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THE EVOLUTION OF LOVE LANGUAGE IN SHAKESPEARE'S SONNETS

The article examines Shakespeare's skillful use of various linguistic styles to depict love in his works. He highlights how the universality of Shakespeare's language enriches the depiction of love by capturing the nuances of human relationships and emotions. In addition, the use of prose gives authenticity and realism to scenes of everyday life, and dramatic monologues allow you to penetrate into the inner thoughts of the characters and conflicts related to love. Moreover, the inclusion of regional dialects and accents adds depth and cultural authenticity to the depiction of love in the broader context of social and political dynamics.

The article further illustrates how Shakespeare's linguistic versatility enhances the depiction of love by providing a diverse range of expressions, tones, and points of view. He emphasizes how the poet's use of poetic language, characterized by complex metaphors and rich images, elevates expressions of love to a transcendent level, filling them with a sense of timelessness and beauty. In addition, the use of dramatic monologues and monologues allows deeper exploration of the characters' inner struggles and dilemmas related to love, enriching the emotional depth of their romantic journeys.

For Shakespeare, nothing is as exciting as the concept of love, as is evident from his highly regarded sonnets. Shakespeare's earliest sonnets follow the Petrarchan model, where the beloved is represented as something that cannot be possessed; at times she is even depicted in grotesque terms of physical attractiveness.

Shakespeare's ability to adapt and develop his language of love demonstrates his unsurpassed literary skill and deep understanding of human emotions. From the idealized simplicity of his early sonnets to the philosophical reflections in his later works, Shakespeare's exploration of love remains timeless and universally resonant. His innovative use of metaphors, symbols and stylistic variations continues to fascinate readers and viewers, securing him a place as one of the greatest writers on the subject of love.

Key words: linguistics, stylistics, language level, love lyrics, dramatic monologues.

Introduction. William Shakespeare is renowned for penning down vigorous sonnets that were concrete symbols of nature and enduring love in endless manifestations. The sonnets, numbering 154 in total, are some of Shakespeare's earliest publications and focus primarily on the themes of beauty, time, death, and love. It is therefore possible to examine how Shakespeare used the sonnets to paint a very distinctive picture depicting the development of 'The language of Love' in his work and how it came from the mere imitation of the Petrarchism in the early sonnets to a deeper and personal revelation of love into the later sonnets. This paper will go deeper into the analysis of the Shakespeare's sonnets as a result of defining the progress of moving shifts in portraying love in the sonnets [5, p. 304].

For Shakespeare, nothing is as powerful and captivating as the concept of love as is evidenced in his highly acclaimed sonnets. The earliest sonnets ventured by Shakespeare follow Petrarchan model, where the beloved is presented as something that cannot be

possessed; at times she is even painted in grotesque terms of physical attractiveness. Sonnets 1–126 are referred to as the "Fair Youth" poems which sign most of the poems are written based on the poet's attraction towards a young man with beautiful virtues, all described in details. These poems are energetic, the language is rather emotional and the poet pays much attention to the metaphors in the attempt to preserve his beloved through poetry [4, p. 230].

The purpose of the article is to study of linguistic styles in Shakespeare's works.

The main problem

Early Sonnets: Simplicity and Idealization

In Shakespeare's early sonnets, which reflect the motifs of the Elizabethan era, love is portrayed quite naive and rather close to the lens of the Romantic movement. These are numbered from 1 to 126; they are love poems of courtly tradition invoking the parameters of the poetic sonnet scheme. It is in *The Two Gentlemen of Verona* that Shakespeare begins the systematic examination of the ways that lovers

speak, and hence sets the stage for his later more complex investigations in the nature of passion [1].

Direct and Elegant Imagery: The main feature of Shakespeare's early poems can be named as the utilization of clear and vivid motifs that reveal the feelings of the poet towards the object of his devotion. The beginning of Sonnet 18, "Shall I compare thee to a summer's day?" directly asks a question which can be answered only negatively in what followed, the poem rest of the poem list out qualities of beauty that is more enduring than summer. With unbearably blunt vividness, Shakespeare extols the virtues of the beloved and the beauty of love, guiding it as eternal.

Conventional Metaphors: The first fourteen poems in Shakespeare's collection are still predominantly traditional, relying on the typically Renaissance figures and tropes associated with love poetry. The poet of Sonnets employs natural imagery to encourage the young man to reproduce and continue the lives of his genes. The beloved is directly compared to the 'fairest creatures', suggesting the convention, popular with the writers of that time, that associated beauty with youth and vigor. Recalling the conventional imagery, Shakespeare links his poetry to the literature of early modern English, endowing the verse with the eternal relevance which will pleasantly meet the contemporary readers [1].

Romantic Idealization: The theme of the woman in the early sonnets of Shakespeare is evident from the way the lover is depicted by Shakespeare, with intense passion and admiration of the woman's beauty and virtue. In Sonnet 18 for example, the poet paints his beloved in a positive light, even going to the extent of comparing her to the summer's day but immediately turning round to say that she is more lovely and more temperate than the summer's day. This assumption of love is expressed by the traditional concepts of courtly love whereby the beloved is treated as a deity. According to the 'Shakespearean' tradition, therefore, the earliest of Shakespeare's sonnets enshrine a highly elevated vision of love that provides the basis for later reflections on passion [6, p. 9].

Conventional Metaphors:

Although it is rather evident in all the Shakespearean sonnets, this idea is best illustrated in the first seventeen sonnets where Shakespeare uses traditional motifs in a central sense to express the intensity of the poet's feelings and his devotion to the lady. These are the invective in differing forms of the natural world and even classics which act as a vehicle of conveying the beautiful, virtuous and eternal attributes assigned to the object of affection.

Natural Imagery: As the traditional Shakespearean imagery amassed by newer critics indicates, one of the most familiar conventional metaphors used by Shakespeare in his early sonnets is natural imagery. For instance in Sonnet 18, the beloved is compared to a summer day where the poet says "Thou art more lovely and more temperate:" is used practically as a way of introducing Shakespeare's subsequent list of ways in which the beloved is superior to nature's beauty for the rest of the sonnet. Shakespeare does this by equating the beloved to natural forces like the sun, flowers, and breezes, therefore endowing her with attributes of ever-lasting beauty and beauty [4, p. 233].

Celestial Comparisons: Besides using metaphors, which revolve around the natural world, Shakespeare often uses examples from the celestial world to depict the beauty and nobility of the beloved. In Sonnet 116, the poet states that love is not love which changes when it is altered or bends when the remover removes it. Here, love is compared with "the star to every sojourning ship" as a symbol of its permanency and direction in the stormy sea of life. Shakespeare including celestial traits of love he seeks to emphasize its eternal and divine nature [1].

Classical Allusions: Leaving aside the illusion to Romeo and Juliet, other plays of Shakespeare also contain classical myths that lend grandeur to the works of the playwright. For example, in Sonnet 20, the poet uses comparison, depicting the beloved as the 'woman's face with Nature's own hand painted, 'a reference which alludes to the aesthetic instruments of the renaissance which depicts beauty of the beloved as something of classic beauty with nature's hand painting' [6, p. 16].

Symbolism of Youth and Beauty: In his first fourteen poems, Shakespeare uses conventional icons of the young and the fair to express a claim of eternal youth. Thus, in Sonnet 1, "make thee another self, for love of me" the young man's beauty is compared with the poet's heart, desires, as well as ambitions and, in turn, underlines the change that love brings [4, p. 241].

Romantic Idealization:

Love on heights is a dominant motive in Shakespeare's early amorous poems, in which the lady is shown to be a beautiful, wise, and flawless creature. In the light of idealization, the poet puts a great deal of effort in portraying the entity of affection as being more than human and divine in kinds, possessing qualities and characteristics which cannot be considered as part of humanity.

Elevation of the Beloved: In the first series of the Shakespeare's sonnets the beloved one is depicted as

gorgeous and graceful personage, whose merits are incomparable to the merits of average person. For instance, in Sonnet 18, the poet is stating that the beloved is even more beautiful than a summer day: "But summer and winter, 'tis thy sweet regard / hath made and makes me; though more beauty, more beauty dost thou, / And in thy face doth beauty's glory rest / As thy sweet self." This is because through idealization, Shakespeare fades the mediators and gives the readers an opportunity to enter into the poet's realm of glory and worship the cherished partner [2].

Perfection and Virtue: Of course, a significant part of the focus on the concept of romantic idealization is the views that are considered an ideal and virtuous image of the beloved. The poet in his sonnet 20 uses term 'master-mistress' of our garden to speak about their beloved indicating that the youth is at the same time both masculine and feminine. This portrayal features the beloved as being different from others and possessing qualities that are beyond the norms of the society and practices of the society. In so doing, Shakespeare is able to give the poet's beloved all the qualities of a beautiful and virtuous lady that would make the readers want her [3, p 1008].

Immortality and Timelessness: Yet another characteristic caused by the overemphasis on romantic aspects in Shakespeare's early sonnets is the notion of the beloved as eternal and ageless. For instance, in Sonnet 55, the poet angrily exclaims, "Not marble, nor the gilded monuments / Of princes, shall outlive this powerful rhyme." Thus, the poet is claiming that his poetry will preserve the image of the beloved for eternity while physical statues and tombs will degrade to dust. This notion of love and unchangeable beauty strengthens the view of romantic idolization, implying that the beloved's nature will remain virtually unaltered and will transcend the bounds of mortality through the art of verse [7, p. 510].

Adoration and Reverence: Using Early Shakespearean Sonnets, critics opine that the tone of the Shakespeare's poems ooze with honor and praise. The misconceptions of the true beauty in love is thoroughly punctured in this Sonnet 130 when the poet said, 'My mistress' eyes in nothing shine and bright, like sun-neither do those, which sparkle in your face.' Although the poet jests about the features of his mistress, he highlights his love for her above all the physical beauty of the world. To attend to the language choices of adulation and idolization.

Mature Sonnets: Complexity and Depth:

The representation of love in the late period of Shakespeare dramatic cycle proves to be deeper, more sophisticated, and sensitive in comparison with

the representation of the love in the early sonnets. These sonnets also show a progression in the poet's awareness of feelings and his ability or determination to dwell on the complex facets of passion: lust, infidelity, and what I would like to refer to as either metaphysical or existential anxiety [4, p. 237].

Sophisticated Metaphors and Symbols: As a peculiar feature of Elizabethan semantics, Shakespeare's mature sonnets employ metaphoric devices to describe the complexity of erotic experience. For instance, in Sonnet 116 the poet paints a picture of love as an 'ever-fixed mark,' 'The star to every wandering bark,' so singing praises and virtues of constancy. These accomplishments do not stop at mere assumptions of comparison; they establish a metaphysical-existential emotional paradigm. In this work Shakespeare employs effective and expressive symbols which demonstrate the immortality of the love and its capacity to overcome various human adversities [2].

Nuanced Emotions: While in the early works of Shakespeare, the poet explores the idea of love in its bright and sunny side, the later sonnets are much darker and disjointed. In Sonnet 29, which is from a sequence inspired by it, the poet explores the terrain of human psyche, placing the reader into a despairing state and then guiding him to a more optimistic ending – all through the promise of love. As it has been said before, there is quite a lot of emotion in this play by Shakespeare and here the language reflects the change of spirit in people due to the feeling of love. Thus, Shakespeare enlarges the personalities and shows people not only as love-ridden but more complex, which makes the readers feel the pain closer to themselves [2].

Psychological Exploration: Fundamentally, Shakespeare's sense of the later sonnets includes a growing introspection on the psychological self of love. For instance, in Sonnet 73, the poet contemplates the most optimistic, enjoyable aspects of the coming with age and the decay imagery of autumn to show that human life is fragile. However, amid all the forces destroying the world, love remained invincible, providing people with hope and meaning in their lives and in each particular day. Indeed, this stylized and highly politicized drama exemplifies Shakespeare's capacity to imbue 'the play's matter' with existential currents and existentialist reflections to ponder the riddles of passion and the enigmas of life and death [3, p. 1008].

Complexity of Relationships: Moreover, similar to the situations with emotions, there are Shakespeare's mature sonnets, which touch upon the relations between people. For instance, in Sonnet 129, the poet

focuses on the As a result, in Sonnet 129 the poet tells how destructiveness of passion and desire and contrasts it with the chaste and steady love. In this sense, this aspect of human nature contributes to enhancing the plot and bringing additional concerns to the works of Shakespeare regarding love in as far as it brings out passion and reason, carnal desire as well as virtue [6, p. 13].

Varied Linguistic Styles:

Shakespeare as a playwright and poet demonstrates the conscious and effective employment of multiple styles of language to convey his plays' characters, tones, and concerns, in but not limited to his plays and sonnets. This variety in the language makes love more vivid and represents all sides of different relationships with great sincerity and understanding of the Bard from Shakespeare.

Poetic and Elevated Language: Among the most easily recognizable of the properties of the Shakespearean linguistic performances is the Shakespearean use of the sub versions of poetic or, in other words, the aristocratic diction, which prevails in the Shakespearean sonnets and which always abounds most in the mouthpieces of the dramatic pieces belonging to the aristocrats. It is an ornate style of poetry that is replete with powerful metaphors, vivid imagery and strong rhythms which gives it a melodic quality when used to portray love as evidenced in the following lines. Poe inspires love with aesthetic beauty in sonnets such as Sonnet 18, "Shall I compare thee to a summer's day?" and the overnight exchanges of charming words between the characters Romeo and Juliet [2].

Prose for Realism and Authenticity: In contrast to the poetic and elevated language used for nobility and romantic idealization, Shakespeare often employs prose for characters of lower social status or for scenes requiring a sense of realism and authenticity. In plays like "The Merchant of Venice" and "A Midsummer Night's Dream", Shakespeare's use of prose in the dialogue between commoners or in comedic situations helps to ground the portrayal of love in everyday life. This use of prose allows for a more naturalistic depiction of love, highlighting the complexities and imperfections of human relationships.

Dramatic Monologues and Soliloquies: Shakespeare also employs dramatic monologues and soliloquies as a stylistic device to delve into the inner thoughts and emotions of his characters. In soliloquies like Hamlet's "To be, or not to be" speech and Juliet's balcony scene in "Romeo and Juliet", characters express their deepest desires, fears, and conflicts related to love. This style of language provides insight into the internal struggles and dilemmas faced by characters in matters of love, enriching the portrayal of their emotional journeys [6, p. 5].

Conclusions. Shakespeare's ability to adapt and evolve his language of love demonstrates his unmatched literary skill and deep understanding of human emotions. From the idealized simplicity of his early sonnets to the philosophical reflections of his later works, Shakespeare's exploration of love remains timeless and universally resonant. His innovative use of metaphors, symbols, and stylistic variations continues to captivate readers and audiences, ensuring his place as one of the greatest writers on the subject of love.

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Мусалі Л. Ш. ЕВОЛЮЦІЯ МОВИ КОХАННЯ В СОНЕТАХ ШЕКСПІРА

У статті досліджується вмiле використання Шекспiром рiзних мовних стилiв для зображення любовi у своїх творах. Він пiдкреслює, як унiверсальнiсть мови Шекспiра збагачує зображення любовi, фiксує нюанси людських стосункiв та емоцiй. Крім того, використання прози надає автентичностi i реалiстичностi сценам повсякденного життя, а драматичнi монологи дозволяють проникнути у внутрiшнi думки героiв i конфлiкти, пов'язанi з любов'ю. Бiльше того, включення рiгiональних

діалектів та акцентів додає глибини та культурної автентичності зображенню любові в більш широкому контексті соціальної та політичної динаміки.

Далі стаття ілюструє, як мовна універсальність Шекспіра покращує образ любові, надаючи різноманітний спектр виразів, тонів та точок зору. Він підкреслює, як поетичне використання поетичної мови, що характеризується складними метафорами та багатими образами, піднімає вирази любові на трансцендентний рівень, наповнюючи їх відчуттям позачасовості та краси. Крім того, використання драматичних монологів та монологів дозволяє глибше досліджувати внутрішню боротьбу персонажів та дилеми, пов'язані з коханням, збагачуючи емоційну глибину їх романтичних подорожей.

Для Шекспіра ніщо не захоплює, як концепція любові, що видно з його високо оцінених сонетів. Найдавніші сонети, створені Шекспіром, слідує петрарканській моделі, де кохана представляється чимось, що неможливо володіти; часом вона навіть зображується в гротескних термінах фізичної привабливості.

Здатність Шекспіра адаптувати та розвивати свою любовну мову демонструє його неперевершену літературну майстерність та глибоке розуміння людських емоцій. Від ідеалізованої простоти його ранніх сонетів до філософських роздумів у його пізніших творах, дослідження Шекспіра про кохання залишається вічним і загальнонаціонально резонансним. Його новаторське використання метафор, символів та стилістичних варіацій продовжує зачаровувати читачів та глядачів, забезпечуючи йому місце одного з найбільших письменників на тему кохання.

Ключові слова: лінгвістика, стилістика, мовний рівень, любовна лірика, драматичні монологи.