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THE HISTORY OF SONNET AND ITS TYPES

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Annotation: *The sonnet form is a type of poem that has remained unchanged throughout time. It is a fourteen line poem in iambic pentameter. The term, "sonnet," originates from the Italian word "sonnetto" which means a "little sound" or "little song." In Italy, at first, the term used to refer to any short poem; but, in course of time, it came to be restricted to a particular form of poem, a lyrical poem in 14 lines, generally in iambic pentameter. But over time, this feature of sonnets has also undergone several mutations; for instance, in France, most sonnets are written in iambic hexameter. The sonnet has had to adjust itself to the features and structure of particular languages and their idiosyncrasies. Apart from its specificity of being a 14-line poem, we can say that the sonnet is a lyrical poem with musicality and song-like rhythm.*

Key words: *sonnet, lyric, canzoniere, octave, sestet, rhythm, logic, dialectic, rhyme-scheme,*

Introduction

The Italian sonnet was born in the 14th century and was perfected by Petrarch. He called his poems, now generally known as sonnets, canzoniere. The Petrarchan or Italian sonnet consists of two parts: the octave or octet, rhyming a b b a a b b a and the sestet, rhyming c d e c d e . The octave usually has eight lines and the sestet has six lines. The octave at the beginning of the poem develops one single idea, but at the end of the eighth verse, there is a "turn" or Volta that changes the direction of the poem, but the sestet actually grows out of the octave, though in a different way. It completes the single thought of the poem by blending three quatrains with a rhyme pattern that echoes the others. Normally, thought development would pause at the end of the eighth verse to increase the sense of independence for the octave, but in this poem, it works to increase the impact of the rhyme sounds. Petrarch wrote both in the vernacular Italian and in the highly polished Latin. He used both languages to write sonnets. Petrarch's sonnets are written in Italian, but they are also rhymed. The first thing to go through when analyzing a sonnet is the relationship between it and a lyric. Then, the author's concept and nature of the sonnet will be examined. Sonnets are a type of poetry, but there is still some disagreement about what they are. Some people call them lyric poems, while others say they are songs. However, even if everyone agrees on what a sonnet is, the definition still won't be clear to everyone because it can take on different forms. Ronald Peacock is saying that the names that poets use for their poems can change over time, and that sometimes these changes are arbitrary or gradual, and

sometimes they are natural ¹⁰⁹. Petrarch called his poems "odes," which is a word that originally meant songs. Sonnets, which are a type of poem that Petrarch wrote about his love for Laura, are also called "canzone." This means that the term "sonnet" assimilates the Provençal term "canzoni" and indicates that this is a type of love song. The sonnet is a type of poem that is about love, but it doesn't always stay on that topic. Over time, other ideas about love have come up, and the sonnet has evolved to include them. For example, the German Minnesingers were writing about love a long time before the sonnet was popular. Their poems are very different from the sonnet in terms of form, but they are still about love. A curtail sonnet is a type of sonnet that is shorter than the regular 14 lines. Each line in a curtail sonnet is only 6 words long. There are two stanzas in a curtail sonnet, and the final line is only half a line long. For example, in the poem below, the first two lines are a stanza, and the third and fourth lines are a tail-piece.

Glory be to God for dappled things –
For skies of couple-colour as a brinded cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced. – fold, fallow, and plough;
And all trades, their gear and tackle and trim.
All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:

MATERIALS AND METHODS

The sonnet is a poem that originated in Italy in the 14th century. It was written by Francesco Petrarca Petrarch and is called a canzoniere. The Petrarchan sonnet consists of two parts: the octave or octet, which rhymes a b b a a b b a, and the sestet, which rhymes c d e c d e ¹¹⁰. Or, it might rhyme c d c d c d or "a similar combination that avoids the closing couplet". In the octave, the poem develops one idea. But, in the sestet, the poem grows out of that idea in a different way and completes the idea of the whole poem. The effect of the a b b a a b b a octave is truly remarkable. It is actually a blend of 3 brace-rhyme quatrains, because the middle 4 verse, which sounds overlap the others and echo their pattern, impresses the reader with a similar rhyme pattern, thus a b b a a b b a. In Petrarch's sonnets, he writes in both Italian and Latin. The reasons for this are mainly due to the different rhyming patterns between the two languages. However, even when Petrarch writes in Italian, he still uses many of the same poetic techniques that he would use in his Latin sonnets.

The next type of the sonnet is Spenserian. The rhyme scheme of the Spenserian sonnet is different from the Petrarchan sonnet. The rhyme scheme is a b a b, b c b c, c d c d, e e. There are four parts: three quatrains and a concluding couplet. In the Spenserian sonnet, each line of poetry rhymes with the next. This means that the last line of the first quatrain

¹⁰⁹ International journal of Humanities and Social Science Invention

¹¹⁰ Dr.Sunit KR Bera

rhymes with the first line of the second quatrain, and so on. The rhyming scheme also helps to keep the poem together, since the final line of the first quatrain rhymes with the first line of the third quatrain. The following sonnet of Spenser may illustrate the rhyme-scheme as well as other features of the Spenserian sonnet:

One day I wrote her name upon the strand;
But came the waves, and washed it away;
Again I wrote it, with a second hand;
But came the tide, and made my pains his prey;
Vain man, said she, that dost in vain assay
A mortal thing so to immortalize;
For I myself shall like to this decay,
And eke my name be wiped out likewise.
Not so, quoth I let base things devise
To die in dust, but you shall live by fame;
My verse your virtues rare shall eternize,
And in the heavens write your glorious name.
Where, when as death shall all the world subdue,
Our love shall live, and later life renew

The Shakespearean sonnet is similar to the Spenserian sonnet, but there are some differences. For example, in the Spenserian sonnet the quatrains are linked, but in the Shakespearean sonnet they are not. The other difference is in the rhyme-scheme. The Shakespearean rhyme-scheme is *a b a b, c d e f g*, The Spenserian rhyme-scheme is *a b a b, b c b c, c d c d, e e*.

The first quatrain may be referred to as the argument, which foreshadows what will happen in the following verses; the second quatrain may be referred to as the theme or the central idea; the third or last quatrain may be referred to as the dialectic; the logic; or the reason that supports the whole argument; or the central argument; and the concluding couplet is the "tie-up," which unites the argument or the theme; and also prefaces the next. The theme or issue is presented in the first eight lines, or the octave, along with any associated doubt, question, etc., and is then addressed in the final six lines, aka the sestet, which also serves to emphasize the point with an abstract comment. The Italian sonnet's octave is occasionally divided into two sections, or quatrains, just as the sestet is split into two sections, known as tercets. Although such arbitrary divisions are frequently disregarded by the poet, the Spenserian and Shakespearean patterns, on the other hand, offer some relief from the difficulty of rhyming in English and invite a division of thought into three quatrains and a closing or summering couplet. Additionally, the more open rhyme schemes tend to impress the fourfold structure on the reader's ear and to suggest a stepped progression toward the closing couplet.

The next type of the sonnets is Caudate sonnets. Caudate sonnet adds a coda or tail—typically in the form of a half line—in addition to the standard 14 lines. Codas can occasionally be added in multiple places. Francesco Bembo, a poet from Italy, created this style of sonnet. (1497-1536). Usually, satirical goals are served by sonnets in this style or

pattern. When writing his satirical sonnet "On the new Forcers of Conscience under the Long Parliament," John Milton, for example, employed the caudate pattern twice:

Because you have thrown off your Prelate lord,
And with stiff vows renounced his Liturgy,
To seize the widowed whore Plurality
From them whose sin ye envied, not abhorred,
Dare ye for this adjure the civil sword
To force our consciences that Christ set free,
And ride us with a classic hierarchy,
Taught by mere A.S. and Rutherford?
Men whose life, learning, faith, and pure intent,
Would have been held in high esteem with Paul,
Must now be named and printed heretics
By shallow Edwards and out all your tricks,
Your plots and packing, worse than those of Trent,
That So the parliament
May with their wholesome and preventive shears
Clip your phylacteries; though baulk your ears,
And succour our just fears,
When they shall read this clearly in your charge:
New presbyter is but old Priest writ large

Results and Discussion

The sonnet has been popular for ages, as may be seen from this list, which is by no means comprehensive. The sonnet didn't start to lose popularity with the general audience until the turn of the twentieth century. The popularity and brevity of the sonnet have likely attracted untrained writers, who have drowned it in absolute disarray. The sonnet form has also been severely exploited. Strangely enough, protests against the sonnet have also been made through an opposing kind of sonnet known as the "anti-sonnet." Shakespeare's sonnet 130, "My Mistress' eyes are nothing like the sunne," is one example of the anti-sonnet. According to Beauty and Matchett, "The abuses should not be counted against it; when it has been well handled, the form has produced some of the finest brief poems in English."

The sonnet was able to establish a place in the hearts of the Elizabethan people because they were thirsty for music, and wanted the beauty of modulating tunes. Writing sonnets of various grades became fashionable due to the sonnets' enormous popularity. However, we must admit that the English were not as enthused about the sonnet as the French or the Italians were. F.T.Prince justly wrote; "the sum total of sonnets in English from the sixteenth century to the present day, including those in "Shakespearean" form or otherwise irregular, would be but a fraction of those in Italian or French" One of the causes of this comparatively low production of sonnets in the Elizabethan period may be that the sonnet form did not well fit into the structure of the English language. The sonnet form's usefulness in Italian and the ensuing sonnets written in that language, according to Prince, is described as follows: "Rhyme in Italian is so melodious and expressive". There was a vast

quantity of Italian sonnets of various genres- romantic, didactic, satirical, and occasional- by the late sixteenth century. Another reason why there weren't as many sonnets written during the Elizabethan era was that most of the poets of the time were extensively involved in play. The Elizabethan era was known for its dramatic works.

Conclusion

The sonnet as a stable lyrical poetic form of 14 lines with a certain rhyme order originated in Italy in the 13th century. It became one of favorite forms of lyric poetry of the great Italian poets of the Renaissance, and under the pen of Dante and especially Petrarch, it acquired the flexibility that is necessary for a short poem, which often contains a very important philosophical and epic content; some time later, the sonnet received a pan-European distribution, mainly due to the work of the followers of Petrarch.

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