

**ANALYSIS ON LEXICAL, SYNTACTIC, AND RHETORICAL
LEVELS IN SONNETS 42, 93, AND 152: SHAKESPEARE'S
LANGUAGE OF LOVE CONFLICT**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2026**

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THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

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STATEMENT OF ACADEMIC INTEGRITY

I state that the thesis entitled **“Analysis on Lexical, Syntactic, and Rhetorical Levels in Sonnets 42, 93, and 152: Shakespeare’s Language of Love Conflict”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, June 22, 2026

The researcher



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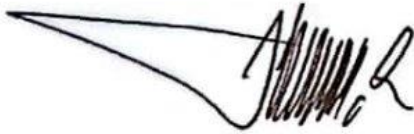
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This is to certify that Putri Sahrani's thesis entitled **Analysis on Lexical, Syntactic, and Rhetorical Levels in Sonnets 42, 93, and 152: Shakespeare's Language of Love Conflict** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

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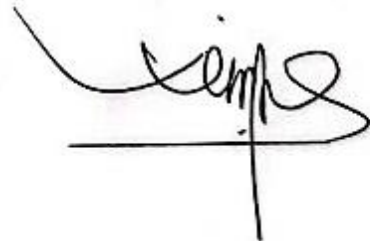
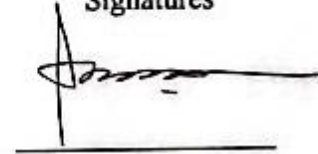
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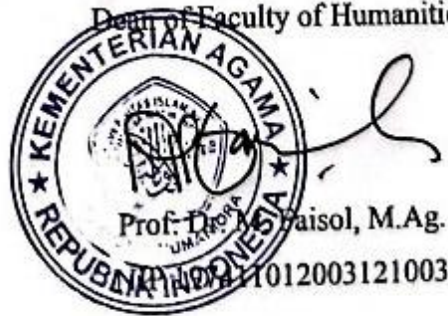
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MOTTO

It is not enough to prove something, one has also to seduce or elevate people to it.
That is why the man of knowledge should learn how to speak his wisdom and often in
such a way that it sounds like folly!

(Friedrich Nietzsche)

DEDICATION

I dedicate this thesis to my beloved parents and family,
for their endless love, support, and prayers.

To my friends, who have given me strength and encouragement.

And to myself, for staying strong and never giving up.

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The researcher offers all praise and thanks to Allah SWT for His mercy, compassion and blessings, which have enabled the author to complete this thesis entitled “*Analysis on Lexical, Syntactic, and Rhetorical Levels in Sonnets 42, 93, and 152: Shakespeare’s Language of Love Conflict*”. May Allah’s mercy and blessings be upon the Prophet Muhammad SAW, who guided humanity out of darkness into an era of enlightenment through knowledge.

The researcher dedicates this thesis in particular to his beloved family, especially to her mother (may she rest in peace), who throughout her life always accompanied the researcher’s journey with prayers, love, and boundless sacrifice. Although she is no longer with us, the prayers and values she instilled remain a source of strength for the author in completing this thesis. The researcher also extends gratitude to her beloved father, who consistently provided prayers, support, and steadfastness at every stage of this process.

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6. The Head of Department of English Literature, Dr. Agwin Degaf, M.A.
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8. All my fellow English Literature students of the 2022 cohort who have been part of this journey

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Finally, the researcher hopes that this research can be useful for readers, especially researchers who will continue research on stylistics theory by Leech (1969).

Malang, June 22, 2026

The Researcher,



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ABSTRACT

Sahrani, Putri (2026). *Analysis on Lexical, Syntactic, and Rhetorical Levels in Sonnets 42, 93, and 152: Shakespeare's Language of Love Conflict*. Undergraduate Thesis Department of English Literature, Faculty of Humanities Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Siti Masitoh, M.Hum.

Keywords: *Stylistics, Shakespearean Sonnet, Love Conflict, Lexical Level, Syntactic Level, Rhetorical Level*

Poets make use of language to convey their literary intentions through the use of various devices. The purpose of this study is to examine the stylistic characteristics found in sonnets 42, 93 and 152 by William Shakespeare. The investigation seeks to explore the importance of the stylistic aspects as they relate to the presentation of themes of betrayal and conflict between the emotional and rational domains. A qualitative approach, based on Leech's theory of stylistics has been applied to determine the lexical, syntactic and rhetorical characteristics of the poetic style being presented within the sonnet form. In terms of lexical levels; both evaluative and emotional words depict a range of sentiments associated with positive attributes, such as love, and negative feelings associated with sadness and doubt. At the syntactic level, the presence of parallel structure, antithesis and subordination creates emphasis through structure, which provides contrasting examples of meaning. Decorative figurative language such as metaphor, paradox and personification are used to effectively clarify the meaning of a piece of writing by portraying complex abstract emotions visually. The use of these stylistic devices to convey the conflict in the sonnets and portray a sense of instability between two individuals who are both connected through the experience of love and betrayal is evident throughout the poem.

مستخلص البحث

سهراني، فوتري (2026). تحليل المستويات المعجمية والتركيبية والبلاغية في السوناتات 42 و 93 و 152: لغة الصراع العاطفي في الحب عند شكسبير. رسالة جامعية لنيل درجة البكالوريوس، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرقة: الدكتورة سبتي مسيطة، الماجستير في العلوم الإنسانية.

الكلمات الرئيسية: المستوى المعجمي، المستوى التركيبي، المستوى البلاغي.

يستخدم الشعراء اللغة للتعبير عن مقاصدهم الأدبية من خلال توظيف أساليب ووسائل لغوية متنوعة. تهدف هذه الدراسة إلى تحليل الخصائص الأسلوبية الموجودة في السوناتات 42 و 93 و 152 لويليام شكسبير. وتسعى الدراسة إلى استكشاف أهمية هذه الخصائص الأسلوبية في عرض موضوعات الخيانة والصراع بين الجانبين العاطفي والعقلاني. وقد تم اعتماد المنهج النوعي بالاستناد إلى نظرية ليتش في الأسلوبية لتحديد الخصائص المعجمية والتركيبية والبلاغية التي تتجلى في هذه السوناتات. على المستوى المعجمي، تكشف الألفاظ التقويمية والعاطفية عن مجموعة من المشاعر المرتبطة بالصفات الإيجابية مثل الحب، وكذلك المشاعر السلبية المرتبطة بالحزن والشك. أما على المستوى التركيبي، فإن وجود التراكيب المتوازية والتضاد والتبعية النحوية يساهم في خلق التأكيد من خلال البنية اللغوية، مما يبرز التباينات الدلالية المختلفة. وعلى المستوى البلاغي، تُستخدم الصور البلاغية مثل الاستعارة والمفارقة والتشخيص لتوضيح المعاني بفاعلية من خلال تجسيد المشاعر المجردة والمعقدة بصورة حسية ومرئية. وتُظهر نتائج الدراسة أن هذه الوسائل الأسلوبية تُستخدم لنقل الصراع العاطفي في السوناتات، كما تُبرز حالة من عدم الاستقرار بين شخصين تجمعهما في الوقت نفسه تجربتا الحب والخيانة، وهو ما يتجلى بوضوح في مختلف أجزاء القصائد.

ABSTRAK

Sahrani, Putri (2026). *Analisis pada Tingkat Leksikal, Sintaksis, dan Retorika dalam Soneta 42, 93, dan 152: Bahasa Konflik Cinta Shakespeare. Skripsi Sarjana.* Jurusan Sastra Inggris, Fakultas Humaniora Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Siti Masitoh, M.Hum.

Kata kunci: *Stylistics Stilistika, Soneta Shakespeare, Konflik Cinta, Tingkat Leksikal, Tingkat Sintaksis, Tingkat Retorika*

Para penyair menggunakan bahasa untuk menyampaikan maksud sastra mereka melalui penggunaan berbagai perangkat. Tujuan penelitian ini adalah untuk mengkaji karakteristik stilistik yang ditemukan dalam soneta William Shakespeare nomor 42, 93, dan 152. Investigasi ini berupaya untuk mengeksplorasi signifikansi aspek stilistik yang berkaitan dengan penyajian tema pengkhianatan dan konflik antara ranah emosional dan rasional. Pendekatan kualitatif, berdasarkan teori stilistik Leech, telah diterapkan untuk menentukan karakteristik leksikal, sintaksis, dan retorika dari gaya puitis yang disajikan dalam bentuk soneta. Dari perspektif leksikal, baik kata-kata evaluatif maupun emosional menggambarkan berbagai sentimen yang berkaitan dengan atribut positif, seperti cinta, dan perasaan negatif yang berkaitan dengan kesedihan dan keraguan. Pada tingkat sintaksis, kehadiran struktur paralel, antitesis, dan subordinasi menciptakan penekanan melalui struktur, yang mencontohkan makna yang kontras. Bahasa figuratif dekoratif seperti metafora, paradoks, dan personifikasi digunakan untuk secara efektif memperjelas makna sebuah karya tulis dengan menggambarkan secara visual emosi abstrak yang kompleks. Penggunaan gaya bahasa ini untuk menyampaikan konflik dalam soneta dan menggambarkan rasa ketidakstabilan antara dua individu yang terhubung melalui pengalaman cinta dan pengkhianatan terlihat jelas di sepanjang puisi tersebut.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher explains the background of the study, the problems of the study, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Literature has the incredible power to transport readers to another world, where they can discover original stories and experience a range of emotions. The study of literary style is very important in the field of literature as it helps us understand the complexity of language and analyse the creative strategies writers use to express their ideas (Mohsin et al., 2023). Various approaches can be used ranging from Formalism to Postcolonial to explore different aspects of literary works. Among these approaches, stylistic analysis is a powerful method to dissect the linguistic and rhetorical complexity of a text, revealing how language choices can alter its meaning and effect.

The main focus of the literary style analysis in this research is William Shakespeare's poems, particularly his sonnets. Shakespeare wrote 154 sonnets during his lifetime. In the 1590s, Shakespeare (1564 - 1616) wrote most of his 154 sonnets (Alawi, 2022). Lost love is one of the themes raised in these short poems. It is Shakespeare's unique skill in manipulating language and words that gives his sonnets

their enduring appeal. These works showcase Shakespeare's mastery of language through complex lexical choices, syntactical patterns, and rhetorical strategies.

Shakespeare is hailed as one of the greatest poets, known for his clever and original use of metaphorical language, which allows him to express the complexity of human emotions and experiences rather than literally depicting our world (Al-mujadid & Gustary, 2024). Themes in the sonnets such as love, beauty, death, and the tension between human desire and time are universal, allowing these sonnets to resonate across cultures and eras. Furthermore, Shakespeare demonstrates his mastery of language through the successful integration of lexical choices, syntactic structures, and rhetorical devices. Together, these elements enhance the overall beauty of the sonnets and provide a greater depth of meaning than simply reading each sonnet in isolation. Finally, the complex language used throughout the sonnets not only produces a rich body of literary work but also provides a vast database for researchers interested in analyzing stylistic categories in the creation of emotions, conflicts, and human experiences (Al-mujadid & Gustary, 2024).

Shakespeare's sonnets are widely regarded as masterful works of art, capturing the range of emotional experiences involved in becoming human. Rather than simply presenting love as an idealized state, some of the themes addressed include emotional ambivalence, moral ambiguity, jealousy, sexual desire, betrayal, and psychological conflict. Several scholars have studied the sonnets, demonstrating that they often struggle to express intense feelings in highly structured language, which in turn creates emotional tension and inner conflict through the choice of

words used to describe these various feelings and experiences (Ackermann & Schalkwyk, 2023).

Another recent study concluded that many sonnets further depict love as a place of emotional ambivalence where different people can simultaneously experience sexual desire, experience betrayal and infidelity, and experience internal conflict while experiencing love (Batool et al., 2025). Therefore, the sonnets provide a valuable resource for researchers to analyze stylistically because the themes are not only revealed at the surface level of the text, but are also built at a deeper level of the sonnet's structure through the way the author uses language and rhetoric.

This research is based on several previous studies related to stylistics and language analysis in literary and non-literary works. These research provide the theoretical and methodological basis crucial to supporting this research. In general, there are three main trends in previous research. The purpose of this grouping is to analyze current research trends and identify unexplored research gaps.

The first group's research demonstrates that the stylistic method is useful for exposing language strategies in a variety of social communication contexts and is not just restricted to literary studies. For instance, Pasima's (2022) study, which examines linguistic characteristics in Instagram ads, demonstrates how specific words are deliberately selected to create product imagery, enhance visual and emotional appeal, and affect audience attitudes and choices. These results demonstrate that, even when the context is not literary, lexical levels in stylistics are crucial in determining the meaning and reaction of readers or listeners. Accordingly, studies on

Donald Trump's inauguration speech by Alisoy (Alisoy, 2025) and Al-Shboul et al. (2023) demonstrate that stylistic analysis at the lexical, syntactic, and rhetorical levels can indicate how language is employed to establish political authority and transmit ideological messages. In order to demonstrate how political speeches are intended to seem convincing, aggressive, and compelling, these studies examined sentence structure, repetition patterns, and the use of rhetorical figures. The study's findings support the idea that stylistics might explain how language form and speakers' communicative objectives relate to one another in public discourse.

This group's research generally demonstrates that stylistics may be applied to the analysis of many kinds of texts with diverse communication objectives. However, the majority of these studies focus on language's role as a weapon for ideology and persuasion, paying little attention to language's beauty or individual emotional experiences. Instead of being used to convey personal emotions and internal conflicts, as is typically the case with poetry, language is more frequently seen as a way to influence a large audience (Pokhyliuk, 2025). Therefore, the focus and analytical goals of these studies are different from those of poetry-centered study, even though they are methodologically significant and aid in broadening the application of stylistic studies. The construction of emotional conflict through poetic language, the function of style in producing symbolic meaning, and how love is shown as an internal conflict expressed aesthetically have all not been thoroughly covered in this collection of research. The stylistic analysis of the conflict of love in Shakespeare's

sonnets is not immediately addressed by these works, however they can be used as a methodological foundation (Embogama, 2025).

The second group is the works of poets like Robert Frost (Hendayana & Abida, 2022), William Blake (Ardhani, 2020), E.E. Cummings (Majid et al., 2019), Maya Angelou (Ismah, 2022), and Billy Collins (Castro et al., 2024) are the subjects of stylistic research, which focuses on modern and contemporary poetry. Through the examination of certain linguistic components including word choice, sound, and the application of stylistic techniques, these studies employ a stylistic approach to comprehend poetry. Through this approach, scholars aim to clarify how poetry's language expresses its meaning, feelings, and messages. This research group's topics, which include humanity, self-reflection, nature, life experiences, and societal criticism, are often universal and frequently encountered in literary studies. The emphasis on these subjects demonstrates how poetry is regarded as a vehicle for conveying the wide range of human experience. These studies have effectively shown, with the aid of stylistic analysis, that linguistic components are crucial in setting the mood and reiterating the message of poetry, allowing readers to comprehend literary texts on a deeper level.

This research group's primary contribution is demonstrating that poetry may be successfully interpreted using language analysis to uncover meanings that aren't always immediately obvious. Nevertheless, the majority of these studies frequently restrict the research to only one or two stylistic levels, like lexical or phonological levels, without combining them with syntactic and rhetorical levels. Because of this,

the relationship between linguistic components in creating poetry's meaning has not been thoroughly explained. Furthermore, rather than being attributed to the poet's choice of language, the emotional tensions that emerge in these poems are typically examined in terms of topic or moral message. Instead of being gradually created through word choice patterns, sentence structure, and the use of figures of speech, emotion in poetry is more frequently regarded as the material delivered. This demonstrates that a more thorough approach to the research of poetry stylistics is still possible, particularly when considering inner conflict as a linguistic construction created by multiple linguistic levels at the same time.

The third category consists of stylistic studies that focus on William Shakespeare's writings, particularly his sonnets and poems. Shakespeare's language has a great linguistic richness and is highly significant for stylistic analysis, according to research in this area. The study of Pasaribu et al. (Pasaribu et al., 2024), for instance, employs phonological, lexical, and semantic analysis to examine Shakespeare's sonnets. Sonnets 18 and 29, which address topics like love, time, and hope that are frequently found in Shakespeare studies, are the subjects of this research. The study's findings demonstrate that Shakespeare's sonnets' word, sound, and meaning choices are crucial to creating poetry's beauty and significance.

This group's research is significant because it demonstrates how Shakespeare's work may be methodically examined through language analysis using a stylistic approach. Shakespeare's sonnets are comprehended not just in terms of content but also in terms of how language is employed to create poetic effect and meaning

(Yulianda & Sunra, 2022). Nonetheless, the majority of these studies continue to concentrate on sonnets that are highly well-known and extensively examined, including Sonnet 18 and Sonnet 29. As a result, other sonnets with more intricate emotional conflicts are still hardly addressed, and the debates that follow typically cover well-established themes and are redundant. Furthermore, the stylistic categories employed have not been completely incorporated. Analyses frequently focus on specific levels rather than integrating lexical, syntactical, and rhetorical levels at the same time. Because of this, the conflict of love in Shakespeare's sonnets is still seen as a generic topic rather than as a linguistic construction created by the coordinated employment of figures of speech, sentence structure, and word choice.

A mapping of earlier studies reveals a number of research gaps that serve as a crucial foundation for this investigation. First, despite the widespread use of stylistics in literary analysis, the majority of earlier research still tended to evaluate stylistic levels separately, such as lexical, syntactical, and rhetorical. Because poetic meaning and emotional conflict in poetry are truly formed by the interaction of word choice, sentence structure, and the employment of rhetorical figures rather than by a single feature of language, this partial approach leads to a fragmented understanding of poetic writings. To put it another way, little research has been done on how these three levels function as a single linguistic system in poetry.

Second, current style study in Shakespearean poetry studies typically concentrates on the most well-known and much discussed sonnets, like Sonnets 18 and 29 (Pasaribu et al., 2024), with a focus on recurring themes like ideal love,

eternity, time, and hope. Sonnet 42, 93, and 152, on the other hand, these sonnets have received relatively limited scholarly attention compared to Shakespeare's more frequently studied sonnets, despite their rich portrayal of complex love-related conflicts such as betrayal, fear of infidelity, and moral dilemmas arising from deception and broken promises. There is a void in Shakespeare studies, especially when it comes to the portrayal of non-romantic emotional struggles, as seen by the neglect of these sonnets.

Third, rather than being linguistic inventions created by particular language techniques, romantic tensions in Shakespeare's sonnets are still typically regarded as literary themes or the psychological problems of lyrical characters (Wang, 2024). Numerous studies address these tensions interpretively or conceptually, but they don't go into great detail about how they are expressed through evaluative and emotion language choices, syntactic patterns like parallelism and antithesis, and rhetorical devices like personification, metaphors, and paradoxes. Because of this, the function of language as the main medium for the development of emotional conflict in poetry has not been thoroughly investigated.

Through the analysis of these three sonnets, this study illustrates how each sonnet clearly displays Shakespeare's unique ability to depict, through creative and sophisticated use of language, how romantic relationships are fraught with ambivalent emotions and difficult ethical issues. Through these sonnets, Shakespeare also shows the progression from rationalizing one's actions to increasing distrust of others, and finally to self-awareness. Each of these three sonnets addresses different types of

difficulties in romantic relationships: sonnet 42 describes loss and the reasons behind it; sonnet 93 deals more with suspicion and uncertainty; while sonnet 152 primarily addresses issues of guilt and morality.

Many studies have examined the use of stylistics in poetry analysis, but sonnets 42, 93 and 152 have never received in-depth attention, especially in terms of lexical choice, sentence structure (syntax) and poetic style (rhetoric). Previous studies have mostly analysed other poems with more common themes of love, rather than uncertainty, lies, and even betrayal as in these sonnets. In Leech (2008) theory, which links language and meaning, this research found that there has been no in-depth analysis of levels such as the word "falsehood" in sonnet 93, parallel sentences in sonnet 42, or paradoxes in sonnet 152 forming the theme of conflict in love. This gap is an opportunity for new research.

Building on previous research, this study adopts a comprehensive stylistic methodology including lexical, syntactical, and rhetorical analysis to address existing research gaps by examining the depiction of romantic conflict in Shakespeare's Sonnets 42, 93, and 152. Many other studies have examined the stylistic elements of these texts in isolation or focused on the most frequently studied texts within a specific sonnet subgenre; this study seeks to highlight how, collectively, various linguistic elements within each sonnet work together to convey emotional and moral tension. These sonnets attract particular attention because they raise complex issues regarding love, specifically betrayal, jealousy, distrust, and broken promises; however, stylistic research has not yet fully examined these issues in depth.

Using Leech's (Leech, 1969a) stylistic framework, this study examines lexical level, syntactic level, and rhetorical level to demonstrate how Shakespeare uses language to create emotional intensity and inner conflict. By focusing on under-researched sonnets and conducting analysis at various levels of stylistic analysis, this study aims to expand our understanding of Shakespeare's poetic language while demonstrating the potential of stylistic analysis in uncovering deeper meanings in literature.

B. Problems of the Study

After reading the selected poems from the collection Shakespeare—such as *That thou hast her, So shall I live*, and *In loving thee thou know'st I am forsworn*, the researcher identified two problems:

1. What stylistic categories are found at the lexical, syntactic, and rhetorical levels in Sonnet 42, Sonnet 93, and Sonnet 152 by William Shakespeare?
2. How do these stylistic categories function to convey the themes of betrayal and emotional conflict in the selected sonnets?

C. Significance of the Study

Theoretically, this research enriches stylistic studies, particularly in the application of Leech (1969) approach to traditional English poetry texts. This research creates a map of the relationships between characteristics, local functions, and thematic roles in each sonnet, as well as identifying linguistic levels at the lexical, syntactical, and rhetorical levels. As a result, this research produces an analytical model that shows how certain linguistic components (such as parallelism,

antithesis, or contrasting diction) build thematic tension and emotional nuance in poetry. This research also helps us understand the relationship between form and content in some of Shakespeare's lesser-known sonnets, such as Sonnets 42, 93, and 152, which are never analyzed stylistically. By combining three types of analysis (lexical, syntactical, and rhetorical), this research contributes to the literature on poetic style by offering a new perspective on how linguistic structure influences psychological and thematic dynamics in Renaissance literature.

Practically, the findings of this research can be applied in teaching English literature and poetry analysis. Stylistic findings can be used as teaching materials in stylistics or poetry appreciation classes. For example, exercises in identifying chains of antithesis in Sonnet 93 to understand moral and psychological conflicts, analyzing paradoxes and wordplay in Sonnet 152 to explore complex language styles in classical works, and identifying parallelism and repetition in Sonnet 42 to demonstrate emotional intensity. As a result, this research has practical value because it not only develops stylistic theory but also makes a concrete contribution to literary teaching that emphasizes the use of a systematic and focused analytical approach to understand the aesthetic function and thematic meaning of poetic language.

D. Scope and Limitation

The three sonnets by William Shakespeare that are the subject of this research are Sonnets 42, 93, and 152. Lexical, syntactical, and rhetorical styles are used to analyze these three sonnets. The style classification proposed by Leech (1969) is used

as the analytical framework in this research. To strengthen the basis of linguistic analysis, Leech (2008) provides additional references. To maintain clarity of concepts and consistency of vocabulary throughout the discussion, both sources are regularly cited. To facilitate linguistic research without altering the original meaning of the work, the source text in this research is the modern spelling edition of Shakespeare's sonnets. Unless necessary to explain specific meanings in a semantic and stylistic context, this research does not discuss historical levels such as the original author, period of writing, or Shakespeare's biographical background.

This study examines only the lexical, syntactic, and rhetorical levels of 42, 93, and 152 of Shakespeare's sonnets, respectively. Therefore, other levels of stylistic analysis, such as phonological and graphological levels, will not be addressed in this study. The methodology of this study is limited to the analysis of the linguistic aspects of the sonnet texts; therefore, no biographical information about Shakespeare, the historical context related to the sonnets, the performance tradition of the sonnets, or adaptations of the sonnets will be included. This analysis is limited to how language is used in the text to depict the love between the characters through word choice (lexical), structure (syntactic), and rhetoric.

E. Definition of Key Terms

1. Stylistics: Stylistics is the study of language use in literary texts and how linguistic choices contribute to meaning and aesthetic effects (Leech, 1969). In this study, stylistics is used to analyze the selected sonnets at lexical, syntactic, and rhetorical levels.

2. Lexical Level: The lexical level refers to the analysis of word choice and its meanings. Following Leech (Leech, 1969b), this study examines emotional and evaluative diction to reveal themes of betrayal and emotional conflict.
3. SyntacticLevel: The syntactic level involves analysing how the words, phrases and detailed grammatical structures of a text have been organised. Leech (1969) explains that arrangements can create emphasis, contrast and stylistic effects in writing through various syntactic patterns. In the present study, syntactics refers to using parallel structure, antithesis, and subordination as structural devices to represent emotional conflicts and feelings of betrayal.
4. Rhetorical Level: The rhetorical level concerns the use of figurative language and rhetorical devices. In this study, metaphor, paradox, and personification are analyzed to explain how emotional conflict is intensified in the sonnets (Leech, 1969).
5. Shakespearean Sonnet: A Shakespearean sonnet is a fourteen-line poem written in iambic pentameter and typically organized into three quatrains and a final couplet with the rhyme scheme ABAB CDCD EFEF GG. In this study, the term refers specifically to Shakespeare's Sonnets 42, 93, and 152, which serve as the primary data source.

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter presents the theoretical framework used in this research on the stylistic analysis of Shakespeare's sonnets

A. Stylistics

Stylistics is essentially the study of language use in literature (Latif et al., 2022). It is the systematic study of the use of language in literary works, It is the systematic study of how linguistic choices and stylistic patterns are selected, arranged, and used to create particular effects in literary texts. Generally, literature can be understood as creative language use. In linguistic studies, stylistics is often defined as the study of style and the analysis of utterances or pieces of writing, which can be associated with any genre (Nazeer, 2021). In linguistic research, it often refers to non-traditional forms or language use that deviates from norms. Stylistics examines how linguistic choices contribute to literary meaning and aesthetic effect. According to Leech (1969), literary language often differs from ordinary language because writers deliberately manipulate linguistic patterns to create artistic effects.

Poetry is one of the most ideal genres for stylistic research. This is because poetry naturally makes intensive use of language and has characteristics that tend to deviate from everyday language patterns. Leech explains that poetry is full of linguistic deviations. This includes deviations at the lexical, syntactic, and rhetorical

levels, as well as emphasis, a phenomenon in which particular linguistic patterns are foregrounded to make certain parts of the text more prominent. Such deviations are not merely aesthetic embellishments, but artistic devices that create poetic effects, deepen meaning, and stimulate the reader's emotions (Leech, 1969). Therefore, understanding the characteristics of poetic language requires stylistic analysis in order to grasp the complexity of its meaning (Fayez & Arya, 2024).

Leech (1969) identified two main stylistic principles of poetry as deviation and parallelism. Deviation involves straying from normal language while parallelism involves the repetition of similar linguistic patterns. Both of these create what the author calls 'foregrounding', or making part of the text more prominent and therefore, stylistically relevant. Deviation encompasses various stylistic forms and patterns that depart from standard norms, including non-standard vocabulary, abnormal sentence structures, and expressions with literally contradictory meanings (Leech, 1969). Meanwhile, parallelism enhances poetic effect rhythmically and structurally by introducing repetitive patterns in form, phonology, or syntactic structure. This allows for a scientific analysis of a poem's aesthetic effect while simultaneously preserving the ambiguity and beauty inherent in poetry.

The primary purpose of stylistic analysis in poetry is to explain how linguistic choices generate aesthetic effects and meaning. The core question is not “what the poet said,” but ‘how’ and “why” they chose that particular mode of expression. Thus, stylistic analysis makes readers aware that poetic language is always filled with

deliberate choices. Here, “deliberate” refers not to the random arrangement of words without purpose, but to selections that embody specific emotions or meanings.

Leech's stylistic framework is particularly relevant to the analysis of Shakespeare's sonnets because Shakespeare is widely recognized for his creative and artistic use of language. His sonnets exhibit distinctive lexical choices, carefully structured syntactic patterns, and rich figurative expressions that contribute to the development of meaning and emotional intensity. According to Leech (1969), literary language often achieves its artistic effect through emphases, where certain stylistic categories and patterns become more prominent than in ordinary language. Shakespeare's sonnets frequently use emphases to express complex emotions and interpersonal conflicts. Through the interaction of lexical choices, syntactic structures, and rhetorical devices, Shakespeare constructs themes such as love, betrayal, jealousy, distrust, and regret. Therefore, Leech's concepts of deviation and foregrounding provide an appropriate framework for examining how linguistic choices contribute to the aesthetic and emotional effects of Sonnets 42, 93, and 152.

The stylistic analysis of this study will be carried out through three linguistic levels: lexical, syntactic, and rhetorical. Each of these levels provides a systematic approach provides a systematic framework for analyzing how Shakespeare's use of language contributes to the development of emotional conflict, interpersonal tension, and poetic meaning within sonnets 42, 93, and 152. These three levels enable

researchers to identify how poets create and organize language to express certain ideas, conflicts, emotions, or symbols.

B. Stylistic Categories

Stylistic analysis examines language using specific stylistic categories as analytical units at each linguistic level. While the linguistic level provides an overall framework for language analysis, stylistic categories represent specific linguistic patterns, devices, or techniques that are studied to demonstrate how meaning and aesthetic effects are created in literary texts. Therefore, stylistic categories provide researchers with the means to conduct a more systematic and detailed analysis of literary language.

While there may be numerous stylistic categories at the lexical, syntactic, and rhetorical levels, not all categories are equally relevant to every literary work or the purpose of each study. The selection of stylistic categories depends on the linguistic features of the text and the research objectives. Consequently, only categories that directly contribute to the depiction of romantic conflict will be examined in this study in Shakespeare's sonnets 42, 93, and 152.

The three levels of analysis include the lexical level, the syntactic level, and the rhetorical level. At the lexical level, the stylistic categories selected are emotional diction and evaluative diction. The syntactic level will focus on the use of parallelism, antithesis, and subordination. At the rhetorical level, metaphor, paradox, and personification will be analyzed. These categories were chosen because they

consistently depict internal conflict through the representation of emotional tension, betrayal, jealousy, lack of trust, and moral dilemmas, which are evident in the three selected sonnets. The next section of this study will describe in more detail each of the three levels discussed above and the style categories examined within each level.

1. Lexical Level: Emotional and Evaluative Diction

The analysis of vocabulary and word choice in literary works falls under the lexical level; this involves examining how specific words create meaning through their usage, as well as how each word contributes to the portrayal of characters, atmosphere, and the aesthetic of the literary work. In stylistic analysis, the lexical level considers factors such as diction, denotation and connotation, emotional value, and expressiveness, all of which contribute to the reader's interpretation and experience of the literary text. In stylistic studies, word choice is crucial because it influences the overall meaning, mood, emotion, and aesthetic effect produced by a literary work. In stylistic studies, word choice is crucial because it influences the overall meaning, mood, emotion, and aesthetic effects produced by a literary work through deliberate linguistic choices. According to Leech (1969), stylistic analysis examines linguistic choices at different levels of language in order to explain how literary meaning and aesthetic effects are created. Therefore, word choice is one of the most important factors to consider when conducting a stylistic analysis, as it creates specific artistic effects and meanings within a text.

Lexical analysis examines the vocabulary authors choose to highlight themes, emotions, and attitudes in their literary works. Authors often use vocabulary that is

more expressive than that used in everyday conversation. The authors' word choices typically carry connotative meanings. The influence of lexical choices on the creation of mood, atmosphere, and the reader's emotional response to a literary text is highly significant (Simpson, 2004). Wales adds that word choice is one of the primary characteristics of style; identity and aesthetic quality can be created through the use of various types of words in any text (Wales, 2011). In this study, the lexical level is analyzed through two stylistic categories: emotional diction and evaluative diction.

Emotional diction expresses the speaker's emotional response, while evaluative diction expresses the speaker's opinion about people and situations. Although other lexical features appear in these sonnets, such as archaic words, repetition, and connotative expressions, these levels will not be considered separate analytical categories because they do not directly contribute to the research objectives. However, if these elements contribute to expressing emotional or evaluative meaning in a particular sonnet, they will be mentioned as appropriate.

a. Emotional Diction

Emotions reflect how feelings or emotions are expressed through words in literary works. Emotions can be expressed through the use of specific types of words that describe moods or feelings, such as sadness, joy, anger, fear, love, and longing. Such words are used to create a mood for readers and help them connect emotionally with the story being told. According to Simpson (2004), emotionally charged words serve to help shape readers' responses and interpretations of what they have just read, as words like sadness, pain, despair, and happiness carry very strong emotional

meanings and can produce very specific emotional effects when incorporated into literary works. Leech also writes that, often, the use of prominent words in literary writing serves to attract the reader's attention and to create an aesthetic effect (Leech, 1969).

b. Evaluative Diction

Evaluative Diction refers to using language, which indicates a person's, place's or things' judgment or relationship to something or someone. Many times in literature, evaluation is indicated by words that are either positively or negatively associated with characters, events and ideas. Leech (1969) stated that words have an attitude/evaluation attached to them, in addition to the literal meaning of the word, giving authors an avenue to express their value judgment by their use of language. Thus, evaluative words/phrases are useful to the reader in understanding how speakers/writers view events, people and experiences. The words noble, virtuous, faithful all carry positive evaluation while the words false, cruel and deceitful carry negative evaluations. Evaluative Diction is important to stylistic analysis as it identifies the role of language as not just representing reality, but being a means of communicating attitudes/evaluations that contribute to the meaning created in the literary work.

2. Syntactic Level: Parallelism, Antithesis, and Subordination (Paragraph)

At the syntactic level, stylistics examines how poets organize sentence structures to produce specific rhythmic and semantic effects. According to Leech (1969), style is reflected in grammatical patterns that influence flow, emphasis, and

the dynamics of meaning in addition to word choice. The syntactic level focuses on the grammatical structure and sentence construction employed by a writer. From a stylistic perspective, syntactic forms create meaning and influence rhythm, emphasis, and the aesthetic quality of literary works (Leech, 1969). Literary authors employ syntactic patterns that are highlighted through the repeated occurrence of these structures (Leech, 1969). Simpson (2004) suggests that the choices authors make regarding sentence form assist readers in constructing meaning within a work and also influence readers' interpretations of the work. In this study, the syntactic level focuses on three stylistic categories: parallelism, antithesis, and subordination.

This selection is based on their significant stylistic functions in shaping meaning and foregrounding linguistic patterns within literary texts (Leech, 1969). Parallelism creates emphasis and structural prominence through the repetition of similar grammatical forms. Antithesis highlights opposition and contrast by placing conflicting ideas within corresponding syntactic structures. Meanwhile, subordination organizes relationships between clauses and reveals logical connections, including cause, condition, concession, and justification. These levels are particularly important because they demonstrate how grammatical structures contribute to the construction of meaning and the expression of emotional and moral tensions in literary discourse. Therefore, while other syntactic levels may appear in the selected sonnets, they are not examined as independent analytical categories in this study.

a. Parallelism

Parallelism is a syntactic structure characterized by the repetition of similar grammatical patterns within a text. In stylistic analysis, parallel syntactic constructions create regularity and balance, drawing attention to particular ideas or emotions. According to Leech (1969), parallelism is one of the most important forms of foregrounding because repeated linguistic patterns make certain parts of a text more noticeable to readers. Through the recurrence of similar syntactic structures, poets can create emphasis, rhythm, and cohesion while reinforcing significant meanings. Therefore, parallelism functions not only as a grammatical arrangement but also as a stylistic device that foregrounds important themes and emotional expressions in poetry.

b. Antithesis

The antithesis syntactic pattern is one that places two contrasting or opposing ideas, or examples of both within a single unit of grammatical structure that is grammatically parallel. Stylistically, antithesis represents the intersection of grammatical parallelism and semantic difference, and has a significant foregrounding effect. Leech (1969) has asserted that there are patterns of similarity and difference in literary (and other) forms of communications, which create distance between different ideas so much so as to engage our attention. Antithesis uses this similarity of grammatical structure. For example making the same grammatical structure twice, or in other words), in turn, indicating the opposite ideas to be present. As a result, they become increasingly prominent as juxtaposed based upon their initial grammatical

location. Antithesis is also frequently utilized to express conflict, contradiction, or emotional tension in poetry, as a means of presenting opposing or different ideas within one poetic statement.

c. Subordination

Subordination is a syntactic form of sentence construction where one clause is dependent upon another clause that is located in other parts of the same sentence. Unlike coordination, which expresses related ideas at an equal relationship with each other, subordination creates a hierarchy between the clauses. Syntactic subordination is an important element of stylistic analysis because it has an impact on how information and meaning are placed in a current text. For example, Leech (1969) has suggested that grammatical structures add to the overall context of a literary style, as authors may use their manipulation of the sentence structure to generate specific interesting outcomes. Additionally, by means of subordinate constructions, poets are able to express relationships of cause, condition, concession, and consequence (Cooper, 1990). Whereas thus, subordinate constructions allow a person to express complex ideas, emotional thought processes, and internal conflicts in a well-organized and clearly understood manner.

3. Rhetorical Level: Metaphor, Paradox, and Personification (Paragraph)

The rhetorical level is associated with examining how figurative language is applied in works of literature. Figurative language can provide interest, creativity, and a sense of importance to writing. According to Leech, authors use literary language as a type of deviation from literal meaning to achieve various artistic effects and

maintain the reader's attention (Leech, 1969). Simpson (2004) adds that readers get a greater sense of meaning emotionally and in depth via figurative language.

a. Metaphor

The metaphorical style is defined as a way of describing something by referring to something else without using explicit comparative markers, such as “like” or “as.” Two very different concepts linked by this figure of speech are the understanding of one concept through the understanding of another. The use of metaphors in literature allows a writer to represent concepts generally considered abstract in a far more imaginative and concise way; thus, it becomes easier for readers to connect emotionally with the writer’s text.

For Leech (1969), poetic language often deviates from everyday language through the use of ‘semantic deviation,’ or the use of semantic units outside their conventional semantic meanings. When a writer uses this innovative metaphorical language to create original conceptual connections by borrowing meanings from one part of a semantic domain to use in another, it creates new perspectives and possibilities for the reader. Therefore, the use of metaphors in literature helps the author establish emphasis by drawing the reader’s attention to meanings within the text that can extend beyond their literal sense, as well as adding aesthetic value to the resulting literary work.

b. Paradox

A paradox is a rhetorical figure whose literal meaning seems to contradict itself but has an additional/underlying layer of meaning to be discovered. The

structures of paradox may seem illogical/inconsistent at first, but sometimes further examination reveals something that is true but could not be captured in usual language. In stylistics (Leech, 1969), "paradox" can be seen as deviation, because it requires the readers to go beyond the usual, or, as the author puts it, "'the usual' is semantic ambiguity" by the use of opposing terms. By using two opposing ideas in one statement, "the paradox produces a tension between what we see and what is real therefore emphasizing the themes/ideas of the text." In poetry, it is often used to convey emotional complexity, confusion, or conflict within oneself.

c. Personification

In literature, there is a rhetorical device called personification, which means giving an object, idea or an abstract concept human - like qualities such as emotions, thoughts and actions. When using this device, you provide non-human objects with human qualities so that the reader can paint a picture in their mind and therefore feel connected to what is being said. For stylistic purposes you can use personification within the framework of Leech's (1969) definition of semantic deviation by extending your descriptions of humans outside of their normal semantic boundaries. This semantic deviation contributes to the reader's ability to create an image in their mind and will generate an emotional connection that allows a writer to make abstract ideas seem more concrete and expressive. Therefore, personification can contribute both to the imaginative aspects of literary language as well as to the affective aspects of literary language.

CHAPTER III

RESEARCH METHOD

The research techniques used to analyze romantic conflicts in William Shakespeare's Sonnets 42, 93, and 152 are explained in detail in this chapter. The research design, data and data sources, data collection methods, and data analysis methods are all explained in this chapter. The presentation of these techniques seeks to demonstrate that the study was carried out methodically, intentionally, and in compliance with the theoretical framework and research objectives.

A. Research Design

This study adopts a qualitative research design and applies a stylistic approach to analyze William Shakespeare's Sonnets 42, 93, and 152. A qualitative research was chosen because the study aims to obtain an in-depth understanding of the meaning, function, and effects of language use in literary texts, particularly poetry. Rather than focusing on numerical measurement, qualitative research seeks to interpret and explain phenomena contextually through detailed analysis. Creswell (2014), qualitative research is appropriate for studies that explore meanings, experiences, and interpretations, as it aims to understand how individuals or texts construct meaning regarding a particular phenomenon. Therefore, a qualitative research is considered suitable for examining the stylistic levels that contribute to the representation of love conflict in Shakespeare's sonnets.

This is because language serves as the primary analytical starting point, this research is classified as linguistic literary criticism in the context of literary studies. Stylistic, an area of applied linguistics that studies the connection between language form and meaning effects in literary texts, is the method employed. Researcher can use stylistics to explain how writers intentionally or inadvertently employ specific language choices to create conflict, emotion, and aesthetic meaning. According to Simpson (2004), stylistics seeks to clarify the connection between literary interpretation and linguistic structure so that text reading is both subjective and grounded in linguistic evidence.

In particular, stylistics is used in this research at lexical, syntactic, and rhetorical levels of analysis. These three levels were selected because Shakespeare's sonnets conflict of love is created through intricate relationships between word choice, sentence structure, and figures of speech rather than being directly or simply expressed. Rhetorical analysis demonstrates how figures of speech heighten the intensity of the conflict of love, syntactic analysis explains how sentences structure represent internal conflict and emotional argumentation, and lexical analysis helps uncover the feelings and judgments concealed in the diction (Leech, 2008). This research aims to offer a more comprehensive understanding of the conflict of love as a linguistic construction by combining these three levels.

The researcher is also positioned as the primary tool in the analysis process by this qualitative stylistic approach. Reading, analyzing, and relating linguistic information to the context of the poem's meaning are all active tasks for the

researcher. This is consistent with the opinions of Denzin and Lincoln (2024), who stress that qualitative research highlights the researcher's role in the process of profound and introspective meaning interpretation.

B. Data and Data Source

This research uses Shakespeare's Sonnets 42, 93, and 152's lexical, syntactic and rhetorical aspects of how love is expressed and challenged in each of the sonnets to develop the data of the research. There are 3 types of aspects in this data of the sonnets: (1) Lexical; emotional/evaluative diction, (2) Syntactic; parallelism; anti-thesis; subordination, (3) Rhetorical; metaphor; paradox; and personification. These aspects may be located at the level of: The words, phrases, clauses, lines, and/or sentence patterns of the respective sonnets. The research uses only the aspects of love, betrayal, jealousy, mistrust, remorse, and other forms of emotional/ethical conflict, as represented in the sonnets, for this study.

The source material for this study consists of William Shakespeare's Sonnets 42, 93, and 152, taken from Shakespeare's Sonnets, edited by Barbara A. Mowat and Paul Werstine and published by the Folger Shakespeare Library (2023). This analysis is based on the original poetic texts presented in this edition. The sonnets selected for analysis represent love and how it varies with conflict. Conflicts in love stemming from betrayal, jealousy, mistrust, moral conflict (inner conflict), guilt, and emotional suffering can be selected. An example of a love triangle involving the speaker, a lover/friend, and a close friend can be seen in Sonnet 42. Sonnet 93 contrasts what is seen and what is real (outward versus inner) and demonstrates the speaker's fear of

deception/inflation. Sonnet 152 addresses the poet's condemnation of himself and others for breaking oaths, lying/dishonesty, and the negative consequences of betrayal in a romantic context.

Shakespeare's poetic works (sonnets) are renowned for their rich and sophisticated use of language. The way a sonnet's meaning is created, in addition to its thematic content, is discovered through the use of various types of lexical level, syntactic level, and rhetorical level (Leech, 1969). Therefore, Shakespeare's sonnets contain many examples of emotional and evaluative diction, prominent grammar, figurative language, and are good sources for stylistic analysis. Since this research project focuses on the linguistic construction of meaning, the primary data source will consist of the original text of the sonnet, excluding other versions of the sonnet (adaptations, performances, responses from readers/interpretations).

C. Data Collection

This research's data collection procedure was done in a number of methodical steps. Sonnets 42, 93, and 152 were read extensively during the first phase. To comprehend the context literal meaning, and subtle emotional undertones of each sonnet, the poems were read several times. This repeated reading was done to make sure the researcher grasped the text's implicit meaning as well as its surface meaning.

Data identification is the second step. At this stage, the researcher identified lexical, syntactic, and rhetorical levels related to the representation of love conflict in the selected sonnets. In the second part of the data identification process, the researcher identified lexical, syntactic, and rhetorical levels associated with the

representation of love's conflict as described in each of the twelve selected sonnets. The identification focused on the use of linguistic levels to create representation of betrayal, jealousy, distrust, regret, moral tension, and emotional conflict in the sonnets. All selected levels of linguistic style are relevant to the overall research objectives and provide a means of explaining how meanings are constructed through language in the sonnets.

D. Data Analysis

This study uses descriptive-interpretive analysis to investigate the stylistic elements in the selected sonnets. The analysis involves a systematic process spanning several steps. Initially, original excerpts from the sonnets are provided as textual evidence. To facilitate the presentation of the text in Chapter IV, quotations from the sonnets will indicate line references through the use of the abbreviation (l.), meaning line. This will allow the reader to quickly identify the line of the sonnet from which the linguistic element is taken. For example, (l.3) indicates line 3, and (l.3–4) indicates lines 3 to 4 of the sonnet. The use of (l.) is intended to provide precise textual referencing and analysis. Next, stylistic characteristics are identified based on their specific categories, whether lexical, syntactic, or rhetorical. In the next step, linguistic levels are explained through a description of their structural. These stylistic levels are then interpreted, discussing how they fulfill their function and contribute to the poem's overall meaning and poetic effect.

It should be noted that some linguistic levels may perform more than one stylistic function simultaneously. For example, a particular expression may contain

both rhetorical and syntactic levels, or may contribute to both emotional and evaluative meanings at the lexical level. In such cases, the same datum may appear in more than one category of analysis. However, the classification is based on the dominant stylistic function that is most relevant to the research objective and the immediate context of the sonnet. This approach allows the researcher to capture the complexity of poetic language while maintaining analytical consistency throughout the study.

At the lexical level, the analysis focused on emotional and evaluative diction. The researcher examined how specific lexical choices were used to express feelings of love, betrayal, jealousy, distrust, regret, and other forms of emotional conflict. The analysis considered both the denotative and connotative meanings of words as well as their emotional and evaluative functions within the sonnets.

At the syntactic level, analyzed the use of parallelism, antithesis, and subordination for structural purposes. It looked at whether these grammatical structures organised ideas in a way that emphasized emotional tensions, and where internal conflicts were expressed through grammatical patterns. Particular attention was paid to how the way sentences were constructed helped to develop the movement and complexity of love conflict.

At the rhetorical level analysis studied the use of metaphor, paradox and personification. These rhetorical devices were interpreted to show how the syntax created a symbolic representation of the emotions experienced; the symbolic meaning

of the characters; and expressed abstract concepts of love/betrayal and moral dilemmas.

The analysis results from the aforementioned third level are then integrated to address the research problem. The purpose of this integration is to demonstrate that the conflict of interest in Shakespeare's sonnets is created through a close relationship between word choice, linguistic structure, and figurative language. This approach is based on the idea that literature emerges from interactions between various linguistic elements in text (Simpson, 2004). Therefore, the emotional and moral conflicts in Shakespeare's sonnets are not only reflected in their themes, but also systematically constructed through the linguistic strategies used. The integration of these three levels of analysis shows how language functions as the primary means of shaping meaning and conflict tension. Therefore, a stylistic approach provides an effective framework for understanding the complexity of the relationship between love and betrayal in Shakespeare's sonnets.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter provides a detailed discussion of the stylistic levels found in the selected sonnets. The writer analyzes the poems by applying Leech's stylistic theory, focusing on lexical, syntactic, and rhetorical levels. The analysis aims to identify how language is used to represent the speaker's feelings and to reveal the underlying meanings of the poems. Through this analysis, the chapter shows how the use of stylistic elements supports the development of the themes of betrayal and emotional conflict.

A. Overview of the Selected Sonnets

William Shakespeare's sonnets are universally recognized as outstanding examples of poetic works that address human feelings such as love, jealousy, betrayal, emotional turmoil, and moral conflict. Although some sonnets fall within different stages of the overall development of the sonnet series, they often depict the complexity of human emotions through meticulously constructed language and poetic devices. This article will analyze three examples: Sonnets 42, 93, and 152, as each illustrates some type of love-related conflict relevant to this thesis.

1. Sonnet 42

Sonnet 42 illustrates an example of a love triangle between the speaker and his beloved woman, and between the speaker and his best friend. Upon learning that his beloved woman is now in a romantic relationship with his best friend, the speaker

faces significant emotional distress caused by this betrayal by both his friend and his beloved woman. Furthermore, he tries to convince himself that the love that existed between these two people continues to exist in some way for him. Throughout Sonnet 42, the speaker struggles to reconcile his feelings of love, jealousy, disappointment, and selflessness. As a result, the poem depicts love as a source of emotional turmoil for the speaker and an individual experiencing great personal suffering (Folger Shakespeare Library, 2024).

2. Sonnet 93

Essentially, sonnet number ninety-three, published in 1592, depicts the poet's anxiety about being deceived (in a romantic sense) and his fear of being betrayed by a loved one. Although he continues to trust in his love for them, over time, he realizes that an attractive face (and seemingly loyal behavior) may be deceptive and conceal a dishonest person within. Furthermore, this sonnet touches on the difference between appearance and reality, helping the reader understand the poet's fears, anxieties, and uncertainties. Therefore, the poet portrays love as a significant source of mistrust, and that love involves emotional vulnerability (British Library, 2023).

3. Sonnet 152

Sonnet 152 explores the themes of betrayal, deceit, guilt, and moral contradictions between the poet and his lover. In the sonnet, the poet reveals the lover's breach of fidelity while simultaneously acknowledging his own dishonesty and self-deception. Through a series of events that unfold between the two lovers, the poem depicts how they both commit acts of betrayal against each other. Therefore,

the poet experiences conflicting feelings of regret, shame, anger, and self-blame for what has happened. Ultimately, Shakespeare's depiction of love in this sonnet is not as an ideal form of human interaction, but as a source of moral and emotional suffering (Folger Shakespeare Library, 2024).

Although situated differently within Shakespeare's sonnet series, sonnets 42, 93, and 152 all share a number of interconnected thematic elements, encompassing love, betrayal, jealousy, and mistrust, as well as regret and emotional conflict. All three sonnets use Shakespearean language in similar ways; therefore, it would be appropriate to examine them to analyze their style and how it builds emotional tension and conveys the conflicted experience of romantic love.

B. Stylistic Categories at the Lexical, Syntactic, and Rhetorical Levels in Sonnet 42, 93, and 152.

Poetry, particularly the sonnet, often expresses complex emotions through careful language choices. In the works of William Shakespeare, themes such as love, betrayal, and inner conflict are conveyed through specific stylistic choices. Therefore, to understand how these meanings are constructed, this study employs Geoffrey Leech's stylistic framework to analyze Sonnet 42, Sonnet 93, and Sonnet 152. This analysis focuses on three levels that is lexical, syntactic, and rhetorical to examine how language reflects emotional conflict. Thus, this section aims to answer the research questions regarding the stylistic levels in the selected sonnets and how these levels function in conveying the themes of betrayal and emotional tension.

1. Lexical Level

Emotional and evaluative diction in Sonnets 42, 93, & 152 will be analyzed based on Leech's (1969) stylistic framework. The lexical choices within these lines will therefore be examined not only according to their meaning in a dictionary, but also according to their emotional and evaluative nature in context. The data within this analysis will entail analyzing the original line of poetry, the lexicon within that line, the characteristics associated with that word, its stylistic role, and how that lexicon can relate to the themes of betrayal and emotional conflict.

Table 4.1. *Lexical Level of Sonnets 42, 93, and 152*

No.	Sonnet	Category	Amount of Data	Data
1.	42	Emotional	6 data	grief, loved dearly, wailing, loss, abuse me, joy
2.		Evaluative	4 data	dearly, chief, loving offenders, sweet flattery
3.	93	Emotional	4 data	deceived, love, hatred, sweet love
4.		Evaluative	4 data	true, false heart, sweet, strange
5.	152	Emotional	4 data	love, hate, accuse, lost
6.		Evaluative	4 data	forsworn, honest, truth, foul lie

a. Emotional and Evaluation in Sonnet 42

That thou hast her, it is not all my grief, (l.1)

Datum 1 shows emotional attachment. Through the analysis of lexical characteristics, this paper examines not merely the denotative meaning of words, but also investigates the connotative meaning, emotional value, and relational semantic meaning to other words within the sonnet. According to Leech (1969), words can be a source of knowledge when evaluating and establishing meaning or foregrounding specific emotions for various reasons. Given that certain types of lexically based items can be found to have multiple stylistic characteristics, emphasis is placed on which function presents as the dominant one based upon the literary context in which it is found.

And yet it may be said I loved her dearly; (l.2)

Datum 2 shows emotional expression. Data 2 conveys emotional meaning through the phrase *loved dearly*. Literally, the word *dearly* means intense or great. However, connotatively, this phrase reflects deep affection, lingering emotional tension, and a strong sense of commitment.

That she hath thee is of my wailing chief, (l.3)

Datum 3 indicates emotional suffering. This data indicates emotional suffering through the word *wailing*. Denotatively, wailing refers to crying loudly or expressing grief through lamentation. Connotatively, it suggests uncontrolled emotional pain and public expression of sorrow. Compared with more neutral words

such as crying or sadness, wailing carries a stronger emotional intensity. The lexical choice foregrounds the speaker's extreme psychological distress and highlights the emotional consequences of betrayal.

If I lose thee, my loss is my love's gain, (l.9)

Datum 4 expresses longing. The repetition of the word *loss* has emotional significance. The denotative meaning of loss is that you are without someone or something of value to you. When you associate this word with the connotations of absence, lack, and emotional emptiness, you can see how the speaker continues to feel a sense of loss as a result of what has happened. The emotional value of the word *loss* is enhanced by its semantic opposite, *gain*, which emphasizes that while others may gain (for example, sexual gratification), the speaker loses (emotionally).

And for my sake even so doth she abuse me,(l.7)

Datum 5 reflects sadness. Emotional pain is evident in this data through the word *abuse*. The literal definition of this word is to treat someone badly, unfairly, or wrongly; therefore, its emotional connotation refers to mental harm, mistreatment, and betrayal of trust. In fact, *abuse* has a very negative evaluative connotation and creates an image of the speaker as the victim of a series of harmful actions. This word choice also emphasizes the emotional impact of the betrayal and reinforces the sense that the speaker is being treated unfairly.

But here's the joy: my friend and I are one; (l.13)

Datum 6 expresses the use of the word *Joy*. The use of the word *joy* conveys an emotional meaning. Denotatively, *joy* means great happiness and/or pleasure. However, in the context of the sonnet, the positive emotional value of the word is in stark contrast to other words used, such as sadness, loss, and suffering. The semantic conflict between apparent happiness and actual pain creates tension. Therefore, the speaker uses the word *joy* to redeem themselves emotionally, even though the experience is still very painful for them.

And yet it may be said I loved her dearly; (l.2)

Datum 7 shows evaluating meaning. The positive evaluation is conveyed in the seventh data point through the term *dearly*. Denotatively, the term means with great depth and in the highest sense, and thus represents a highly positive assessment of the loved one and the relationship between them. From a connotative perspective, *dearly* represents a positive evaluative impression of the person the speaker cares about. Consequently, the evaluative nature of the speaker's use of the word in creating this impression of the relationship places a much greater value on the relationship itself and on the significance of the betrayal that followed.

That she hath thee is of my wailing chief,(l.3)

Datum 8 indicates negative evaluation. The word *chief* as a term used to describe evaluation. Denotatively, *chief* means primary, most significant, and highest in rank. Its connotation relates to dominance; thus, *chief* represents priority. Therefore, the speaker uses this term to refer to his emotional pain and suffering as the worst, such as this is my most painful experience. The use of *chief* as a lexical

choice establishes the severity of the betrayal by establishing it as the primary cause of the speaker's pain in his emotional realm.

Loving offenders, thus I will excuse ye: (l.5)

Datum 9 shows evaluative expression. The affective meaning is clearly visible through the phrase *loving offenders*. The two words that make up the phrase have opposing meanings as determined by the lexicon. *Loving* has the positive meaning of love and kindness; while *offenders* has the negative meaning of bad behavior and guilt. The described opposition or juxtaposition creates an ambiguity between emotional connection and moral disapproval. This lexical difference illustrates the speaker's ambivalent position towards the individual who has committed the act of betrayal against the speaker, showing their dual feelings of compassion and negativity simultaneously.

Sweet flattery! then she loves but me alone.(l.14)

Datum 10 also shows evaluative expression. The evaluative meaning can be seen in the word *sweet flattery*; sweet is denotatively pleasant and this has a positive meaning, but flattery refers to excessive or dishonest praise, thus creating a complex evaluative meaning because they are opposite in value but are part of the same phrase, so they both exist together. The use of this phrase indicates that the speaker is aware of the falsity of his reasoning and at the same time finds some comfort in the deception. This duality of meaning shows the speaker's struggle with emotional betrayal through the use of self-deception.

b. Emotional and Evaluation in Sonnet 93

Like a deceived husband; so love's face (l.2)

Datum 11 shows emotional deception. The word *deceived* conveys emotional depression in its connotation: someone has been misled by another person or persons. The associated connotations imply feelings related to broken trust, emotional trauma, and apparent shame. The emotional nature of this lexical choice conveys a very negative feeling because it portrays the individual as a victim of dishonesty. The conflict between deciding to be honest (line 1) further illustrates the contrast between loyalty and disloyalty, reflecting the speaker's anxiety about whether the relationship is truly as genuine as it appears, which supports the theme of emotional tension.

May still seem love to me, though altered new; (l.3)

Datum 12 expresses affection. *Love* is denoted as a strong feeling of care for another person and a strong dedication of feeling toward that other person. Connotatively, the expression of loyalty, intimacy, and trust exists between two people who love each other; the term appear love suggests uncertainty as the emotion may only exist on a surface level. The emotional worth of love is positive but is diminished in the broader context of suspicion. The contradiction in these words represents the speaker's internal conflict to continue loving someone knowing that there is a possibility that there may be an act of betrayal.

For there can live no hatred in thine eye; (l.5)

Datum 13 reflects negative emotion.. The word *hate* means to have a strong dislike or anger toward someone. Hate also means to show the absence of love and the act of destroying love. Hate has a very strong negative emotional value and is the opposite of love (the most prominent element in the sonnet). Despite the speaker's claim that the lover's eyes do not contain hatred, the use of the word *hate* itself implies the presence or potential of emotional hostility, and may indicate a degree of insecurity and distrust toward the speaker.

Datum 14 shows positive emotion. The phrase sweet love includes the evaluative adjective *sweet* and the noun *love*. Sweetness is defined as the ability to provide pleasure, but it also encompasses kindness, tenderness, and emotional security. The emotional value of sweet love is highly positive due to its association with an idealized view of the loved one. However, in the context of the sonnet, it is possible that this sweetness actually masks a deeper sense of deception. Thus, how one chooses words can help reveal the difference between how something appears to others on the surface and how it truly is.

So shall I live, supposing thou art true, (l.1)

Datum 15 shows positive evaluation. The adjective *true* has both denotative meanings (faithful, honest, and reliable) and connotative meanings (qualities expected of one's ideal romantic partner). Emotionally, *true* conveys a positive feeling; the speaker wants to believe that she can trust in her lover's fidelity. The word *true* is semantically opposed to *false*, creating a lexical contrast between trust and deception

in the following lines of the sonnet. Through this use, the speaker demonstrates her desire to remain faithful to her lover despite uncertainty.

In many's looks, the false heart's history (l.7)

Datum 16 indicates negative evaluation. This datum signals a negative assessment of the lover's emotional integrity through the use of the phrase *false heart*, which functions as a moral evaluation. *False* is a denotation of dishonesty or deception; however, connotatively it implies betrayal, dishonesty, and a lack of emotion. The emotional value of *false* is negative because it raises questions about the lover's integrity. Semantically, *false* is the opposite of *true* (l.1), emphasizing the fundamental conflict between the lover's appearance and his reality. This choice of vocabulary also emphasizes the speaker's increasing distrust.

That in thy face sweet love should ever dwell; (l.10)

Datum 17 shows positive evaluation. The word *sweet* is classified as an evaluative word, indicating positive feelings toward the object of affection. The word *sweet* is classified as an evaluative lexeme, indicating approval and admiration. Denotatively, the word is defined as something pleasant or easily accepted, while connotatively, it signifies purity, tenderness, and an attractive quality. When the word *sweet* has a positive emotional connotation, it helps create the impression that the loved one is loving and desirable. However, in the context of this sonnet, this positive connotation becomes unstable because the external sweetness may mask internal deceit. This creates ambiguity that adds weight to the theme of love, creating uncertainty.

Is writ in moods and frowns and wrinkles strang. (l.8)

Datum 18 reflects unusual judgment. There is evidence of a negative evaluation of the relationship. The adjective *strange* can be interpreted as an unusual or unfamiliar concept related to the speaker's feelings towards the object of her affection. The connotation of *strange* is abnormality, suspicion, and emotional distance, suggesting that the relationship has experienced some kind of deterioration. Therefore, the use of the adjective *strange* conveys a sense of doubt and discomfort in the relationship compared to the description used to describe the speaker's feelings towards sweet love. Thus, the lexical choice made by the speaker indicates the speaker's belief that there are hidden changes occurring in the physical appearance or characteristics of the object of her affection that contribute to the tension the speaker feels in the sonnet.

c. Emotional and Evaluation in Sonnet 152

But thou art twice forsworn, to me love swearing; (l.2)

Datum 19 expresses affection. This data reveals strong emotions associated with the concept of love. *Love* is generally defined as an intense and/or deep feeling toward another individual; however, love also conveys positive qualities such as loyalty, trust, and closeness. Because *love* is portrayed positively, it provides a foundation for relationships based on romantic feelings. However, in this data set, *love* is juxtaposed with the term *forsworn*, creating a contradiction between love and betrayal. The contrast between *love* and *forsworn* implies that the emotion is now

associated with dishonesty through the language used, highlighting the internal struggles couples experience related to emotional disconnection/mistakes.

In vowing new hate after new love bearing. (l.4)

Datum 20 shows negative emotion. The term *hate* has a denotative meaning of intense dislike or rejection (hostility). However, hate also has a connotative meaning that implies feelings of resentment, rejection, and the destruction of emotional or physical existence. The emotional content of hate is highly negative, and completely opposite to the word love in the same context. The love or hate contrast emphasizes the dramatic emotional shift that occurs when moving from affection to hostility, and underscores the fragile nature of the relationship and the apparent consequences of betrayal.

But why of two oaths' breach do I accuse thee (l.5)

Datum 21 reflects conflict. The verb *accuse* denotatively means to accuse another person of wrongdoing. Connotatively, it carries implications of judgment, blame, and confrontation. Its emotional content carries negative associations because it indicates a level of hostility between the speaker and her *lover*. However, the speaker ultimately realizes her guilt, creating a morally ambiguous situation regarding the use of the verb *accuse*. This lexical choice illustrates the speaker's internal conflict between condemning others for their actions and acknowledging her own guilt.

And all my honest faith in thee is lost. (l.8)

Datum 22 indicates emotional loss. The term *lost* literally tends to imply "once having something, no longer having it, no longer holding it." Its figurative meaning is a feeling of emptiness, disappointment, failure to trust someone, and so on. The negative emotional value associated with this term is greatly due to the loss of trust in the relationship. The choice of the word *lost* emphasizes not only the absence of love, but also the inability to maintain the trust that had sustained the relationship.

But thou art twice forsworn, to me love swearing;(l.2)

Datum 23 shows the evaluation is evident in the word *forsworn*. This data presents a negative assessment of the adjective *forsworn*, which denotatively means breaking an oath or promise. However, connotatively, it is associated with dishonesty, betrayal, and moral failure. Thus, as a result of the negative connotation of *forsworn*, the evaluative quality of *forsworn* is that it characterizes the behavior of the loved one as morally wrong. The use of broken promises throughout the story further emphasizes the immoral nature of the conflict by demonstrating the lack of loyalty in the relationship.

And all my honest faith in thee is lost. (l.8)

Datum 24 indicates positive evaluation. The adjective *honest* literally means honesty or moral integrity, but when used connotatively, it can also imply reliability and sincerity. The positive evaluation of the adjective *honest* is based on its expectation as a character trait in an ideal relationship. However, the word *lost*

follows *honest* as a neighboring word and adds a contrast between the moral ideals of the two types of relationships and how people actually live their lives. This contrast highlights the failure of trust between the two individuals.

Oaths of thy love, thy truth, thy constancy; (l.10)

Datum 25 shows evaluative meaning. The word *truth* (a noun) typically refers to factual accuracy or honesty, and also suggests sincerity, loyalty, and moral rectitude as relationship qualities. Thus, because truth represents a positive and desirable quality, it is expected to strengthen one's romantic commitment to another. However, when viewed in the context of repeated instances of broken promises, the word ironically assumes the opposite of its evaluative meaning, emphasizing the discrepancy between what was promised as indicated by the word and what actually occurred (as reflected in the person's actions).

To swear against the truth so foul a lie. (l. 14)

Datum 26 indicates negative evaluation. The combination of the words *foul* and *lie* is a powerful negative connotation. The denotative meaning of *foul* and *lie* is that *foul* means morally repugnant or disgusting to the senses, and *lie* refers to falsehood. *Foul* can also indicate moral decay, moral decline, and the intention to deceive. The evaluation of the word *foul a lie* is highly negative and carries a full condemnation of the person who lies. The use of the word *foul a lie* contributes to the theme of betrayal and the breakdown of trust in the sonnet.

A closer look at Sonnet 42, Sonnet 93, and Sonnet 152 reveals that the language used in each poem supports Shakespeare's theme of love conflict through the deliberate use of emotional and evaluative terms. The purpose of using these types of words is not simply to describe events occurring within the context of the two characters' relationship, but rather to create linguistic resources that provide insight into the psychological states of the speakers in these poems, along with their moral judgments or emotional reactions to feelings of betrayal. As Leech (1969) notes, the choice of words used can highlight specific meanings and emotions to help the reader understand and experience a level of literary experience that can only be achieved through language.

In Shakespeare's Sonnet 42, most of the vocabulary chosen is words or phrases that give meaning to the emotional pain such as sadness and loss of the speaker, and thus, the use of words such as *grief*, *wailing*, *loss*, and *abuse*, clearly define the level of pain that the speaker is experiencing as a result of the betrayal of his friend and lover who have betrayed him. The use of these specific types of words also shows that the emotional pain that the speaker is experiencing represents the extreme emotional devastation (illness) of feeling betrayed. However, the use of several words with positive connotations such as pity or joy also appears in Sonnet 42, and these two words represent two types of meaning: one to define how the speaker feels, however, the language used to define this happiness is often ironic and/or the speaker is trying to console himself. This use of the same language creates two contrasting lexical groups that show that the speaker has tried to rationalize or

understand the betrayal, but also reveal the depth of emotional suffering or pain that the speaker is suffering.

Sonnet 93 shifts from a specific emotion to uncertainty or suspicion. The words *true*, *love*, *sweet*, *false*, *hatred*, and *strange* represent the contrast between what appears to be happening and the reality of the situation. The repeated use of words associated with love and virtue suggests that the speaker wants to believe that their loved one is being honest with them. While they are being evaluated positively, negative words describing deception/concealment continually question the evaluation made. This creates a situation where trust/doubt are present simultaneously and indicates a lack of trust in their loved one and the source of conflict that results from this lack of trust.

In Shakespeare's 152 sonnets, moral vocabulary is prominent. For example: *forsworn*, *oaths*, *truth*, *honest*, *faith*, and *lie*. These words convey the semantics of ethical judgment. Unlike his other works, emotion/experienced suffering/uncertainty dominate the first 151 sonnets. However, in the 152nd sonnet, both emotion and moral issues are the focus. The constant mention of broken promises suggests a breakdown in both emotion and moral obligation. Furthermore, while the speakers condemn their lovers for betrayal, they also judge themselves for allowing their lovers to betray them. Through this self-evaluative language, it is clear that Shakespeare believes betrayal encompasses hundreds of wrongdoings and exists based on guilt (self-awareness) and moral responsibility.

A combined analysis of the three sonnets highlights the evolution of the love conflict through an analysis of the lexical found in each of the three sonnets. The theme of painful loss (Sonnet 42), the theme of doubt and suspicion (Sonnet 93), and the theme of guilt and moral failure (Sonnet 152) are three themes highlighted in the conflict of each sonnet. Although each of the three sonnets expresses different levels of conflict, they remain connected to one another in terms of the variety of words used to indicate betrayal, distrust, disappointment, and emotional pain. In evaluating their relationship, the speakers consistently use language to create emotion and morality, suggesting that the love conflict is created as a narrative and is created through language.

The lexical level of language plays a major role in how betrayal and emotional conflict are expressed in Shakespeare's sonnets. By using emotionally charged or descriptively evaluative words, Shakespeare is able to elevate his language choices into stylistic elements through which he conveys psychological conflict, moral or ethical dilemmas, and the complexities associated with interpersonal relationships. The findings of this study demonstrate the validity of Leech's (1969) assertion that lexically accentuated choices create significant literary meaning and aid readers in interpreting the emotional reactions of the text.

2. Syntactic Level

When analyzing style in poetry, the syntactic aspect of sentences focuses on how sentence structure contributes to the formation of meaning in poetry. In addition to serving as linguistic rules, sentence structures can also serve as a means of drawing

attention to emotions and relationships between concepts. In Shakespeare's sonnets, sentence structure helps depict the struggle between love and betrayal. Therefore, this analysis will consider three main types of sentence structure relevant to reinforcing meaning and conflict in these sonnets. These three types of sentence structure include: parallelism, antithesis, and subordination.

Table 4.2. *Syntactical Level of Sonnets 42, 93 and 152*

No.	Sonnet	Category	Amount of Data	Data
1.	42	Parallelism	3 data	That thou hast her / That she hath thee; If I lose thee / And losing her; Both find each other
2.		Antithesis	2 data	loss vs gain; grief vs joy
3.		Subordination	3 data	because thou know'st I love her; If I lose thee; And losing her
4.	93	Parallelism	2 data	thy looks / thy heart; thy thoughts / thy heart's workings
5.		Antithesis	2 data	looks vs heart; love vs hatred
6.		Subordination	2 data	though altered new; If thy sweet virtue
7.		Parallelism	3 data	thy love, thy truth, thy constancy; repetition of sworn; new love / new hate

8.	152	Antithesis	2 data	truth vs lie; love vs hate
9.		Subordination	2 data	when I break twenty; For I have sworn

a. Parallelism

1) Parallelism in Sonnet 42

*That thou hast her, it is not all my grief,
And yet it may be said I loved her dearly;
That she hath thee is of my wailing chief,
(1.1-3)*

Datum 27 shows parallelism. The two clauses *That thou hast her* (1.1) and *That she hath thee* (1.3) exhibit clear syntactic parallelism. Both clauses are formed in the same way (grammatically): That + subject + verb + object. In the first clause, the subject is thou, the verb is hast, and the object is her. Mirroring this pattern, the second clause has the subject as she, the verb as hath, and the object as thee. Through this use of repetition, we can see how similar the syntactic structures are in both clauses, resulting in an effective syntactic symmetry. Leech (1969) states that parallel forms emphasize their meaning through repeated formal characteristics. In this case, the two clauses are structured in a way that highlights the relationship between the speaker's lover and her friend by showing that their grammatical relationship is equal. This equality heightens the speaker's emotional turmoil because both participants in the betrayal are equally involved.

If I lose thee, my loss is my love's gain,

And losing her, my friend hath found that loss;
(l.9-10)

Datum 28 indicates parallelism. The repetitive structure in *If I lose you* (l.9) and *And losing her* (l.10) creates syntactic parallelism by repeating the verb *lose*. The structure *If I lose you* is a limited conditional clause preceded by the subordinating conjunction *if*; on the other hand, *And losing her* is an informal participial clause preceded by "and." Although the two clauses have some differences in their grammatical form, they are both based on the same verb. The repetition of the verb creates syntactic cohesion between the two clauses. According to Leech (1969), the repetition of a structure highlights a particular experience in a text. In this case, the repetition of the structure emphasizes the speaker's experience of double loss and the emotional distress caused by betrayal.

Both find each other, and I lose both twain, (l.11)

Datum 29 reflects parallelism: The phrase *Both find each other* (l.11) exhibits syntactic parallelism due to its balanced grammatical structure; the clause has the same construction with a subject (both), a verb (find), and a reciprocal object (each other) as in Subject + Verb + Reciprocal Object. Thus, the reciprocal construction indicates the reciprocity of action between the two participants. Leech (1969) explains that when two or more parts have the same grammatical form, it emphasizes the symmetry between those elements and the relationship expressed in those elements through structural harmony. Therefore, in this line, the grammatical symmetrical structure emphasizes the reciprocal union between friends and lovers; as

a result, it also emphasizes the speaker's exclusion from that union, thus reinforcing her sense of isolation and emotional suffering.

2) Parallelism in Sonnet 93

Thy looks with me, thy heart in other place. (l.4)

Thy looks with me, thy heart in other place (l.4). Here, there is a syntactic similarity between the two parts of the same statement. Both consist of an adjective or possessive pronoun and a noun phrase (Thy + Noun Phrase), both contain prepositions of space (with, in), and also, each has prepositional phrases for the two nouns it possesses (with thee, and with me) which adds to the extent to which they can prepare and how the lines fit together in terms of structure. By placing two similar structures side by side, according to Leech (1969), the nature of their parallelism emphasizes the nature of their meaning. The structure of the two parts of this sonnet, which shows how different one person's outward appearance is from another's inner feelings, reinforces the perception that even though the person you love is standing there, the love you share does not include them at this moment; consequently, it builds an underlying message of distrust.

Whate'er thy thoughts or thy heart's workings be, (l.11)

Datum 31 indicates parallelism. The phrase *Whate'er thy thoughts or thy heart's workings be (l.11)* uses syntactic parallelism through two noun phrases coordinated by the conjunction *or*. Both nouns have the same grammatical function in this clause and are connected through the repeated possessive determiner *thy*. Leech

(1969) notes that structures with parallelism will draw attention to related concepts based on their formal similarity. Therefore, the syntactic balance of this phrase helps establish the connection between thoughts and feelings; this balance further isolates the speaker's perceived uncertainty about her lover's true intentions and adds to the emotional anxiety the speaker feels.

3) Parallelism in Sonnet 152

Oaths of thy love, thy truth, thy constancy; (l.10)

Datum 32 shows parallelism. The structure *Thy love, thy truth, thy constancy* reflects repetition of similar grammatical forms to emphasize key qualities. The deliberate use of *thou* in this phrase emphasises the importance of love, truth and constancy, which should be present in relationships. This parallelism reinforces the importance of love, truth and constancy in establishing a solid foundation for a successful relationship. Unfortunately, in the context of this sonnet, the use of *thou* creates the impression that all three of these values have not been upheld.

*In loving thee thou know'st I am forsworn,
But thou art twice forsworn, to me love swearing;
For I have sworn thee fair; more perjured eye,
For I have sworn deep oaths of thy deep kindness,
(l. 1, 2, 9, 13)*

Datum 33 indicates parallelism. Sonnet 152 uses the word *sworn* consistently as part of syntactic parallelism through the same verb appearing in multiple constructions. The word *sworn* is used in three different clauses: *I am forsworn* (l.1),

love swearing (l.2), *For I have sworn* (l.9), and *For I have sworn* (l.13). Each of these clauses contains a different version of the verb *sworn*, each with its own unique syntactic structure. Therefore, the variation in verb forms used in each clause creates a pattern of repeated use throughout the poem. Repetition makes linguistic levels in the text more prominent (Leech, 1969), thus creating the effect of the theme of broken promises, while also showing the reader that the speaker is aware of having deceived others, feels guilty, and has been betrayed.

In vowing new hate after new love bearing. (l.4)

Datum 34 reflects parallelism. The use of the phrase *new hate after new love bearing* (l.4) demonstrates synthetic parallelism because both phrases share the same grammatical structure (i.e., adjective, noun). This shared grammatical structure (Adjective-Noun) creates a formal balance between the phrases *new hate* (l.4) and *new love* (l.4). This syntactic parallel construction highlights the relationship between the two ideas. According to Leech (Leech, 1969b), the use of parallel structures tends to emphasize opposing ideas by placing them in a comparable form; in this sonnet, the balanced form highlights the shift from love to hate. Consequently, this structural balance emphasizes the instability of the relationship and highlights the emotional conflict resulting from the betrayal.

Based on this analysis, it is concluded that parallelism is a powerful device for conveying a clearer meaning in these three sonnets. The use of this parallel structure creates emphasis whilst lending stability to the central theme. Generally, parallelism

implies a sense of balance; however, there is a discrepancy between these two representations; nevertheless, it should be noted that this sense of balance does not always reflect that discrepancy.

Parallelism also highlights the difference between perceived promises and actual promises by emphasising the rewards associated with repeated promises. This demonstrates that the structure creates a stylistic effect and functions as an informal means of reinforcing conflict in any relationship, particularly in those characterised by love and betrayal.

b. Antithesis

1) Antithesis in Sonnet 42

If I lose thee, my loss is my love's gain, (l.9)

Datum 35 shows antithesis. In line 9, there is an antithesis created by contrasting *my loss* with *my love's gain* through a balanced syntactic structure. Each of these expressions is a noun phrase and both are located in the same grammatical position in the clause; in *my loss* it operates as the subject complement, whereas *my love's gain* operates as a parallel or equal complement. The structure thus creates an analogue or symmetrical opposition between the two outcomes that are opposite each other in their result. According to Leech, (1969), the use of antithesis often serves to emphasise a meaning by putting oppositional ideas in parallel grammatical form, therefore, here in line 9 the use of balanced syntax illustrates that the same event has two outcomes which are opposite, one person suffers loss due to an event

whereas another person experiences *gana* as a result of this event. The first person's understanding of this dichotomy creates feelings of injustice and emotional betrayal for him/her.

*That thou hast her, it is not all my grief,
But here's the joy: my friend and I are one;
(l.1 & 13)*

Datum 36 indicates antithesis. A juxtaposition of *grief* where it appears in line one compared to *joy* found at line thirteen of the sonnet shows that Shakespeare has created a contrast between two emotions i.e. grief/sorrow and joy/happiness. The grammatical form of both words indicates that they represent an emotional state; therefore, they are classified as abstract nouns. Additionally, by having both keywords within the same classroom (i.e., allowing for a comparison of emotions), he has formed a comparative outline of negative/positive expressions. Leech has identified this aspect within the constructs of the poet's use of antithetical development, indicating how conflict can be represented through contrasting meanings. The tension created through the juxtaposition of the two opposing feelings indicates to the reader that there is an internal pull on the speaker caused by his betrayal which ultimately creates an unstable emotional environment.

2) Antithesis in Sonnet 93

*Whate'er thy thoughts or thy heart's workings be,
Thy looks should nothing thence but sweetness tell.
(l.11-12)*

Datum 37 shows antithesis. Through the repeated syntactic elements in *thy looks* and *thy heart* (l.4), the poet illustrates the use of antithesis. Both phrases contain similar grammatical structures as they consist of the possessive determiner *thy*, and a noun; thus creating a balanced structure which provides formal equivalence between both phrases. In a sense, similar grammatical structures create antithesis. In addition, however, the specific meanings of each term represent opposing concepts. For instance, while *looks* means an outward appearance or image, *heart* means an internal feeling or intention (Leech, 1969). Therefore, the parallel structure of these two constructions allows for an obvious contrast between what people see on the outside versus what they would find on the inside. Thus emphasizing the speaker's uncertainty regarding her lover's actual emotions, and creating a much more powerful theme regarding this sense of distrust.

*Like a deceived husband; so love's face
May still seem love to me, though altered new;
Thy looks with me, thy heart in other place.
For there can live no hatred in thine eye;*

(l.2-5)

Datum 38 indicates antithesis. *Love* and *hatred* (l.2-5) are opposing noun forms that serve as an example of antithesis through the use of contrasting abstract nouns. Grammatically, both *love* and *hatred* continue to serve as primary lexical elements within the sonnet's argument about emotional relationships. Shakespeare places these oppositional concepts within close proximity in terms of their syntactic

environment; this creates a contrast between *love* and *hate*. According to Leech, antithesis creates a foregrounded conflict by bringing together opposite concepts for a point of reference. Therefore, this conflict displays the tension of chiaroscuro which causes confusion concerning the speaker's true feelings in this sonnet; therefore, the use of antithesis serves to heighten the emotional tension experienced by both parties involved.

3) Antithesis in Sonnet 152

To swear against the truth so foul a lie. (l.14)

Datum 39 shows antithesis. Antithesis is seen in the juxtaposition of two abstract nouns *truth* and *lie* in line 14 of the sonnet. Both nouns appear in parallel constructions associated with swearing an oath and being truthful (oath-taking and honesty). The fact that both of these opposing ideas are presented in balance creates an antithetical relationship between the two concepts. Leech says that antithesis makes prominence through the arrangement of opposing ideas into a symmetrical form, thus emphasizing meaning. The antithetical relationship between truth and falsehood in this sonnet reflects upon the speaker's own moral dilemma (Leech, 1969). This antithesis also reflects upon the way in which their relationship has no longer been honest, but rather based on a betrayal of trust.

In vowing new hate after new love bearing. (l.4)

Datum 40 indicates antithesis. Antithesis is illustrated via the opposition of *new love* and *new hate* (l.4) in an analogous manner by using parallel grammatical

structures. Each phrase follows the form of Adjective + Noun, which creates a symmetric syntactical structure. This formality of symmetry emphasizes the opposite meanings associated with each emotional state. Leech (1969) gives two explanations regarding why antithesis tends toward being grammatically equivalent: that this creates an emphasis on each of the opposing elements by being different types of expressions. The use of parallelism here creates a very distinct change in feelings from love to hate. Therefore, the antithetical relationship illustrates that the relationship has very low stability, indicating that the relationship has been badly affected by betrayal within the speaker's emotional state and has caused an emotional reaction.

Based on an analysis of these three sonnets, the poet has employed antithesis as a means of depicting the conflict between two opposing meanings within the context of a relationship by contrasting two opposing viewpoints. This serves to highlight the varying degrees of conflict in both poems through the use of antithesis.

Antithesis has also been used by the poet as a means of depicting the conflict between feelings and reality through conflicting emotions; for example: between love and hate; or between truth and lies. This reflects an unstable relationship, characterised by emotional instability and uncertainty. The use of antithesis further clarifies the theme of these three sonnets; namely, that conflict in emotional relationships arises because two opposing elements have been combined into one.

c. Subordination

1) Subordination in Sonnet 42

Thou dost love her because thou know'st I love her, (1.6)

Datum 41 shows subordination. The clause *because thou know'st I love her* functions as a dependent clause explaining the reason behind the speaker's feeling. When the conjunction *because* is used with a condition in a subordinate clause, it conveys a cause-and-effect relationship between two things. In this case, because the speaker knows that he loves her, he explains why his friend will betray him by loving the speaker's woman. Consequently, the emotional consequences of this betrayal are greater than those of an independent act, as they are influenced by their prior friendship and create an additional dimension to the emotional pain.

If I lose thee, my loss is my love's gain, (1.9)

Datum 42 indicates subordination. The clause *If I Lose Thee* introduces a conditional relationship. The word 'if' in the subjunctive form in this example describes a scenario that might occur for the speaker (namely, losing someone) which they might logically face; thus, the use of such words demonstrates the subjunctive function in depicting the speaker's rational thought process in understanding the events that have occurred and the pain they have caused.

And losing her, my friend hath found that loss; (1.10)

Datum 43 reflects subordination. The subordinate clause *And losing her* is syntactically a non-finite clause, meaning that it does not contain a subject or a predicate, although its meaning remains dependent on the main clause. Thus, although such a short phrase can stand alone, in reality it forms part of another

sentence that provides further detail regarding how the speaker feels about their relationship with the person who has been lost; this also serves as evidence that the speaker experiences this loss as part of a sequence of events leading up to and encompassing the actual event of losing the person who is the object of these emotions.

2) Subordination in Sonnet 93

May still seem love to me, though altered new; (l.3)

Datum 44 shows subordination. The clause *though altered new* introduces a concessive relationship. The use of the subordinate conjunction 'though' here creates a contrast. Despite the changes that have taken place in the beloved, the poet of this sonnet continues to seek ways to maintain his view of love. The subordinate relationship between the two clauses highlights the conflict between an ever-changing reality and the poet's desire to remain faithful, thereby further complicating the emotional complexity of this sonnet.

If thy sweet virtue answer not thy show (l.14)

Datum 45 indicates subordination. The clause *If thy sweet virtue* functions as a conditional clause. Similar to the use of 'though', the use of 'if' creates a subordinate clause to link the two clauses conditionally; therefore, the moral code signifying virtue must relate to a deeper, hidden meaning, implying that the truth formed within the relationship will only materialise if this code applies. This subordination also implies that the speaker does not always understand the characteristics of the person

with whom they are with, but rather relies on something outside their personal experience or outside themselves, which will ultimately determine their partner's characteristics.

3) Subordination in Sonnet 152

When I break twenty? I am perjured most, (l.6)

Datum 46 shows subordination. The clause *When I break twenty* introduces a temporal relationship. The clause *when* indicates a temporal relationship but also implies a causal link between his actions (breaking his vows) and their relationship (his partner breaking her vows). Through this structure, the speaker acknowledges that he himself has broken many vows and therefore the accusations he levels against his partner are not entirely valid. This suggests that the fault lies not only with his partner but also with himself.

For I have sworn deep oaths of thy deep kindness, (l.9)

Datum 47 indicates subordination. The clause *For I have sworn* functions as a casual explanation. The subordinate clause *for* provides a reason or explanation for the preceding clause that the speaker bases their actions on the vows they swore to keep. This also creates an ironic situation because it is those very vows that serve as evidence of the dishonesty that has taken place.

Syntactic analysis shows that each sonnet uses a different set of syntactic structures to create multiple layers of conflict between the lovers. Sonnet 42's syntactic structure utilizes parallel and conditional clauses to balance the speaker's

emotional isolation from her lover, while recurring grammatical patterns create a reciprocal relationship between the speaker and her friend. The speaker also attempts to explain her pain using conditional clauses, for example, '*If I lose thee.*'

In Sonnet 93, the primary syntactic meaning is based on antithesis. The contrast between *thy looks* and *thy heart* creates a gap between appearance and reality, emphasizing the speaker's doubts and questions about her lover's fidelity. Other syntactic structures, such as concessive and conditional subordination, further illustrate the tension between what can be seen and what may be hidden.

Sonnet 152 contains numerous subordinate and contrasting structures to illustrate moral and emotional conflict. The speaker uses temporal, causal, and explanatory clauses to justify and examine his own actions. By using antithetical pairs, such as *truth* versus *lie* and *love* versus *hate*, the speaker depicts the erosion of trust in the relationship. This syntactic structure demonstrates that betrayal is an emotional experience and a moral conflict involving guilt and self-reproach.

The syntactic levels of the three sonnets demonstrate that emotional conflict is not only presented through thematic content but also systematically constructed through grammatical relationships. For example, parallelism provides balance and heightens emotion, antithesis reveals the contradiction between opposing states, and subordination creates a logical connection between the causes, conditions, and consequences of events. Ultimately, through this combined structure, Shakespeare transforms personal experiences of love, jealousy, betrayal, and guilt into a coherent pattern of meaning.

3. Rhetorical Level

An analysis of William Shakespeare's poems will reveal that figurative language is used to create layers of meaning in his work and indirectly depict various types of romantic conflict. Metaphors, paradoxes, and personification are just a few examples of how Shakespeare uses language to express emotions and paint a deeper picture of betrayal or love-hate relationships.

Table 4.3. *Rhetorical level of Sonnets 42, 93 and 152*

No.	Sonnet	Category	Amount of Data	Data
1.	42	Metaphor	3 data	this cross; love's gain; lay on me this cross
2.		Paradox	4 data	my loss is my love's gain; Both find each other, and I lose both twain; for my sake lay on me this cross; here's the joy
3.		Personification	3 data	love's gain; love (as active force); sweet flattery
4.	93	Metaphor	3 data	love's face; Eve's apple; false heart's history
5.		Paradox	3 data	supposing thou art true; looks with me, heart elsewhere; sweetness vs hidden truth
6.		Personification	3 data	love's face; love dwell; looks tell
7.		Metaphor	5 data	eyes to blindness; faith is lost;

	152			deep oaths; bed-vow broke; new faith torn
8.		Paradox	3 data	loving thee = forsworn; twice forsworn; swear against truth
9.		Personification	5 data	faith is lost; eyes swear; oaths misuse; love swearing; swear against the truth

a. Metaphor

1) Metaphor in Sonnet 42

And both for my sake lay on me this cross. (l.12)

Datum 48 shows metaphor. The expression *this cross* is a metaphor that likens the speaker's pain to that of the Christian cross. In the tradition of Christianity, the Christian cross is often seen as a symbol representing suffering, sacrifices, and endurance. Therefore, Shakespeare compares the speaker's emotional pain to a weight that must be carried without actually using words such as "like" or "as" to make such comparisons. Because of this metaphor, betrayal represents an emotional load that the speaker has no choice but to carry, ultimately supporting the author's ideas of suffering, loss, and emotional conflict throughout the sonnet.

If I lose thee, my loss is my love's gain, (l.9)

Datum 49 indicates metaphor. *Love's gain* is the use of a metaphor to compare the concept of love with a profit-seeking system in an economic or business

context, to illustrate that love can *gain* something, so that emotional relationships can be interpreted as business transactions in terms of profit and loss. This metaphor also highlights the irony of the speaker's situation, as the way others *gain* from a relationship is by experiencing 'loss' from the emotional bond. Ultimately, this comparison underscores the gap or conflict between the speaker and that other person.

2) Metaphor in Sonnet 93

Like a deceived husband; so love's face (l.2)

Datum 50 shows metaphor. The phrase *love's face* represents outward appearance of affection. The use of the term *the love's face* is a metaphor suggesting that love is like a human face and, implicitly, has an outward appearance that others can see. This indicates that love is not only experienced by those who are in love, but can also be 'displayed' and observed from the outside. However, this also implies that what we see, in this case, may not correspond to reality, thereby emphasising the theme of the contrast between appearance and reality.

How like Eve's apple doth thy beauty grow, (l.13)

Datum 51 indicates metaphor. The phrase *Eve's apple* symbolizes temptation and hidden sin. By using the metaphor *Eve's apple*, beauty is likened to the forbidden fruit, that is, the fruit in the Bible. Shakespeare implies that a partner's beauty is something deeply alluring yet also highly dangerous. In other words, attraction can be deceptive, as the beauty we perceive from the outside may have detrimental

consequences for us. Consequently, this metaphor further reinforces the notion of temptation and deception within relationships.

In many's looks, the false heart's history (l.7)

Datum 52 reflects metaphor. The phrase *False heart's history* suggests concealed dishonesty. The word *history* implies the existence of a text or something akin to a book. In other words, all human emotions appear to be something that can be written down, studied, and documented over time by many different historians; yet, it is precisely because of this that the speaker cannot truly grasp such 'histories' clearly.

Consequently, this implies that although the speaker attempts to establish a connection with the heart through a text since that text will be written down in reality, despite this illusion, there is as yet no clear evidence revealing what actually occurs within the heart; thus, this reinforces the uncertainty or lack of certainty regarding the person involved in that relationship.

3) Metaphor in Sonnet 152

And to enlighten thee gave eyes to blindness, (l.11)

Datum 53 shows metaphor. *Eyes to blindness* is a metaphor that compares the physical ability to see with the inability to see. In reality, the speaker possesses the ability to understand the truth; however, they choose to ignore it on an emotional level. Therefore, in this metaphor, *blindness* does not refer to a physical disability,

but rather to a refusal to acknowledge reality. The speaker is aware of the truth but does not wish to accept it, thus creating an internal conflict between the two.

And all my honest faith in thee is lost. (l.8)

Datum 54 indicates metaphor. *Faith is lost* is a metaphor that compares something that can be lost or abandoned with something that can be sustained by faith. Shakespeare equates faith with something that can be possessed and then lost, without using the word '*like*' as a comparison, thus making this metaphor a very powerful illustration of the absence of faith amongst people in a relationship.

For I have sworn deep oaths of thy deep kindness, (l.9)

Datum 55 reflects metaphor. The phrase *Deep Oath's* is a metaphor that compares an oath to something possessing depth, such as the depth of space or the depth of an object. The depth of meaning in an oath lies in the fact that it is intended to be formed through a strong and very serious commitment; yet the oath has been broken, thus creating an irony between hope and reality.

In act thy bed-vow broke, and new faith torn (l.3)

Datum 56 shows metaphor. The phrase *bed-vow broke* is an example of a metaphor. A vow or promise is indirectly compared to something concrete (an object) that can be broken or destroyed. A comparative phrase is not used in the association of the vow and the physical representation of a broken object. This analogy illustrates the relationship between broken pledges and broken commitments in relationships, which is created by betrayal.

In act thy bed-vow broke, and new faith torn (l.3)

Datum 57 indicates metaphor. The phrase *new faith torn* is a metaphorical expression that describes how faith has been broken, using the metaphorical image of faith as something that may be hacked & mangled into disassembly. As such, the metaphor of *new faith torn* supports the imagery of a damaged relationship between its members and creates an illusion of a relationship that no longer exists in a complete manner.

This analysis shows that the metaphors in Sonnets 42, 93 and 152 help to define love and the trials that accompany it. The poet creates a clearer understanding of the experience of love by using indirect comparisons to describe it more concretely.

Generally, metaphors depict love and relationships through physical attributes; therefore, they capture more than just the emotional dimensions of love and relationships. Examples include the metaphor of '*this cross*', where love and relationships are portrayed as a burden, or references to shattered love, such as in *bed-vow broke* and *faith is lost*. The poet's suffering feels heavier because he experiences it physically.

Moreover, trust and promises can be symbolised through metaphor, which may convey that both these concepts can be lost or broken, suggesting that the relationship has broken down. On the other hand, beauty is represented in '*Eve's apple*' as being attractive not only to the eye but also potentially dangerous, creating a

contrast between how something appears and what it truly is. Thus, the use of metaphors throughout these three sonnets continues to reinforce the image of love as being beautiful, yet also fraught with turmoil, heartache and treachery.

b. Paradox

1) Paradox in Sonnet 42

If I lose thee, my loss is my love's gain, (l.9)

Datum 58 shows paradox. The statement *My loss is my love's gain* reflects contradictory meaning between loss and gain. The paradox of my loss being the gain of my love (the two are opposite) is that although my loss is negative in nature (i.e., a loss can never be a positive) for the speaker I will receive the positive of my love's joy from my loss creating an emotional imbalance; therefore, even though there will be a positive outcome for one party due to the loss of the other party, there is no positive outcome for the speaker as both persons with whom the speaker has a romantic relationship have taken away the positive outcome from the speaker for creating a positive outcome for themselves.

Both find each other, and I lose both twain, (l.11)

Datum 59 indicates paradox in the phrase *Both find each other, and I lose both twain*. The paradox of both finding one another while the speaker loses both at the same time creates a drastic difference in the two different fates while also providing a greater degree of loneliness or alienation to the speaker due to the fact

that both of the persons who have found each other have also found joy through the loss of the speaker.

And both for my sake lay on me this cross. (l.12)

Datum 60 reflects paradox from the statement *And both for my sake lay on me this cross*. The phrase 'for that reason' can also refer to the fact that you have caused suffering for yourself and the fact that it was intended to be good for you and good for others, yet you have suffered greatly. And an act or act of kindness done for you has been the opposite of what you intended for it to do and created a negative consequence. This statement illustrates an irony in your relationship with them and the fact that you are trying to find some positive in a negative experience illustrates your own ongoing struggle.

But here's the joy: my friend and I are one; (l.13)

Datum 61 shows paradox in the phrase *But here's the joy.....* The use of the word *joy* in this sentence is a paradox, given that you have experienced sadness, hopelessness, and betrayal in the past few days. In theory, in a situation like yours, joy should have been absent; therefore, your efforts to search for joy are futile. However, your efforts to find joy illustrate that you are attempting to calm your mind and body by looking for the brighter side of life even when it actual does not reflect what you are currently experiencing.

2) Paradox in Sonnet 93

So shall I live, supposing thou art true, (l.1)

Datum 62 shows paradox in the clause *So shall I live, supposing thou art true*, is a good example of a paradox because this sentence implies that the speaker will go through life pretending (assuming) that their partner is honest, even though the speaker does not actually know whether their partner is truly honest or not. If someone does not trust another person's honesty (thus giving rise to doubt), then they will want to investigate the truth rather than simply assuming that person's honesty. This creates tension, as the individual trying to believe and the individual doubting that their partner is telling the truth create a conflict.

Thy looks with me, thy heart in other place. (l.4)

Datum 63 indicates paradox. The phrase *Thy looks with me, thy heart in other place* is another example of a paradox because it describes two contradictory events occurring simultaneously. The partner is physically present, but in reality, is emotionally connected to someone else at the same time. Therefore, physical closeness does not guarantee an emotional bond between two people – thus reinforcing the idea that neither party in this relationship knows where their emotions will lead them.

Whate'er thy thoughts or thy heart's workings be, (l.11)

Datum 64 reflects paradox on the phrase *Whate'er thy thoughts... Thy looks should nothing thence but sweetness tell*. This paradox appears in Sonnet 93 in

relation to love, as this is an example of how having doubts about love contradicts the belief that one is in love. By harbouring doubts about the existence of love, one creates an emotional distance between oneself and the person one believes to be a lover. Thus, by expressing doubt regarding the object of one's love, an emotional distance is created that reinforces the theme of doubt within the relationship.

3) Paradox in Sonnet 152

In loving thee thou know'st I am forsworn, (l.1)

Datum 65 shows paradox in the clause *In loving thee thou know'st I am forsworn*. This paradox suggests that whilst love is typically viewed positively, when you love someone you have actually broken your vow not to love anyone else. As such, love is not always a positive thing and can lead a person to engage in immoral behaviour.

But thou art twice forsworn, to me love swearing; (l.2)

Datum 66 indicates paradox. The clause *but thou art twice forsworn*. This paradox arises from the couple both swearing they would love each other, and indicates that they have both, indeed, breached those commitments – and there was a second breach by each of them (both swore twice). In turn, this further emphasises the irony present in their relationship. The vow was intended to be a representation of fidelity, yet it has instead become an example of infidelity.

To swear against the truth so foul a lie. (l.14)

Datum 67 reflects paradox in the clause *To swear against the truth so foul a lie*. This paradox occurs because an oath is typically used to affirm one's truthfulness; however, in this instance, an oath is being used to oppose the truth. This reveals that no longer can a promise or statement be trusted, since they are being used as tools for deception. This paradox further illustrates the relationship's moral decay.

The analysis conducted reveals a paradox in which conflicting meanings coexist within a relational context through the use of paradox. A paradox describes an event that at first glance appears illogical, yet actually conveys a more complex and sincere emotional expression. Paradoxes are generally used to illustrate that love is not always linear or continuous. For example, the expression '*my loss is my love's gain*' implies that, from one person's perspective, they may have suffered a loss, whilst for their partner, this may be seen as a gain. Consequently, this example demonstrates that there are many ways in which something can be perceived as fair or unfair within a relationship, due to the differing experiences and perceptions of each individual, even when they have shared the same experience.

Furthermore, paradoxes highlight the inconsistency between our thoughts and actions; for example, '*supposing thou art true*'. In such situations, the speaker chooses to assume that there is an element of truth in the statement. This illustrates the tension between the belief that something is true and the reality that the same statement contains an uncertain degree of truth. The use of paradox also illustrates that values within relationships (such as honesty and loyalty) do not always function as they should. Something that ought to be clear and certain becomes unclear and

inconsistent. Consequently, the relationship depicted in this poem represents not only a complex environment, but also one that is highly uncertain. Thus, the use of paradox in this poem serves both as a literary device and as a means of reinforcing meaning. Paradox helps to illustrate how the love expressed in this poem is fraught with contradictions between emotions, desires, and reality.

c. Personification

1) Personification in Sonnet 42

If I lose thee, my loss is my love's gain, (l.9)

Datum 68 shows personification *My love's gain*. This quote uses personification because love is described as if it could gain something that belongs to another. While love can indeed cause these thoughts, since it is not a physical item, this is considered a personified ability and therefore adds depth to the speaker's sense of loss, in this case using irony, with regards to his/her perspective on love.

A loss in love that touches me more nearly. (l.4)

Datum 68 in the word *Love* can affect the relationship (contextually). In many lines of this sonnet, love is portrayed as if it were capable of acting or interfering in the actions of the characters within the sonnet. Therefore, it is suggested that love is a force that can affect people and this is personification. This uses personification because it creates an illusion of control over the setting whereby love is not merely an emotional experience.

Sweet flattery! then she loves but me alone. (l.14)

Datum 69 indicates personification that is *Sweet flattery*. With this quote, flattery is given a human experience, the ability to be sweet. To be sweet is normally considered a human trait or something that can be touched, smelt or experienced. This personification highlights that the speaker appears to soothe themselves in an insincere manner thereby creating irony throughout the sonnet.

2) Personification in Sonnet 93

Like a deceived husband; so love's face (l.2)

Datum 70 shows personification in the phrase *Love's face*. This line is an example of personification where Shakespeare gives *love's face* traits associated with humans. So just as we can understand how another feels when looking at their face; we also judge whether or not we love or hate based off of their face alone. This line also alludes to our judgments being based solely on what we see and therefore can be misinterpreted.

That in thy face sweet love should ever dwell; (l.10)

Datum 71 indicates personification *Love should ever dwell....* . The word *dwell* indicates a place to live, but here *love* is written in a way that implies that *love* lives within people. hence, by using words that are typically applied to humans for use for *love* the author creates a personification of *love* which strengthens the reader's view of how *love* becomes one's identity and how we appear outwardly.

3) Personification in Sonnet 152

And all my honest faith in thee is lost. (l.8)

Datum 71 shows personification in the phrase *Faith in thee is lost*. This is an example of personification because *faith* is treated as either an object or a person capable of ‘*misplacing*’ its *faith*. This signifies to the reader, as just a method of determining if the faith is real or not, that there is in fact a loss of faith in regards to it as a concept. The reader will take this as a sign, similar to when you lose something and know it is physically gone.

*And to enlighten thee gave eyes to blindness,
Or made them swear against the thing they see.*
(l.11-12)

Datum 72 indicates personification that is *Eyes...swear*. *Swear* is a human action; therefore, when it is attached to the *eyes*, it provides an example of personification. In this case, the personification of not just the *eyes* but the act of swearing also helps to reveal how deceptive the experience may be. This reinforces the idea of a divide between what is seen and what actually exists (e.g., the eyes cannot prove that they are swearing even though the person who has sworn is attempting to show this as fact).

For all my vows are oaths but to misuse thee, (l.7)

Datum 79 also shows personification in *Oaths...misuse* (context). In this context, the act of misuse implies that an oath has a life of its own and can also be used to carry out the act of misusing an oath. The fact that the oath itself is now being treated as though the promise is no longer of value and that it is being used as a means to deceive in support of the theme of betrayal.

But thou art twice forsworn, to me love swearing; (l.2)

Datum 73 indicates personification. In the term *love swearing* is an example of personification because it treats love as though it were capable of performing human actions, in this case, *swearing*'. In reality, love is an abstract concept that cannot perform any actions; therefore, Shakespeare attributes the capacity for action to love and makes it the party responsible for the communication issues relating to promises and betrayal within the relationship.

To swear against the truth so foul a lie. (l.14)

In this example, *swear against the truth* means contradicting the facts and suggesting that such a thing might occur, which demonstrates the use of personification. This indicates that, in this context, moral values are inverted; rather than being upheld, the truth no longer appears clear but is, in fact, absent. Therefore, by portraying truth as an active character playing a role in the struggle, '*swear against*' implies committing a wrong doing against oneself and others.

The three sonnets demonstrate the use of different figurative language as a tool to define the conflict of love in its various aspects. In Sonnet 42, the use of rhetorical devices serves to minimize and rationalize the pain of betrayal. In the case of the metaphor of the cross or the paradox of *my loss is my love's gain*, the sufferer attempts to transform his personal pain into something sacrificial and accepting. By using figurative language, the author demonstrates how the speaker is unable to

overcome emotional suffering while continuing to love and care for his lover and friend.

The rhetorical level of Sonnet 93 reinforces the themes of ambiguity and deception. The metaphors of *love's face* and *Eve's apple*, as well as the paradox of distinguishing what is seen from what is unknown, serve the speaker's purpose of depicting the gap between the appearance of beauty and love and the reality of dishonesty. These figurative language styles create an environment where beauty and love can mask dishonesty, fostering the speaker's doubts and anxieties about possible deception.

Sonnet 152 demonstrates the lack of moral consequences for betrayal through the use of rhetorical devices. The metaphors (*faith is lost*, *bed-vow broke*, and *eyes to blindness*) depict the breakdown of trust between the speaker and the subject. At the same time, by using these metaphors, the speaker refuses to acknowledge the truth, thus masking the speaker's refusal to accept responsibility for the betrayal. The use of paradox (*loving thee thou know'st I am forsworn*) demonstrates the conflict between love and moral responsibility that exists in a situation of injustice.

Therefore, the rhetorical devices contained in these three sonnets illustrate how Shakespeare is able to create powerful symbolic representations of his characters' personal experiences. By using metaphors as a means to create concrete examples for abstract concepts like love, paradoxes as a means to demonstrate the contradictions that arise in love and loyalty, and personifying abstract concepts like Faith & Truth, the combination of these three devices represents the complexity of

betrayal as a result of emotional suffering, lack of self-confidence, and the distinction between right and wrong.

C. The Way to Conveying the Theme of Betrayal and Emotional Conflict in the Selected Sonnets

The stylistic analyses examined through lexical, syntactic and rhetorical analyses show that the themes of betrayal and emotional conflict present in Shakespeare's Sonnets 42, 93, and 152 do not simply reflect their subjects but have been systematically produced by means of linguistic selections at multiple stylistic levels. Stylistic theory asserts that meaning is derived from the interaction of lexical selection, syntactical organisation, and rhetorical devices (Leech, 1969). These three elements work together at each level to represent numerous aspects of betrayal and emotional suffering.

At the lexical level, Shakespeare creates an emotional lexicon to describe the speaker's psychological state. Amidst *grief*, *wailing*, *loss*, and *abuse*, Sonnet 42 has a semantic field of expression related to the experience of someone who loses a lover and a friend simultaneously. In Sonnet 93, the semantic lexicon associated with the idea of uncertainty about one's fidelity or loyalty includes: *true*, *deceived*, *false*, and *hatred* etc. In Sonnet 152, the construction of moral failure through the lexical elements: *forsworn*, *oaths*, *truth*, *honest*, and *lie*, moves from emotional disintegration to the representation of moral and ethical violation. Therefore, personal betrayal is represented not only as an individual disappointment, but also as a violation of one's

ethical obligations or promises. Thus, these lexical elements combine to create an emotional and moral dimension to betrayal.

Shakespeare uses grammatical structure in terms of syntax to present ways in which he creates emotion. In Sonnet 42 he uses the parallel sentence structure of *That thou hast her* and *That she hath thee* to express the two contradictory and painful truths that the speaker experiences, amplifying the feeling of double loss for the speaker. Use of the conditional clause *If I lose thee* reveals an attempt by the speaker to find a logical reason or explanation for their emotional experience. In Sonnet 93 antithetical construction creates examples by contrasting how a person appears on the outside compared to who they are internally by setting the appearance of their looks in contrast to how they feel inside their heart. This also illustrates the struggle between trust and mistrust the speaker experiences. In Sonnet 152, through the use of subordinate clauses and contrastive construction, Shakespeare illustrates how the speaker's self-blame and self-assessment are shaped by his recognition that he is not the only one to have violated a promise in his relationship with his lover. Thus, the way in which Shakespeare develops the syntactic patterns throughout these sonnets serves as a means to create a structure for the conflicts, contradictions, and justifications experienced within each sonnet by their respective speakers.

Rhetorical techniques, particularly metaphor, lend deeper emotional and moral complexity to the sonnets. Sonnet 42 demonstrates irony and self-deception, contrasting the speaker's ability to directly reveal betrayal with his inability to confront it. Sonnet 93 uses metaphor and allusion, particularly the association of

Eve's apple with the theme of hidden corruption concealed by outward beauty, to reinforce the theme of hidden corruption disguised by outward beauty. Sonnet 152 uses paradox, irony, and self-condemning hyperbole to reveal the moral conflict within the speaker, who accuses his lovers yet realizes he has been dishonest with them. The ambiguity created by these rhetorical devices illustrates the psychological struggles inherent in every relationship.

Thematic elements of betrayal and emotional struggle are interwoven across three stylistic levels in the sonnets. The language used conveys the emotions and morals associated with the experience; the author's use of sentence patterns allows the reader to identify contradictory ideas or differing ways of thinking; and the use of figurative language adds a level of ambiguity, irony, and inner conflict. When combined, these stylistic levels transform the act of betrayal from a mere event in the plot into a complex and meaningful emotional/moral experience. Consequently, evidence suggests that Shakespeare portrays the themes of betrayal and emotional conflict through his choice of subject matter and through the linguistic constructions he uses to develop meaning within and across the poems.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion and suggestion of the study. The conclusion summarizes the main findings of the analysis regarding the lexical, syntactic, and rhetorical levels found in Shakespeare's Sonnets 42, 93, and 152. Furthermore, suggestion are provided for future researchers who are interested in conducting studies related to stylistic analysis and Shakespeare's literary works.

A. Conclusion

This is the conclusion of the findings about the application of Leechian stylistic ideas on the three sonnets, it has been shown that the three works use various language factors at the lexical, syntactic, and rhetorical levels to signify similar themes of betrayal and emotional disharmony. In terms of lexical elements, evidence of the speaker's negative and/or positive response to their partner was seen throughout each work, for instance by showing conflicting feelings related to their love/orache at the onset of their relationship. In support of this were numerous evaluative words indicating an evolutionary change from initially positive to negative in response to not only the speaker's lack of trust but also the absence of trust being present in the relationship.

At the syntactic level, the presence of various devices (including parallelism, antithesis, and subordination) helped create further clarification and consolidation of

how these forms (i.e. the focused problem should be different but isn't) unified to establish a conflicted state. For example, parallelism would highlight the repeated/discontinued cycle between partner, while antithesis would illustrate the opposing extremes (i.e. love vs. hate, truth vs. deception) of how partner involved in the relationship would perceive that couple to one another, while subordination would provide context for how partner relate to or are impacted by many conditions that shape their feelings towards the relationship.

On a rhetorical level, metaphor, paradox and personification all make the poem deeper and more accessible to readers. Metaphors create a stronger visual representation of emotions; paradox reflects conflicting thoughts and emotions within the speaker; and personification brings to life abstract ideas (like love) as physical objects. Ultimately, the three sonnets depict love as having many elements: complexity, happiness (especially in regard to love), conflict, uncertainty, and betrayal and that the use of the above referenced elements of language helps to strengthen the overall theme.

B. Suggestion

Based on the researcher's findings from this study, it is recommended that future researchers who are interested in analyzing poetry should not limit their analysis of a poem only to its theme; however, they are encouraged to also explore the use of language/stylistic devices used by the poet. Although Leech's stylistic theory was used for this research, the researcher believes that other stylistic theories exist that can be used to provide a broader range of analytical possibilities. In addition

to using a different stylistic theory, future researchers can also analyze poems and/or literary works by different authors to compare how different authors' uses of the same language style/theme, such as love/betrayal/emotional conflict, will produce different results in their analyses. As a result, future researchers may also want to include an analysis of other poetic elements (i.e., imagery/symbols/tone) in order to produce a more complete description of the analyzed poem. Overall, this research is anticipated as being beneficial to future research studies and as being beneficial for understanding how complex emotions/meanings may be conveyed through the use of language in literature.

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CURRICULUM VITAE



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APPENDIX

Sonnet 42

1. That thou hast her, it is not all my grief,
2. And yet it may be said I loved her dearly;
3. That she hath thee is of my wailing chief,
4. A loss in love that touches me more nearly.
5. Loving offenders, thus I will excuse ye:
6. Thou dost love her because thou know'st I love her,
7. And for my sake even so doth she abuse me,
8. Suff'ring my friend for my sake to approve her.
9. If I lose thee, my loss is my love's gain,
10. And losing her, my friend hath found that loss;
11. Both find each other, and I lose both twain,
12. And both for my sake lay on me this cross.
13. But here's the joy: my friend and I are one;
14. Sweet flattery! then she loves but me alone.

Sonnet 93

1. So shall I live, supposing thou art true,
2. Like a deceived husband; so love's face
3. May still seem love to me, though altered new;
4. Thy looks with me, thy heart in other place.
5. For there can live no hatred in thine eye;
6. Therefore in that I cannot know thy change.
7. In many's looks, the false heart's history

8. Is writ in moods and frowns and wrinkles strange.
9. But heaven in thy creation did decree
10. That in thy face sweet love should ever dwell;
11. Whate'er thy thoughts or thy heart's workings be,
12. Thy looks should nothing thence but sweetness tell.
13. How like Eve's apple doth thy beauty grow,
14. If thy sweet virtue answer not thy show

Sonnet 152

1. In loving thee thou know'st I am forsworn,
2. But thou art twice forsworn, to me love swearing;
3. In act thy bed-vow broke, and new faith torn
4. In vowing new hate after new love bearing.
5. But why of two oaths' breach do I accuse thee
6. When I break twenty? I am perjured most,
7. For all my vows are oaths but to misuse thee,
8. And all my honest faith in thee is lost.
9. For I have sworn deep oaths of thy deep kindness,
10. Oaths of thy love, thy truth, thy constancy;
11. And to enlighten thee gave eyes to blindness,
12. Or made them swear against the thing they see.
13. For I have sworn thee fair; more perjured eye,
14. To swear against the truth so foul a lie.