consulted in the classroom ...etc. It is clear that the term of means and text is unchangeable in stylistics.

5. “Style is considered as temporary term”, as for (Babajide, 2000, p.34), it shifts according to life, it is changeable with time. Hence, style is denoted as old or novice, in or out of range, novice or ancient. There are characteristics for specific time, thus language style alters due to time, and style is observed by the predominant characteristics of the time. In language use, there are Old English, Middle English and Modern English periods, Elizabethan, Victorian and Renaissance age with certain characteristics (literature and linguistics). Consulting anyone of the previous methods shown previously, stylistic analysis can be used according to methods and ways of analysis. One can show in few words the levels of stylistic study and the elements subdivided by them.

4. What is Meant by Stylistics:

The term “*stylistics*” is formed from style. Stylistics is a subdivision of linguistics which highlights various styles. It alludes to the basis of suitable choice of terms or language in speech or written texts. (Widdowson, 1975, p.67) clarifies stylistics by saying “it is the investigation of literature from a linguistic side”. He goes deep by mentioning that stylistics can merge literary criticism and linguistics.

As for (Short & Candlin, 1989, p.78) state that stylistics is a linguistic method to the investigation of literature. Then, it goes deep in one of the important parts of the text. Stylistics is the core of the tools in languages whether it is syntax or rhetoric. They are consulted to produce literature. Accordingly, stylistics is shown as investigation which combines both literary criticisms from one side and linguistics from the other side.

As for (Leech & Short, 1981, p.23) Stylistics is the linguistic investigation of style, simple way as exercises in illustrating language how it is used. They furthermore declares that the main goal of investigating style is to discover the meanings and comprehend the linguistic characteristics of the discourse. (Carter, 1988, p.12) asserts on how stylistics can be a useful device in the literary text is of most importance since literature investigation has generally impact on feeling of apprehensiveness as a foreigner second language as English is used for pedagogical purposes.

5. Types of Stylistics:

(Carter, 1988, p.67) states that stylistics study may supply the ways of investigation of literary works. This merges a piece of literature to a person’s repertoire of language leads to a wide knowledge.

(Carter, 1988, p.89) Sub-classifies Stylistics into five types:

1. “Linguistic Stylistics”: In various sides, language study is the well-known shape of stylistics in that it is a way of deriving a form from the investigation of style and language differences as well-established of models for the study of language and thus show the progress of linguistic study.
2. “Literary Stylistics”: A well-known characteristic in that, it is the basic fuller of comprehending, appreciation and evaluation of literary works. In spite of the deep analysis trend exists by stylistic ways which offer a challenge to form ways of close reading or practical criticism of piece of

work. The methods of literary stylistics remain unknown as a method hence the progress in literary study which is considered as well methods to show literature basis.

3. “Style and Discourse”: duty in style study within its sort shows that style is not only literature concept and it is related to the features of stylistic impacts and shows different spectrum of discourse kinds. (Fowler, 1986, p.19) names it “linguistic criticism”.

4.” Pedagogical Stylistics”: There are many of topics appear from deep-derived parts between linguistic and literary works; which provoke in the context conversations related to the pedagogical issues of “stylistics”.

5. “Stylistics and the second language learners”: Accordingly, topics of language and studying are more mainly spread in the field of second language studying than in the field of first language improvement. Topics of pedagogy as related to stylistics, literature and language learning is fast. But, there is a theory states that relating language and literature has mutual interest in the field of second language accusation and that a situation of literary studies; which is done by overlooking to texts in English literature basically through methods of teaching which needs modification in a number of counts.

6. Method:

The analysis is done according to Quirk et al. (1985); and Quirk and Greenbaum (1973) which will be reviewed in the following sections. The researcher will assign line numbers to the sonnets to facilitate the analysis.

6.1 Word-formation Processes

The lexicon of a language is continuously extended to a language might be of more frequently used utterance. They are based on the already formed utterance through the addition of word suffixes. In the presentation of adjectives in the language especially, the next ways are presented by (Quirk et al., 1985, p.34):

a. Prefixation: adding a prefix is not always change the part of speech; e.g. un-dead, non-empty, over-eager.

b. Suffixation: adding a suffix changes the part of speech e.g. adjustable, financial, successful, and historical.

c. Conversion: adding a base does not change the part of speech e.g. crusading, pounding, slurred, validated.

d. Compounding: assigning a word to the next; e.g. old-age, cost conscious, historically-eclectic, civil-political.

Moreover, adjectives are shaped by merging parts (e.g. hispano-, bio-, climato-). As (Quirk et al., 1985, p.34) observe, such forms own meaning features of the initial part of a word, and do not occur as independent words. They do not also occur as the stressed part of a combination of two words.

6.2. Compound Adjectives:

English grammarians having traditional facts that have dealt with compounds but they could not supply some clarification of compounds. Compounding can be defined as sort of the subdivided of a part of word, which tackles word basis. It is an influential method of reduced shaping and

showing meaning in a discourse, taking advantage formerly occurring lexical items. The method of compounding, with compounds as a consequence of it, has been differently declared by linguists over time. (Adams, 1973, p. 63) thinks that

“A compound utterance is always comprehended as outcome as previous merging of two utterances, which results as different utterance not related to its origin. The number of the origin two but the result is one. The other utterance can intervene the two parts but the meaning is the same”.

Furthermore, (Bauer, 1983, p.4) states that when more than one factor are basically consulted as root, they are merged to form another word. The form is shown as a compound word. A compound utterance is then explained as a lexeme having more than one word basically items. Since each part basically has at least one part, a compound should have merely two roots or more (Bauer, 1983, p.5).

6.3. Interpreting Adjectives Semantically:

(Shaw, 1972, p. 64) basically defines adjective as utterance related to people or things to declare a quality or features, such as the "Age of Reason". An Adjective is a descriptive item (word or phrase) followed by or occurred in position of a noun and having entered usual use. It has many types of semantic as it is studied as similarly real or factual terms, divinities, and things. Hence, it is a descriptive issue (Wikipedia, 2019, p.8).

Moreover, an adjective is denoted as an adjective or a descriptive phrase used to show the things of a person or something as in "Alfred the Great". In a literary text, it is a word or phrase accordingly a name which works to draw the actor of that name. It is a lexical item which helps the readers to understand the idea mentioned in a plain way, simply because an adjective shows to not well known quality. Compound adjectives, as similar adjectives, perceive noun phrases.

6.4. Interpreting the Compounds Semantically:

(Bloomfield, 1933, p.57) explains that the formation of compound words are shown to be like the formation of syntax. Compounds are dealt with in the shape of syntax. Hence, it can arrange the relation between a compound as “bootlick” and its semantic meaning “one who carries favor”

6.4.1 The Form of Compound Adjectives:

(Shaw, 1972, p.98) mentions that adjectives are sorted into simple and compound. The simple adjective is a word which takes place in combination of two or more utterances that are written in various ways as:

- 1- Two words separated by a space,
- 2- Two words that are hyphenated in between,
- 3- Two words grouped into one solid word.

The mixture of the two words gives the meaning of a single adjective. Compound adjectives are formed in relation to their parts. The compound adjectives are shaped, as in type (1) former, as in far away learning. Furthermore, words could be shown by using hyphenate as in the previous type (2), as in four-foot table. Moreover, compound adjectives are used in their shapes in which the utterances are combined together as in

housewife. As for their grammatical structure, compound adjectives are classified as one of the following according to (Quirk & Greenbaum, 1973, p. 7).

Table (1) Adjective types

<i>Adj No.</i>	<i>Modifier</i>	<i>Head</i>	<i>Compound</i>
1	N	N	football
2	Adj	N	blackboard
3	V	N	breakwater
4	particle	N	underwater
5	N	Adj	snow white
6	Adj	Adj	blue-green
7	V	Adj	tumbledown
8	particle	Adj	over-ripe
9	N	V	browbeat
10	N	V(~ing participle)	breath-taking
11	N	V (~ed participle)	handmade
12	Adj	V	highlight
13	Adj	V (~ing participle)	good-looking
14	Adj	V(~ed participle)	quick-frozen
15	verb	V	freeze-dry
16	particle	V	undercut
17	N	particle	love-in
18	Adj	particle	forthwith
19	V	particle	takeout
20	particle	particle	without
21	V	Adv	feedback
22	Adv	V (~ed participle)	far-fetched

7. The Analysis: The analysis is done according to lines.

7. 1 Sonnet 04 Unthrifty loveliness why dost thou spend

1-Unthrifty loveliness, why dost thou spend
 2-Upon thyself thy beauty's legacy?
 3-Nature's bequest gives nothing but doth lend,
 4-And being frank she lends to those are free.
 5-Then, beauteous niggard, why dost thou abuse
 6-The bounteous largess given thee to give?
 7-Profitless usurer, why dost thou use
 8-So great a sum of sums, yet canst not live?
 9-For having traffic with thyself alone,
 10-Thou of thyself thy sweet self dost deceive.
 11-Then how, when nature calls thee to be gone,
 12-What acceptable audit canst thou leave?
 13-Thy unused beauty must be tomb'd with thee,
 14-Which, used, lives th' executor to be.

Table (2) Adjectives in Sonnet 04

Word	Adjective No.	Adjective	Root
Unthrifty		Prefixation	Un-thrifty
loveliness		Suffixation	Love-liness
beauteous		Suffixation	Beaut-eous
beauteous niggard	1	compound	beauteous niggard
bounteous		Suffixation	Bounte-ous
bounteous largess	2	compound	bounteous -largess
Profitless		Suffixation	Profit-less
usurer		Suffixation	Usur-er
unused		Prefixation	Un-used
unused beauty	2	compound	Unused- beauty

Discourse Analysis and Adjectives in Sonnet 04

(1) The prefixation "Unthrifty" refers to not keeping things. The Suffixation "loveliness" refers to youth. The young persons are beautiful.

(2) They are rich, there is a sexual meaning of emitting semen.

The indication is that all his happiness is faded away by himself. The compound adjective "beauty's legacy" proves that the rich people are referred to as kids and money will be left after their death. Without money and kids life is not beautiful.

(3) "Nature's bequest" means cleverness and features, they are granted to the person with his birth. Hence, nature does not grant happiness. If someone wants to be happy he should pay for it.

(4) "Frank" means open hearted. Hence, it means if someone wants something he will be deprived of another. Nobody takes everything. This is the rule of nature.

(5) "Beauteous" the suffixation and the compound adjective "beauteous niggard" means miserly person; stingy and selfish (who cannot see but himself). "Abuse" means ill-treated. There is also a denotation of misusing. The use of "niggard(ing)" in (line.12), is the same meaning, shows informal meaning.

(6) The inheritance (of beauty etc.) which was granted to human so that any person will inherit it to the next generation. The compound adjective "bounteous largess" refers to generous bestowal of good qualities and "bounteous" the suffixation refers to well characteristics.

(7) There is an indication to the youth and the way they are using their money. The suffixation (unsuccessful) one, is not very flattering. It is used to urge people to do certain things. "Use" is adopted to show two things; people and ways of using money, then transmit these ways to the next regeneration.

(8) The people who have much money at their experience. There is indication to the ways of treating money by banks. Shakespeare here compares people who have money and well living because their experience of recycling money with young persons who are poor is not correct.

(9) This line is a bit of advice of not dealing with life and the surrounding. There is referent to sexual life and who young people live it.

(10) When someone prohibited himself from children, he is in this senses deceive, or cheat himself by doing so. "*of thy self*" means your own way of behaving. "*Deceive*" means cheat.

(11) The interrogation is raised in line (12). The raised question what do you have from your surrounding and what can you offer? The other question what will you get after your death?

(12) *The lines 11 and 12 refer to what people can give to the nature and what nature can offer him.* Frankly denotation the word "*audit*" is applied to find out who makes money after them. It is clear to refer to the money itself. It is rooted from the Latin "*Audite*", the indication of the verb "*audire*", is imperative. There is indication of logical ways to gain money.

(13) The compound adjective "*unused beauty*" and the prefixation "*unused*" refer to sexual meaning. Human's beauty (children) is consulted before creation. The child who will inherit of that beauty and nature's gift. But if the prefixation is not used means death, because they are fade away and then lost. "*must be tombed*" means cannot reject being immortal. (Human generation is entombed after death uselessly in your lap). The person's kids are considered as not born, since they buried.

(14) "*Which*" is used to "*thy beauty*". If it is referred to something, it will generate new kids, who will explain and introduce someone as they are added to the universe. *It* means that she will survive in the future as her children will inhere and control her charm.

Table (3) Adjectives in Sonnet 05

Word	Adjective No.	Adjective	Root
lovely		Suffixation	Love-ly
lovely gaze	2	compound	lovely -gaze
unfair		Prefixation	Un-fair
hideous		Suffixation	Hide-ous
hideous winter	2	compound	hideous winter
Sap check'd	5	compound	Sap- check'd
lusty		Suffixation	Lust-y
lusty leaves	2	compound	Lusty- leaves
Beauty o'ersnow'd	12	compound	Beauty- o'ersnow'd
bareness		Suffixation	Bare-ness
Beauty's effect	2	compound	Beauty's -effect
remembrance		Suffixation	Remember-ance

7.2 Sonnet 05 Those hours that with gentle work did frame

1-Those hours, that with gentle work did frame

2-The lovely gaze where every eye doth dwell,

3-Will play the tyrants to the very same

4-And that unfair which fairly doth excel:

5-For never-resting time leads summer on

6-To hideous winter and confounds him there;

7-Sap check'd with frost and lusty leaves quite gone,

8-Beauty o'ersnow'd and bareness everywhere:

9-Then, were not summer's distillation left,

- 10-A liquid prisoner pent in walls of glass,
 11-Beauty's effect with beauty were bereft,
 12-Nor it nor no remembrance what it was:
 13-But flowers distill'd though they with winter meet,
 14-Leese but their show; their substance still lives sweet.

Discourse Analysis and Adjectives in Sonnet 05:

- (1) This is the time when a person become adult, Nature is shown as kind as possible, but later on becomes rude. It declares pictures of growing older.
- (2) "Where" refers to the time going on. The compound "lovely gaze" and suffixation "lovely" refer to the young charm. They are shown by the word "gaze", which can stand for his eyes, or his appearance or keeping on the surrounding.
- (3) *The line* means like a tyrant. May be refer to the behavior of bad persons.
- (4) "Unfair" prefix means making ugly. Unfair is used in this line as a verb. It means which resemble in charm.
- (5) *The line refers* to double things, as for instance in the modern language to force people to this.
- (6) *The compound adjective "hideous winter"* and suffixation "hideous" means winter was always shown by screw covered by clothes. "It" refers to winter that makes the people sick. "Confounds" refers to demolishing. Also, it suggests preventing someone from carrying out his plans and delimits to confused condition or situation. The word "confundere" which is loan word from Latin means to rain heavily.
- (7) *The compound adjective "Sap checked"* means still in position; "Lusty" the suffixation means vigorous, and "lusty leaves" the compound adjective means full of growth and energy.
- (8) *The compound adjective "o'er-snowed"* means coated with ice and the suffix "bareness" means deprived from chilly.
- (9) This shows the speed of perfume out of flower, like pubs. Pudswater was asked for sweetmeats, relations and love more than usual.
- (10) "The distillate" means it keeps the smell in a glass vessel in order to show respect. Follow the next sonnet.
- (11) *The compound adjective "Beauty's effect"* means the effect of beauty will end from the surrounding environment. "With" means simultaneously. "Were bereft" means the world lose something. One may have power or ability to keep something remembered as If beauty fades away, the real charm will end or to remove her beauty from others.
- (12) A word "remembrance" shows that, like "would survive". The word itself (charm) cannot be considered, or any the suffixation "remembrance" of what it is similar and how it would live. *It* means neither it, nor any other things.
- (13) Notice the explanation of line 9. *It* means although falling season will demolish people.
- (14) "Leese" could mean set free. "But" means only. "Their show" refers to their real looking through mirror. "Substance" means important things.

“Neo-Platonic philosophy” refers too much discrimination between “shadow” and “substance”. “Still” means nonstop at all.

7.3 Sonnet 06 Then let not winter's ragged hand deface

- 1-Then let not winter's ragged hand deface
- 2-In thee thy summer, ere thou be distill'd:.
- 3-Make sweet some vial; treasure thou some place
- 4-With beauty's treasure, ere it be self-kill'd.
- 5-That use is not forbidden usury,
- 6-Which happies those that pay the willing loan;
- 7-That's for thyself to breed another thee,
- 8-Or ten times happier, be it ten for one;
- 9-Ten times thyself were happier than thou art,.
- 10-If ten of thine ten times refigured thee:
- 11-Then what could death do, if thou shouldst depart,
- 12-Leaving thee living in posterity?
- 13-Be not self-will'd, for thou art much too fair
- 14-To be death's conquest and make worms thine heir

Table (4) Adjectives in Sonnet 06

Word	Adjective No.	Adjective	Root
ragged hand	3	compound	Ragged- hand
distill'd		Prefixation	Dis-till'd
some vial	16	compound	some -vial
some place	16	compound	Some- place
beauty's treasure	12	compound	beauty's- treasure
forbidden usury	14	compound	forbidden -usury
willing loan	2	compound	willing -loan
another		Prefixation	An-other
ten times	1	compound	Ten- times
refigured		Prefixation	Re-figured
death's conquest	9	compound	death's -conquest

Discourse Analysis and Adjectives in Sonnet 06

(1) The compound adjective “winter's ragged hand” means falling season was often shown as wearing snow. It, also, refers to ancient things. “Deface” – moreover, general meaning of depicting, it also refers to past eras and young people will be left out. “Wrinkles” changes the young to old and shows remarks of old age

(2) The seasons “spring and summer” refer best time of persons which is youth. The prefixation “distill'd” means the realty will be shown before you have kids. The roses will be treated to get their good smell. The “distillate” was kept to be used in making beat as much as possible.

(3) “Vial” the adjective means a tiny container for water which is from glass origin. The compound adjective means enrich some places, some new coffins with your essence (generation and kids).

(4) The compound adjective “beauty's treasure” refers to the treasure of your own charm. “Ere” means before. His youth will be ended by his rejection to have kids, and his generation will be demolished and ended in a

coffin. The man's generation was thought to be the important material for the seeds of new life. Ladies work to give birth to new generation. There is indication that women have the ability of breeding.

(5) The compound adjective "*forbidden usury*" means the real sense refers to usufruct, interest in taking money by working heavily. "Usury" refers to sins, but a ten percent as benefit is quite normal.

(6) "*Happiest*" means makes hilarious. "*Those*" shows to the borrowers. The compound adjective "*willing loan*" means money will be taken logically. The essence meaning is that charm could be given out and taken back with care, by the mother who gives birth to children she carries the man of the future.

(7) *It* refers to whom will give birth if some woman gives birth to a copy of children like her, they will be similar to her, (as the woman will give a birth to child who loves money like her).

(8) "*Happier*" means make wealth, which refers to joys of gaining money. "*Be it ten for one*" declare that a lady should have ten kids instead of one.

(9) Owing ten kids would grant you ten times happier than if you only had one kid, or surely happier than you do not have kids. It talks about breeding.

(10) The prefixation "*refigured*" means if you have ten children then you are making ten pictures of you. The compound adjective "*ten children*" can give birth, thus "refiguring" means can give more kids. The reoccurrence of ten, five times in three lines, refers to the emphasis of the point of view. This person will be happier than before.

(11) Clearly this line is taken from the Bible. It means if a person dies, he should die with great reputation.

(12) This line talks about the life that you should live. "*Leave*" means departure and death. So that young people will keep their names through their kids. "*Posterity*" also had the meaning of keeping the heredity of the previous.

(13) "*Self-willed*" means is not easily persuaded, but it also sound like "*self-killed*" off (line 4). There is an indication of sex. It is rooted from *will* (means sex beauty)

(14) The compound adjective "*death's conquest*" means that which invade, or dethrone with persons death. Moreover, it is clear that there is a deep meaning of "*conquest*". It means after person's death worms will eat his body leaving nothing i.e. the worms will take benefit from human's death.

7.4 Sonnet 09 Is it for fear to wet a widows eye

1-Is it for fear to wet a widow's eye

2-That thou consumest thyself in single life?

3-Ah! if thou issueless shalt hap to die.

4-The world will wail thee, like a makeless wife;

5-The world will be thy widow and still weep

6-That thou no form of thee hast left behind,

7-When every private widow well may keep

8-By children's eyes her husband's shape in mind.

9-Look, what an unthrift in the world doth spend

10-Shifts but his place, for still the world enjoys it;

- 11-But beauty's waste hath in the world an end,
 12-And kept unused, the user so destroys it.
 13-No love toward others in that bosom sits
 14-That on himself such murderous shame commits.

Table (5) Adjectives in Sonnet 09

Word	Adjective No.	Adjective	Root
widow's eye	1	compound	widow's -eye
single life	1	compound	single -life
thou issueless	4	compound	Thou- issueless
issueless		Suffixation	Issue-less
wail thee	17	compound	wail -thee
makeless		Suffixation	Make-less
makeless wife	1	compound	makeless -wife
thy widow	4	compound	thy -widow
private widow	2	compound	Private- widow
children's eyes	1	compound	children's- eyes
her husband's	4	compound	her -husband's
husband's shape	4	compound	husband's shape
unthrift		Prefixation	Un-thrift
his place	4	compound	his -place
beauty's waste	5	compound	beauty's- waste
unused		Prefixation	Un-used
bosom sits	9	compound	bosom -sits
murderous		Suffixation	Murder-ous
murderous shame	5	compound	Murderous- shame

Discourse Analysis and Adjectives in Sonnet 09:

(1) The compound adjective "*a widow's eye*" means to let your wife to cry for your memory (in case someone dies after marriage a while).

(2) "*Single life*" the compound adjective refers to living single. It has a sex reference.

(3) The suffixation "*issueless*" means without child. It means that you should pay attention to everything.

(4): The compound adjective means your relatives will weep after you; "*like*" means; as if your youth. It means also being single as widow. The compound adjective "*makeless wife*" and "*makeless*" the suffixation mean a wife without husband. "*Make*" means husband. The interrogation therefore is that, if the man remains single, he will not leave his wife alone after his death in such meaning. The catastrophe will be greater if he has kids. All of them will cry for his departure. The theme will be clear in the next lines.

(5) "*Thy widow*" the compound adjective refers to the wife after the death of her husband. She will keep on weeping.

(6) "*That*" means for this reason; *then*, it means similar picture of yours in the appearance of a kid. She cut them out of her soul.

(7) The compound "*private widow*" means as his own ex-wife. The line also indicates everyday life. The word is from Latin origin "*privatus*".

(8) The compound adjectives "*children's eyes*" and "*husband shape*" refer to looking after her kids. The eye refers to human being, so the kids will keep the memory of their parents. His ex-wife will remember her husband by looking to his kids.

(9) "*Look what*" refers to indefinite. Some critics say "Look! What" etc. but it does not improve the sense, it *contains* the prefixation "unthrift". This prefixation refers to an extraordinary.

(10) *It* means movement from one point to the next. *This* refers to the bucks which spend. "*it's*" as possessive pronoun because Elizabethans do not use pronouns. The money that the children spend will come back to him by the next generation. It is only change form one person to the next. "*still*" refers to continuity, as in line 5.

(11) The compound adjective "*beauty's waste*" means the lack of beauty, i.e. beauty loses itself. It indicates sexual appearance, in which "*beauty's waste*" means semen. This idea is in the next line.

(12) There is opposite thoughts, in this line, make it difficult to be understood. The prefixation "*unused*" means no person use it. "*user*" refers to someone who calls to use something. There is a clear reference to the sexual theme that "*user*" demolishes his semen. The compound adjective "*beauty's waste*" is demolished by not using it in right cases, and hence not allow his wife pregnant.

(13) "*Bosom sits*" the compound adjective states that there is not any love in your heart for each other's. "*Sits*" refers to the existence for a long time. It is written now.

(14) This line shows us the word "*bosom*", which refers to the one, who has heart. "*Himself*" means itself. The compound adjective "*A murd'rous shame*" this compound adjective and suffixation mean the shame of not be keeping here. The line also shows sexual meaning where "*murderous*" means killing people by suffocation. Shakespeare exaggerates to show humorous end.

8. Results and Discussion:

According to the analysis of the four sonnets, it is clear that sonnet (9) has (14) compound adjective which is more than the others just like sonnet (6) which has (8) then sonnet (5) which has (3) compound adjective. This reflects Shakespeare's way of conveying and communicating thoughts depends on such adjectives.

For suffixation adjectives sonnets (4 and 5) have suffixation more than the others (5) suffixation after them sonnet (9) has (3) whereas sonnet (6) has no suffixation. This reflects that Shakespeare depends on suffixation in inharmonic way to convey his thoughts.

For prefixation, sonnet (6) has prefixation more than the others (3) then sonnet (9 and 4) have three prefixation. Finally, sonnet (5) has only one prefixation. This reflects varieties of prefixation in general in depicting the pictures in the sonnets.

9. Conclusions:

1. It is clear that the use of different grammatical constructions have been employed to relate adjectives in Shakespeare's sonnets. It is found that compound Adjectives are used more than the others. Close observation on compound adjectives points out that the use of adjective is more frequent in Sonnet (9) more than the others.
2. It is notable that adjectives are full in variety. Shakespeare continuously shifts from one type into another sometimes ambiguous and sometimes well-known and shine.
3. There is connection between the types of adjectives used and the imaginary theme. They contribute to the richness of the sonnets.
4. The choice of the adjectives can determine the intention which Shakespeare wants to convey. Shakespeare uses them as flexible instrument of self-expression. They express different sights and feelings of Shakespeare. They are effective instrument in the hands of Shakespeare in as much as they affect and fulfill an important function in his sonnets.
5. It is shown that there is relation between stylistics and discourse study which enable in interpreting and comprehending texts. It is also concluded that stylistics analysis in Shakespeare's sonnets provides students with a method of studying and noticing texts. It shows how one can reach an interpretation, then, pedagogically it gives students increased confidence and facilitate reading and interpretation leading to understanding.

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الصفات في سونيات شكسبير: تحليل خطابة

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الخلاصة:

يدرس البحث الحالي الجانب الأسلوبي للنعوت في سونيات الكاتب الانكليزي شكسبير (٦، ٥، ٤، ٩)، التي اختيرت بشكل عشوائي، على ثلاث مستويات النحوي والدلالي والمحادثة. إنها محاولة للتعرف على النعت كمصطلح أدبي مع الأخذ بعين الاعتبار شكله ووظيفته. تسلط الدراسة الضوء على شكل النعوت وتكرار استعمالها ودلالاتها في السونيات وتأثيرها على الجانب التدريسي. تم التحليل بالاستعمال كوريك واخرون (١٩٨٥) و كرينام (١٩٧٣). بعد التعرف على شكلها ووظيفتها واستعمالها نحوياً. تؤكد الدراسة أن هناك علاقة صميمة بين استعمال هذه النعوت والتركيبية الموضوعية للسونيات . إن استعمال هذه النعوت في السونيات يؤكد مهارة شكسبير العالية في المطابقة ما بين الفكرة الرئيسية مع النعوت المستعملة. تشير نتائج البحث الى استخدام النعوت المركبة (٣١) مرة اكثر من النعوت الملحقة والنعوت المسبوقه بجزء كلامي وذلك بان تكون (١٣) و (٨) على التعاقب. تشير الدراسة الى العلاقة بين الصفات و التراكيب في السونيات ومهارة شكسبير في تطبيقها وكيفية نقل الفكرة وان لها تأثير على الجانب التدريسي والمحادثة.

الكلمات المفتاحية: الصفات ; صفات مترابطة; تحليل الخطاب; السونيات; تحليل اسلوبي.