

Міністерство освіти і науки України
Закарпатський угорський інститут ім. Ференца
Ракоці II
Кафедра філології

Реєстраційний № _____

Кваліфікаційна робота
РОЗВИТОК ТА ОСОБЛИВОСТІ ЖАНРУ СОНЕТУ В АНГЛІЇ ДОБИ
ЄЛИЗАВЕТИ I.

ПІВНЄВА НІКОЛЕТТА МИКОЛАЇВНА

Студентка VI-го курсу

Освітня програма

014«Середня освіта (мова і література (англійська))»

Спеціальність Рівень вищої освіти: бакалавр

Тема затверджена на засіданні
кафедри Протокол №_____/ 2024_

Науковий керівник:

Баняс Наталія Юліанівни

Кандидат філологічних наук, доцент

Завідувач кафедри:

Берегсасі Аніко Ференцівна

д-р габілітований, доцент професор кафедри філології

Робота захищена на оцінку _____, «___» _____ 2024
року Протокол № ___/ 2024

Міністерство освіти і науки України
Закарпатський угорський інститут ім. Ференца Ракоці II

Кафедра філології

Кваліфікаційна робота
РОЗВИТОК ТА ОСОБЛИВОСТІ ЖАНРУ СОНЕТУ В АНГЛІЇ ДОБИ
ЄЛИЗАВЕТИ I.

Рівень вищої освіти: бакалавр

Виконавець: студентка IV-го курсу

Півнєва Ніколетта Миколаївна

Освітня програма
014«Середня освіта (мова і література (англійська))»

Науковий керівник: **Баняс Наталія Юліанівни**

Кандидат філологічних наук, доцент

Рецензент: **Барань Адальберт Бейлович**

Кандидат філологічних наук, доцент

Берегове
2024

Ministry of Education and Science of Ukraine
Ferenc Rákóczi II Transcarpathian Hungarian College of Higher Education

Department of Philology

Qualifying paper

**THE DEVELOPMENT AND PECULARITIES OF THE SONNET GENRE IN
ELIZABETHAN ENGLAND**

Level of higher education: Bachelor's

Presented by:

Nikolett Pivnyeva

a fourth year student

Professional Education program:

014«Secondary education (language and literature (English))»

Thesis supervisor: **Natalia Banias**

Candidate of Philological Sciences, Associate professor

Second reader: **Adalybert Bárány**

Candidate of Philological Sciences, Associate professor

Berehove 2024

ЗМІСТ

ВСТУП	6
РОЗДІЛ 1 – ІСТОРІЯ СОНЕТУ	9
1.1. Що таке сонет?	9
1.1.1 Визначення	10
1.1.2 Особливості та специфіка	11
1.1.3 Схема римування та метр.....	12
1.1.4 Сонет Шекспіра	12
1.1.5 Сонет Петрарка	13
1.1.6 Сонет Мільтона	13
1.1.7 Сонет Спенсера	13
1.2. Історія виникнення сонетів.....	14
1.3. Введення сонета в англійську літературу	16
РОЗДІЛ 2 – ЕВОЛЮЦІЯ СОНЕТІВ В ЄЛИЗАВЕТИНСЬКІЙ АНГЛІЇ.....	17
2.1. Історичні передумови епохи	17
2.2. Виникнення елізаветинського сонета.....	18
2.3. Основні творці, які визначили цей період у розвитку сонетної форми	19
2.3.1 Сер Філіп Сідні	20
2.3.2 Едмунд Спенсер.....	21
2.3.3 Вільям Шекспір	23
РОЗДІЛ 3 – ВИВЧЕННЯ СОНЕТІВ У СЕРЕДНІЙ ШКОЛІ. ЕМПІРИЧНЕ ДОСЛІДЖЕННЯ	25
3.1. Учасник дослідження.....	25
3.2. Інструмент дослідження	25
3.3. Хід проведення дослідження.....	26
3.4. Результати дослідження.....	26
3.5. Обговорення та інтерпретація результатів дослідження.....	31
ВИСНОВКИ	32
СПИСОК ВИКОРИСТАНОЇ ЛІТЕРАТУРИ	33
РЕЗЮМЕ	35
ДОДАТОК 1	36

CONTENTS

INTRODUCTION	6
PART 1 – FROM THE HISTORY OF THE SONNET	9
1.2. What is a sonnet?	9
1.1.1 Definition	10
1.1.2 Peculiar features	11
1.1.3 The rhyme scheme and meter	12
1.1.4 Shakespearean Sonnet	12
1.1.5 Petrarchan Sonnet	13
1.1.6 Miltonic Sonnet	13
1.1.7 Spenserian Sonnet	13
1.2. Origin of sonnets	14
1.3. Introduction of the sonnet into English literature	16
PART 2 – EVOLUTION OF SONNETS IN ELIZABETHAN ENGLAND	17
2.1. Historical background of the epoch	17
2.2. The origin of the Elizabethan sonnet	18
2.3. The main creators who defined this period in the development of the sonnet form	19
2.3.1 Sir Philip Sidney	20
2.3.2 Edmund Spenser	21
2.3.3 William Shakespeare	23
PART 3 –LEARNING SONNETS IN SECONDARY SCHOOL. EMPIRICAL RESEARCH	25
3.1. Participant of the Research	25
3.2. Research Instruments	25
3.3. Procedures of the Research	26
3.4. Findings of the Research	26
3.5. Discussion and Interpretation of the Research Results	31
CONCLUSION	32
REFERENCES	33
SUMMARY IN UKRAINIAN	35
APPENDICES	36

INTRODUCTION

The sonnet form is one of the most enduring and influential poetic forms in Western literature, with a history that spans centuries and continents. Understanding the evolution of the sonnet form is essential for any student of literature, as it sheds light on the ways in which poets have used this form to express a range of emotions and ideas over time. Moreover, studying the sonnet form can also help students develop their own writing skills, as they learn to master the form's intricate structures and expressive potential.

As one of the most prominent and central forms of European lyric poetry, the sonnet is a vivid representation of changes in literary history, a poetic mode of expression from which a unique literary history can be drawn.

Numerous scholars have written about the sonnet form, tracing its origins back to Italy in the 13th century and its subsequent evolution in centuries such as England, France, and Spain. Many of these studies have focused on the work major poets exploring how they used the sonnet form to express have also examined the ways in which contemporary poets continue to use it, adapting it to address new themes and issues in a rapidly changing world.

The development of the sonnet can to some extent be explained by genre theory, which has shown how certain literary genres change and evolve historically. The idea of the variability of genres lends credence to the argument that the sonnet is a versatile and flexible medium that can be shaped according to its function. The poetic form we know as the sonnet is already a generic mixture, which is another reason to be wary of any suggestion of a 'true' or 'legitimate' sonnet form that should take precedence over transgressive or forbidden types.

The **relevance** of the work is that it enriches knowledge from a cultural and literary point of view, and touches on historical legacies of values. Also, this thesis serves a good purpose to use the work in the field of study in the future.

The **object** of the thesis is sonnets by Philip Sidney, Edmund Spenser and William Shakespeare.

The **subject** of the thesis is the sonnet form itself, its rhyme scheme and meter, its foundation and development in the course of history and the evolution of the sonnet form in Elizabethan England.

The **aim** of our thesis is to provide a comprehensive overview of the development of the sonnet form, exploring its history, key characteristics, and literary significance of the genre in Elizabethan period of England. It is also aimed at showing the values of the sonnet

form, analysing its evolution and exploring the place of the sonnet as a genre among young people.

The **main tasks** of the thesis are as follows:

- critical analysis of the relevant academic literature, which helps to provide a multi-perspective approach to the topic
- developing the theoretical and conceptual framework to the given study
- assessing secondary school student's knowledge of sonnet forms. Using quantitative method, empirical research, including a questionnaire
- to explore in detail for the readers of this work why it is important to engage with literature and – within it – with the sonnet form

While making the research we have used such **methods** of investigation as historical, analytical, comparative, descriptive and empirical.

The methods used in the first two parts of the thesis are predominantly theoretical. This includes the analysis of literary sources and a general knowledge of the subject. Part three of the thesis describes the research on learning sonnets in secondary schools. The research was conducted in a form of a questionnaire which was designed specifically for students in classes 5-11. The methods of data analysis are quantitative.

The **novelty** of the research is a verification of the hypothesis that the classical poetic form, which follows rules and a concrete structure, for example: rhyme scheme and peculiar features, is still valued and known by young secondary students. We want to prove this in our work.

Theoretical basis is the works of famous scholars in the sphere of sonnet writing, and the work will draw on the works of A. Sher, Charles Giry-Deloison, P. Hyland, Michael Bryson, Arpi Movsesian, Michael R. G. Siller, P. Oppenheimer and others.

Practical value of our research lies in the fact that it can be used for comparison. The aim of the research is to survey students to assess their familiarity with the sonnet form, so that it can be used as a benchmark in the following.

Structurally the present thesis is made up of an introduction, three parts, conclusion, resume, references and appendices. Introduction includes relevance, aim, main tasks, the methods of investigation, novelty, subject, object, theoretical basis and practical value. Part 1 provides analysis of the sonnet's definition, peculiar features, origin, rhyme scheme and meter. Part 2 provides a brief overview of the history and development of the sonnet form in

Elizabethan England. The focus is put on the sonnets of the main creators who defined this period in the development of the sonnet form. Part 3 examines and empirically explores how the sonnet form is learned in secondary schools. Conclusions sum up the results of the investigation.

PART 1 – FROM THE HISTORY OF THE SONNET

1.1 What is a sonnet?

According to Stephen Regan, the sonnet is one of the oldest poetic forms and one of the most widely used. For centuries, the sonnet has been associated with intense imaginative life and intimate explorations of thought and feeling. While the sonnet has an established place in the English poetic tradition, it is a flexible and versatile form that constantly invites experimentation and innovation. Some of the best-known poems in the English language are sonnets - including 'Ozymandias', 'The Windhover' and 'Leda and the Swan' - and the most perfect sonnets are poems like these, which capture in just fourteen lines some deep and far-reaching vision, a powerful revelation or a startling realisation. (REGAN 2019:1-2)

The sonnet is a lyric poem, and like other kinds of lyric poetry it appeals to its readers through those special qualities peculiar to the genre: brevity, musicality, and intimacy. (REGAN 2019:1-2)

The sonnet was born in Italy, where Petrarch (Francesco Petrarch, 1304-74) perfected it, and the sonnet has always been present in poetry. It was extremely popular in Elizabethan England. Originally a love lyric, with strict rules of metre, stanza and rhyme, the sonnet was used in many different ways. (SARBU 2008:144)

The sonnet solves two problems in advance: proportion and extension; and while this is a challenge, it is also a security, a kind of metric extension of feudalism, a definite service demanded and reciprocated. The "proportional mental space" so consistently chosen by the sonnet-writers appears from the outset in the form of the well-known fourteen-line sonnet, with eleven syllables (or ten, depending on the vernacular) in a line divided into eight and six, and using two rhymes in the octave, consisting of either ABAB ABAB or ABBA ABBA ABBA rhymes; and two or three rhymes using the rhyme CDCDCD or CDECDE or almost any possible arrangement of these in the sestet. The tendency among Italian poets was to have a very definite break in the octave between the fourth and fifth lines (indicated in modern editions by a full stop, semicolon or comma), giving two quatrains in the octave; and in the sestet, a less definite break in the octave between the eleventh and twelfth lines, giving two tercets. (SPILLER 1992:2)

Occasionally, the sestet divides four and two, a quatrain and a distich, but when this happens there is never any support from the rhyme: a sense couplet, in Italian sonnetting, is never marked by a rhyming couplet at the end. (SPILLER 1992:2)

1.1.1 Definition

Traditionally, the sonnet is a fourteen-line poem written in iambic pentameter, employing one of several rhyme schemes, and adhering to a tightly structured thematic organization. (poets.org Sonnet, 2024)

The name “sonnet” comes from the Italian word *sonetto*, a diminutive of *suono*, and the idea of the sonnet as a small space or echo chamber for the sounding voice inspired many of the sonnet's finest achievements. The human voice, with all its nuances and inflections, has defined and shaped the sonnet from the beginning. (REGAN 2019:5)

The first and most common sonnet is the Petrarchan, or Italian. Named after one of its greatest practitioners, the Italian poet Petrarch, the Petrarchan sonnet is divided into two stanzas, the octave (the first eight lines) followed by the answering sestet (the final six lines). The tightly woven rhyme scheme, *abba, abba, cdecde, or cdcdcd*, is suited for the rhyme-rich Italian language, though there are many fine examples in English. Since the Petrarchan presents an argument, observation, question, or some other answerable charge in the octave, a turn, or *volta*, occurs between the eighth and ninth lines. This turn marks a shift in the direction of the foregoing argument or narrative, turning the sestet into the vehicle for the counterargument, clarification, or whatever answer the octave demands. (poets.org Sonnet, 2024)

Sir Thomas Wyatt introduced the Petrarchan sonnet to England in the early sixteenth century. His famed translations of Petrarch’s sonnets, as well as his own sonnets, drew fast attention to the form. Henry Howard, Earl of Surrey, a contemporary of Wyatt’s, whose own translations of Petrarch are considered more faithful to the original though less fine to the ear, modified the Petrarchan, thus establishing the structure that became known as the Shakespearean sonnet. This structure has been noted to lend itself much better to the comparatively rhyme-poor English language. (poets.org Sonnet, 2024)

The second major type of sonnet, the Shakespearean, or English sonnet, follows a different set of rules. Here, three quatrains and a couplet follow this rhyme scheme: *abab, cdcd, efef, gg*. The couplet plays a pivotal role, usually arriving in the form of a conclusion, amplification, or even refutation of the previous three stanzas, often creating an epiphanic quality to the end. In Sonnet 130 of William Shakespeare’s epic sonnet cycle, the first twelve lines compare the speaker’s mistress unfavorably with nature’s beauties, but the concluding couplet swerves in a surprising direction. (poets.org Sonnet, 2024)

1.1.2 Peculiar features

There are several types of sonnet groupings, including the sonnet sequence, which is a series of linked sonnets dealing with a unified subject. Examples include Elizabeth Barrett Browning's *Sonnets from the Portuguese* and Lady Mary Wroth's *The Countess of Montgomery's Urania*, published in 1621, the first sonnet sequence by an English woman. (poets.org Sonnet, 2024)

Within the sonnet sequence, several formal constraints have been employed by various poets, including the corona (crown) and sonnet redoublé. In the corona, the last line of the initial sonnet acts as the first line of the next, and the ultimate sonnet's final line repeats the first line of the initial sonnet. *La Corona* by John Donne is comprised of seven sonnets structured this way. The sonnet redoublé is formed of fifteen sonnets, the first fourteen forming a perfect corona, followed by the final sonnet, which is comprised of the fourteen linking lines in order. (poets.org Sonnet, 2024)

The **caudate sonnet**, which adds codas or tails to the 14-line poem. See Gerard Manley Hopkins's "That Nature Is a Heraclitean Fire." The **curtal sonnet**, a shortened version devised by Gerard Manley Hopkins that maintains the proportions of the Italian form, substituting two six-stress tercets for two quatrains in the octave (rhyming ABC ABC), and four and a half lines for the sestet (rhyming DEBDE), also six-stress except for the final three-stress line. See his poem "Pied Beauty." The **sonnet redoublé**, also known as a crown of sonnets, is composed of 15 sonnets that are linked by the repetition of the final line of one sonnet as the initial line of the next, and the final line of that sonnet as the initial line of the previous; the last sonnet consists of all the repeated lines of the previous 14 sonnets, in the same order in which they appeared. Marilyn Nelson's *A Wreath for Emmett Till* is a contemporary example. A **sonnet sequence** is a group of sonnets sharing the same subject matter and sometimes a dramatic situation and persona. See George Meredith's *Modern Love* sequence, Sir Philip Sidney's *Astrophel and Stella*, Rupert Brooke's 1914 sequence, and Elizabeth Barrett Browning's *Sonnets from the Portuguese*. The **stretched sonnet** is extended to 16 or more lines, such as those in George Meredith's sequence *Modern Love*. A **submerged sonnet** is tucked into a longer poetic work; see lines 235-48 of T.S. Eliot's "The Waste Land." (Poetry Foundation, 2024)

1.1.3 The rhyme scheme and meter

Rhyme scheme, the formal arrangement of rhymes in a stanza or a poem. If it is one of a number of set rhyme patterns, it may be identified by the name of the poet with whom the set rhyme is generally associated (for example, the Spenserian stanza is named for Edmund Spenser). The rhyme scheme is usually notated with lowercase letters of the alphabet (as ababbcbcc, in the case of the Spenserian stanza), each different letter representing a different rhyme. (Britannica, 2024)

Rhymes determine the basic structure of the Petrarchan sonnet: it is divided into octaves (first eight lines) and sestet (last six lines). The development of the theme follows this division: the octave presents a problem or an idea, and the sestet solves it. The sonnet is just long enough to accommodate complex lyrical themes; its intricate pattern also makes it a test of poetic virtuosity. A sonnet can be strung together in a line or cycle to show different aspects of a personal relationship or situation. It is not surprising, therefore, that it took hold with the Elizabethans and that the sonnet series soon became widespread in English poetry (Sir Philip Sidney, Edmund Spenser, Shakespeare being the most famous examples). (SARBU 2008:144)

1.1.4 Shakespearean Sonnet

The **Shakespearean sonnet**, follows the rhyme scheme of ABABCDCDEFEGG. These lines take a reader through a problem (usually in the first eight or twelve lines) and then present a solution in the final six or two lines, depending on the poem. There are a few moments within the 154 sonnets that Shakespeare wrote over his lifetime where he deviated from this pattern, but they are few and far between. (Poem Analysis, 2024)

Although there are many wonderful and famous Shakespearean poems, ‘Sonnet 18,’ also known as ‘Shall I compare thee to a summer’s day?’ is perhaps the best-loved. This poem conforms to the rhyme scheme that Shakespeare is known for ABABCDCDEFEGG and uses iambic pentameter. In it, the speaker describes the Fair Youth as better than even the best parts of summer. He is “more lovely and more temperate.” His face is like an “eternal summer” because he has been immortalized in Shakespeare’s poetry. (Poem Analysis, 2024)

1.1.5 Petrarchan Sonnet

The Petrarchan sonnet rhyme scheme is similar in some aspects, but it uses repetition differently. These poems follow a rhyme scheme of ABBAABBACDCDCD. While the first eight lines (ABBAABBA) are always the same, the last six can change. Other popular endings to these poems include patterns like CDECDE and CDEEDC. It is all up to the poet whether they choose to add in another rhyming ending or in what order these endings come in. (Poem Analysis, 2024)

While the Petrarchan and Shakespearean sonnets are by far the most popular sonnet forms, there are others that should be noted. (Poem Analysis, 2024)

‘Whoso List to Hunt’ by Sir Thomas Wyatt is one of the best-known examples of a Petrarchan sonnet. These lines follow the Petrarchan or Italian sonnet form and discuss the obsessive pursuit of a “hind,” or female deer. This deer (a symbol for a woman) is always out of reach. The speaker tells the listener they are welcome to give the hunt a go, but it is really useless. No one is going to be able to catch her. (Poem Analysis, 2024)

1.1.6 Miltonic Sonnet

The Miltonic sonnet, made famous by the English poet John Milton, is similar to the other two forms in several important ways. But, the rhyme scheme is slightly different. These poems follow a pattern of ABBAABBACDECDE. They also have a clear separation between the first eight lines and the second six lines. But, as with any poet, that rhyme scheme, as well as the “problem-solution” structure, could vary. (Poem Analysis, 2024)

‘Sonnet 23,’ which is also known as ‘Methought I Saw my Late Espoused Saint’ is one of Milton’s best-known sonnets. It is based around the death of Milton’s second wife, Katherine Woodcock who died in 1657. She was his second wife and the second to die in childbirth. It describes a vision that the poet experienced his wife through a series of mythological references. (Poem Analysis, 2024)

1.1.7 Spenserian Sonnet

The Spenserian sonnet is another well-known sonnet form. It was made famous by Edmund Spenser who is best known for his long epic poem ‘The Faerie Queene’ and his series of sonnets included in Amoretti. Spenser made use of the rhyme scheme of ABAB BCBC

CDCD EE. It has aspects of both Shakespearean and Petrarchan rhyme schemes. (Poem Analysis, 2024)

One of Spenser's best-known poems is 'Sonnet54: Of this world's theatre in which we stay'. In these lines, which come from Amoretti, Spenser addresses his lover as an actor on the stage. He tries out several different roles all in an attempt to please her. Despite his best efforts, he's never able to and the poem ends with the speaker feeling depressed and dejected. (Poem Analysis, 2024)

Lastly, it is important to note that modern sonnets, those written during the modernist period, and contemporary sonnets, those written during this century, often do not conform to any of the above-mentioned rhyme schemes. Many of these sonnets, aside from having fourteen lines, have little to connect them to the traditions of Shakespeare and Petrarch. They are often written in free verse, meaning that there is no rhyme scheme or metrical pattern within the fourteen lines. (Poem Analysis, 2024)

1.2 Origin of sonnets

Much of the mystery surrounding the origin of the sonnet was cleared up by Ernest Hatch Wilkins in 1915. "In his superb investigative work 'The Invention of the Sonnet', Wilkins establishes two important facts, as far as can be ascertained from the scant evidence available: first, that the earliest sonnets were written by Giacomo de Lentino, il Notaro (as he is often called by his contemporaries, and as Dante mentions him in Purgatorio XXIV, chapter 56).), who lived from about 1188 to 1240, was a notary in the service of Frederick II, and seems to have created the form; secondly, that in writing the earliest sonnets Giacomo borrowed the octave of verses not from the eight-line canzone of the Troubadours, or from Provençal literature at all, but from the literature of the 13th century. To be precise, the sonnet must now be considered to be of Italian, or even Sicilian, origin. (OPPENHEIMER 1982:289)

Much of the mystery surrounding the first sonnets remains. It seems clear enough that if we were able to understand the circumstances of Giacomo's inspiration - perhaps even the motives behind it - much better than we do at present, we would gain a better understanding not only of the important developments in early thirteenth-century Italian poetry that soon led to the stylistic novels of Dante and Petrarch, but also of the history of Western poetry itself. (OPPENHEIMER 1982:290)

The importance of the sonnet has not, of course, always been recognized – Wordsworth himself opens his second sonnet (published in 1827) with a rebuke to scornful critics: “Scorn not the sonnet; Critic, you have frowned, / Mindless of its just honours.” But much of the disdain heaped on the form, as well as a good deal of the foolishness that has been written about it, stems from a set of misunderstandings, both of the form itself and of its intentions. The whole matter may appear differently once we begin to view familiar facts in new ways. These facts fall into three general categories – the name “sonnet” itself, the contents and themes of Giacomo’s earliest sonnets, and the milieu of the court of Frederick II – each of which requires consideration here. (OPPENHEIMER 1982:290-291)

The sonnet originated in Italy as early as 1230, and took its basic form in the writings of a small group of poets working at the court of the Sicilian Emperor Frederick II. The poetic formula, consisting of fourteen lines with an elaborate rhyme scheme, is attributed to Giacomo da Lentino, the emperor's notary and legal assistant, who wrote twenty-five sonnets with the characteristic rhyme scheme abab abab cde cde cde or abab abab ccd ccd ccd. The repetition and variation of the rhymes, indicated here by the spacing, suggests that the sonnet was designed from the outset as a form with a dynamic internal structure: octave (eight lines) and sestet (six lines), which can be further subdivided into two quatrains (four lines) and two tercets (three lines). (REGAN 2019:5)

The most obvious fact of the sonnet as a form is that by adding the sestet it does not move towards an already existing song form, the strambotto, but away from it, and thus becomes something new, attractive and mysterious. The new form is in no sense 'typical' of the forms invented by the troubadours and perfected before the listener. For one thing, although the sestet - in most of Giacomo's manuscripts of his sonnets - is separated from the octave by a capital initial, there is no exceptional interlinear space between the two units: the fourteen lines thus appear on the page as a single large unit, within which a single (usually capital) capital letter marks the ninth line. The ninth line is also indicated by the fact that the first word of the first and ninth lines is slightly to the left of the first word of the other lines in the poem and the stanza. And this is, at least from one point of view, a stanza, a stand-alone stanza that we look at when we look at any sonnet - a stanza with a twist in the middle, in the ninth line, a sudden turn of thought, a sudden change of subject. (OPPENHEIMER 1982:293)

1.3 Introduction of the sonnet into English literature

According to standard literary history, the sonnets were introduced into the English language by Sir Thomas Wyatt in the 1520s and 30s, and first became widely published in English in the 1557 edition of Tottel's Miscellany. Sir Thomas imitated the much older Italian sonnet tradition, using an Italian rhyme scheme that changes direction in the eighth line. This structure is seen in the rhyming words at the end of the lines of his poem 'Whoso list to hunt' - hind, more, sore, behind, mind, afore, therefore, wind, doubt, vain, plain, about, am, tame. If we note each rhyme sound with a new letter of the alphabet, it is abbaabba cddcee. (OXFORD The mystery of the "first" English sonnet, 2021)

The particular form, favoured by Shakespeare in his sonnets, was invented by Henry Howard, Earl of Surrey. Instead of an eight-line unit and a six-line unit (an 'octet' and a 'sestet'), he broke the sonnet into three four-line units and a terminal couplet. The rhymes in the Earl of Surrey's sonnet, 'Set me whereas the sun doth parch the green' (see below) run as follows: green, ice, seen, wise, degree, day, be, grey, hell, flood, dwell, good, thought, nought. That is, abab cdcd efef gg. (OXFORD The mystery of the "first" English sonnet, 2021)

Shakespeare wrote so successfully in this particular format that it has taken his name, rather than Surrey's, and became the 'Shakespearean sonnet'. So far, so straightforward: Sir Thomas Wyatt introduces the sonnet from Italian in the 16th century, and the Earl of Surrey concocts the abab cdcd efef gg pattern which Shakespeare loved. (OXFORD The mystery of the "first" English sonnet, 2021)

PART 2 – EVOLUTION OF SONNETS IN ELIZABETHAN ENGLAND

In the sixteenth century, Europe was at the centre of the Western world. The Americas had only recently been discovered and were a land for adventurers and explorers to conquer, explore and bring all sorts of wonders, such as potatoes and tobacco, to Europe. It was not a developed country, either architecturally or economically. The most important person in Europe was arguably the Pope, who then, as now, lived in the Vatican in Rome. Roman Catholicism was still the dominant religion in Europe, and the Pope, as its head, wielded enormous power in Roman Catholic countries. Even in non-Roman Catholic countries, such as England, the Pope had great influence among those who still believed in the Roman Catholic faith. (elizabeti.org Elizabethan Europe, 1998-2024)

Elizabeth's reign was to witness a major transformation in Anglo-French relations in the sixteenth century, to which only the Perpetual Peace of 1527 might be compared. (CHARLES, 2004:223)

Seen from a French standpoint, from 1564 onwards (treaty of Troyes, 11 April), England, the old enemy, slowly and more than once with some reluctance (notably after the Massacre of St Bartholomew on 24 August 1572),² turned into a critical but staunch ally, with whom a royal wedding was actively sought, and, more dramatically, without whom Henri de Navarre would probably never have become Henri IV, king of France. Henri himself recognised his debt to Elizabeth. (CHARLES, 2004:223)

2.1. Historical background of the epoch

In 16th century England, literary works were rarely, if ever, created in isolation from other currents in the social and cultural world. The boundaries that separated what are now considered aesthetic texts from other texts were porous and constantly changing. One of the greatest writers of the period, Sir Philip Sidney, defended poetry in just such terms; the poet, Sidney writes in *The Defence of Poetry*, is not constrained by nature or history, but is free to move “only within the zodiac of his own wit”. (NORTON: *The sixteenth century*, 2010-2020)

Marlowe's tragedy comes not only from a culture in which bargaining with the devil can be imagined as a real event, but also from a world in which many of the most basic assumptions about the spiritual life were challenged by the movement known as the Reformation. Catholic and Protestant voices struggled to articulate precisely the beliefs and

practices they believed necessary for the salvation of the soul. The Bible was a key site of conflict, with Catholic authorities unsuccessfully trying to prevent the distribution of William Tyndale's unauthorised Protestant translation of Scripture, which directly challenged the central teachings and institutional structures of the Roman Catholic Church. (NORTON: The sixteenth century, 2010-2020)

The books on the Reformation give a glimpse into the inner world of men and women in Tudor England, while the sub-chapter 'The Wider World' gives a glimpse into the vast world beyond the borders of the kingdom, which the English were feverishly trying to explore and exploit. Relentless military expeditions and English settlers (including the poet Edmund Spenser) fought to subjugate and colonise nearby Ireland, but with very limited success. (NORTON: The sixteenth century, 2010-2020)

2.2. The origin of the Elizabethan sonnet

The term "sonnet" in Elizabethan usage is both intriguing and confusing. It is interesting because the word was capable of conveying meanings beyond the formal description of the particular genre of verse to which it is now restricted; and it is puzzling because the 16th-century writer did not always indicate which meaning and later readers often have to decipher the exact definition from the context where possible, or guess when the context is also obscure. (PROCTER 1966:6)

The new English Dictionary gives two definitions of the sonnet. The first describes the specific poetic form associated with the quatrain, and the second gives a general description of the flexible nature of the term: (PROCTER 1966:7)

1. a verse fragment consisting of fourteen lines of ten syllables (properly expressing a main idea), the rhymes of which are arranged according to one or more definite patterns. (PROCTER 1966:7)

2. a short poem or fragment of a poem; in early use especially of a lyric or love nature. These senses sketch the basic technical and extended meaning of the word, but do not give the details necessary for a full understanding of the Elizabethan use of the term. (PROCTER 1966:7)

The arrangement of the fourteen-line sonnets is further evidence of the freedom with which the Elizabethans approached the form, which in their hands took on strange interpretations. Some stanzas do not fit at all into a strict definition of the form, such as the

six, twelve unrhymed ten-line verses and a concluding couplet verse, which Gabriel Harvey summarized in *Four Letters and Certain Sonnets* (1592); or the three very irregular quatrains supplied to Harvey by the unknown lady in *Pierces Supererogation* (1593), which testify to a strong tendency towards couplet verse: AABBCDCDEEFGFG, ABABGCDDEFFEGG, ABBAGCDDEFFEGG. (PROCTER 1966:9-10)

Most sonnet-writers were more conservative, and the majority preferred the Shakespearean quatrain, of which there are over eight hundred Elizabethan examples. The three quatrains and an even stanza made it an easier form to master than the complex Petrarchan verse, which requires rigorous disciplined thought and considerable metrical skill; the latter especially in a language like English, which is not as rich in rhyming words as Italian. The Shakespearean is the arrangement favoured by Shakespeare and two other major Elizabethan sonnet writers, Daniel and Drayton, as well as a host of minor poets. (PROCTER 1966:11)

2.3. The main creators who defined this period in the development of the sonnet form

When Shakespeare wrote his first sonnets, probably in the early 1590s, he was contributing to a genre that had existed in the English language for little more than 50 years. During that time, however, the sonnet had become extremely fashionable. First introduced by Sir Thomas Wyatt (1503-42), a courtier and diplomat, the form was refined and modified by Henry Howard, Earl of Surrey (1517-47), and found a wider readership after the publication in 1557 by the bookseller Richard Tottel of an anthology of *Songs and Sonnets* by the Honourable Lord Henry Howard, Earl of Surrey, and others. Better known as *Tottel's Miscellany*, the volume contained 271 poems by Wyatt, Surrey, the translator Nicholas Grimald and several other unnamed authors, imported from Europe and adapted to the vernacular in a variety of forms. (HYLAND 2002:125)

In particular, the prestige attached to the name of Sir Philip Sidney, who wrote his series of sonnets *Astrophil and Stella* between 1582 and 1583, was the strongest boost. Sidney's sonnets were originally written in private, and there is no evidence that they were distributed during his lifetime. If they were, they would have remained within his own circle. *Astrophil and Stella* was not published until 1591, a few years after his death, in an unauthorised edition. Largely because of the the glamour attached to Sidney's name,

Astrophil and Stella set off a vogue for sonnet-writing that resulted in more than twenty sequels between 1592 and 1609, the years in which Shakespeare's sonnets were published. It should be noted that the majority of the sequences were published before 1598, so the actual publication of Shakespeare's sonnets occurred well after the original fashion had ceased. (HYLAND 2002:126)

As we know it today, the sonnet might seem to be a rather constricting form, with its fourteen lines of iambic pentameter (ten syllables, or five 'feet' each consisting of an unaccented syllable and an accented one) and its strict rhyming patterns. There are two major versions of the sonnet-form, differentiated by their rhyme-schemes: the Italian, or Petrarchan, and the English, or Shakespearean, though in Tudor England the term 'sonnet' was sometimes rather loosely applied to a variety of lyrical forms. The Petrarchan form is the one imported by Wyatt; Surrey anglicized it, largely by changing the rhyme-scheme. This 'English' form is the one that Shakespeare used for almost all his sonnets, and inevitably it is now closely associated with his name. (HYLAND 2002:126)

2.3.1 Sir Philip Sidney

Philip, the first child of Sir Henry Sidney and his wife, Mary, née Dudley, was born in 1554 at Penshurst in Kent, "on Friday the last of November, being St. Andrews day, a quarter before five in the morning." The grandson of the Duke of Northumberland and heir presumptive to the earls of Leicester and Warwick, Sir Philip Sidney was not himself a nobleman. (Poetry Foundation, 2024)

The dominance of women in the poet's early life was doubtless formative. Sidney's skill in portraying female characters. (Poetry Foundation, 2024) After Shakespeare's sonnets, Sidney's *Astrophel and Stella* is considered the finest Elizabethan sonnet cycle. His *The Defence of Poesie* introduced the critical ideas of Renaissance theorists to England. (Britannica, 2024)

Sidney was an excellent horseman and became famous for his participation in tournaments - elaborate, half-athletic, half-symbolic spectacles that were the court's main entertainment. He aspired to a heroic life, but his official activities were largely ceremonial - accompanying the Queen at court and accompanying her on her travels around the country. In January 1583 he was knighted, not for any outstanding achievement, but to obtain the qualifications to replace his friend Prince Casimir, who was to have the honour of being

made a Garter Knight but was unable to attend the ceremony. In September he married Frances, daughter of Queen Elizabeth's Secretary of State, Sir Francis Walsingham. They had one daughter, Elizabeth. (Poetry Foundation, 2024)

Sidney also read a lot of Italian poetry and criticism, which he did not mention to Languet. Like many of his contemporaries, he had a great appreciation of Italian literature and his work was greatly influenced by Italian influences. His first English-language reference to Dante's Beatrice (in *Paradiso*, not *Vita nuova*) is in *The Defence of Poetry*. Jacopo Sannazaro, twice cited as an authority in *The Defence of Poetry*, contributed to Sidney's ideas on pastoral romance with his *Arcadia* (1504). The valiant hero of Ludovico Ariosto's *Orlando Furioso* (1532), also mentioned twice in *The Defence*, contributed to the characterisation of *Arcadia's* Pyrocles and Musidorus. Although the *Astrophil and Stella* resist the influence of Petrarch and his followers, Sidney Petrarch's consciousness is evident throughout. (Poetry Foundation, 2024)

To the modern reader Sidney's reasoning seems shockingly brutal, yet the repression he advocates is typical of English attitudes toward the Irish during Elizabeth's reign. He does argue that a tax that exempted no one would ease the suffering of the many, who had traditionally borne the brunt of taxation: "this touches the privileged ... persons [who] be all the rich men of the Pale, the burden only lying upon the poor, who may groan, for their cry cannot be heard." But this argument seems ingenuous, for further on he advocates a policy of complete subjugation, saying that severe means are more justified in Ireland than lenity. (Poetry Foundation, 2024)

2.3.2 Edmund Spenser

Edmund Spenser was born in London in 1552 or 1553. Little is known about his family or his childhood, except that he received a scholarship to the Merchant Taylor School, where he probably studied Latin and Greek. He then went on to study literature and religion at Pembroke Hall, Cambridge University, where he graduated with a BA in 1573 and an MA in 1576. (poets.org. Edmund Spenser)

In 1579, Spenser published his first book of poetry, *The Shepheardes Calender* (Hugh Singleton), which he dedicated to the poet Sir Philip Sidney. He was also the author of *The Faerie Queene* (William Ponsonby, 1596), a major English epic, and of a series of sonnets,

Amoretti and Epithalamion (William Ponsonby, 1595), which he dedicated to his second wife, Elizabeth Boyle. (poets.org. Edmund Spenser)

In addition to his poetry, Spenser pursued a political career, serving first as secretary to the Bishop of Rochester and then to the Earl of Leicester, who introduced him to other poets and artists at the court of Queen Elizabeth. In 1580 he was appointed secretary to the Lord Lieutenant of Ireland; later, in 1596, he wrote a riotous pamphlet, *A View of the Present State of Ireland* (James Ware, 1633). (poets.org. Edmund Spenser)

Today, he is best known for his epic, allegorical poem *The Faerie Queene*. This complex, engaging, and the sometimes strange poem is a celebration of the Tudor Dynasty generally and Elizabeth I specifically. It was meant to be twelve books long, although Edward Spenser only managed to publish six during his lifetime. The story follows knights that represent different virtues. This poem is considered to be one of the best ever written in the English language and Spenser ranks among the best poets of all time. (PoemAnalysis, 2024)

Although Spenser is best-known for *The Faerie Queene*, he also wrote numerous sonnets, pioneering a new form that is now synonymous with his name. The sonnets are fourteen lines long, as are all traditional sonnets and are contained within a single block of text. The poems contain three quatrains, as do Shakespearean sonnets, and one final couplet. They follow a rhyme scheme of ABAB BCBC CDCD EE. This pattern is comparable to a Shakespearean sonnet and a Petrarchan sonnet although there is a distinct difference in the repetition of the “C” rhyme. The couplets that make up this entire form are its most prominent feature. (PoemAnalysis, 2024)

Spenser chose to structure the sonnet in this way so that there was less of an emphasis on the problem/solution, question/argument format. Spenser’s sonnets do not necessarily pose and then answer a question, as can be seen in the second example below. (Poem Analysis, 2024)

For example, the sonnet *One day I wrote her name upon the strand* is one of several that are included in *Amoretti*, a series of sonnets that are focused on Spenser’s relationship and marriage to Elizabeth Boyle. The volume was published in 1595 and includes in total 89 sonnets and a series of shorter poems known as *Anacreontics* and *Epithalamion*. ‘Sonnet 75’ is one of the most popular sonnets in this series. In it, Spenser uses lyrical language to create a conversation between the speaker and his lover. In the lines he addresses his lover, telling

her that because of the nature of their love, it will live on forever. The first lines make use of a memorable image of the speaker writing his beloved's name in the sand of a beach. As one might expect the tide comes up and washes the name away. He tries multiple times until his lover tells him to stop, there's no way to make make "a mortal thing" immortal. (PoemAnalysis, 2024)

He replies, telling her that mortality is not for her. She is not one of the "baser things" that is going to "die in dust". She shall "live by fame". This is a theme that was used by Shakespeare within his Fair Youth Sonnets. The speaker believes that his lover will live forever because they are immortalized in his writing. A reader can take note of how the rhyme scheme functions in the lines of this poem. It follows the pattern of ABAB BCBC DCDC EE. (PoemAnalysis Spenserian sonnet, 2024)

2.3.3 William Shakespeare

William Shakespeare was born on April 23, 1564, in Stratford-upon-Avon. The son of John Shakespeare and Mary Arden, he was probably educated at the King Edward VI Grammar School in Stratford, where he learned Latin and a little Greek and read the Roman dramatists. At eighteen, he married Anne Hathaway, a woman seven or eight years his senior. Together, they raised two daughters: Susanna, who was born in 1583, and Judith (whose twin brother died in boyhood), born in 1585. (poets.org William Shakespeare)

In 1594, Shakespeare joined the Lord Chamberlain's Company, the most popular of the court theatre companies. In 1599, Shakespeare joined the Chamberlain's Men, a group that formed a syndicate to build and run a new theatre, the Globe, which became the most famous theatre of its time. Shakespeare was able to buy New Place, his home in Stratford, with a portion of the Globe's profits. (poets.org William Shakespeare)

Although Shakespeare was regarded as the most important dramatist of his time, the evidence suggests that both he and his contemporaries sought lasting fame in poetry, not drama. Shakespeare's sonnets were written between 1593 and 1601, but were not published until 1609. That edition, *The Sonnets of Shakespeare*, consists of 154 sonnets, all in three quatrains and one couplet, and is now recognised as Shakespeare's. (poets.org William Shakespeare)

A Shakespearean sonnet is one of the best-known sonnet forms. Along with the Petrarchan sonnet, it is the most popular to this day. It is sometimes referred to as

“Elizabethan” or “English,” but since Shakespeare used to with so much success in his 154 sonnets published after his death, it has become synonymous with his name. (PoemAnalysis Shakespearean sonnet, 2024)

The Shakespearean sonnet is fourteen lines long, as are all traditional sonnets. These fourteen lines are usually seen together in one stanza of text, but throughout time poets have chosen to break the structure up into stanzas. These are generally created with the basic form of the sonnet in mind. Even if the poem is contained within one stanza of text, for the purpose of analyses or simply in order to come to a better understanding of what the poet is saying, it can be separated into three quatrains or sets of four lines. These make up the bulk of the poem. They are then followed by a concluding couplet or set of two rhyming lines. (PoemAnalysis Shakespearean sonnet, 2024)

The poem follows a consistent rhyme scheme that conforms to the pattern of ABAB CDCD EFEF GG. The difference between the three quatrains and the couplet is clear. Additionally, as is the case in Petrarchan sonnets, this sonnet form uses iambic pentameter. This means that each line contains five sets of two beats. The first is unstressed, and the second is stressed. It sounds something like da-DUM, da-DUM. Like all aspects of sonnets, poets have taken liberties with the meter and rhyme scheme. Even Shakespeare was not above changing things (adding a syllable, using an incomplete rhyme) every once in a while, although it was rare. (PoemAnalysis Shakespearean sonnet, 2024)

For example, the sonnet *For shame deny that thou bear'st love to any* is number ten of 154 sonnets that Shakespeare wrote during his lifetime. It belongs, as do the vast majority of the sonnets, to the Fair Youth sequence. This poem, and 125 others, were dedicated and directed to a young man. This person's identity remains unknown to this day, although some scholars have made educated guesses. Whoever he was, he was young and beautiful and inspired the poet to some of his best work. This poem is written in the traditional form for which Shakespeare has become known and which is synonymous with his name. (PoemAnalysis Shakespearean sonnet, 2024)

This poem is quite direct. It accuses the Fair Youth of murder because he is unwilling to have children. He's, therefore, killing his own youth and the only chance he has of renewing his youth within a new body. This sonnet belongs to a series of sonnets that promote procreation. It also follows the rhyme scheme of ABABCDCDEFEGG and uses iambic pentameter. (PoemAnalysis Shakespearean sonnet, 2024)

PART 3 –LEARNING SONNETS IN SECONDARY SCHOOL. EMPIRICAL RESEARCH

The aim of this research is to find out to what extent secondary school students consider the reading of poetry important in their everyday lives and to assess the extent to which they have mastered the sonnet form during their studies.

The most important hypothesis is to prove that classical verse forms are still relevant and usable today.

3.1. Participant of the Research

The theme of the current study is the following: research of learning sonnets in secondary schools with empirical research.

Since the present bachelor's thesis' main focus is sonnets and sonnet forms in Elizabethan England, the first two parts of the work I have tried to explore the historical background, examined the most famous poets of this period, such as William Shakespeare, Sir Philip Sydney, Edmund Spenser. And the most famous sonnet forms and their origins.

For the research to be completed thirty students of secondary school were asked to fill out the questionnaire. The students were from school in Beregszász and Bányú with Hungarian language of instruction.

The aim of questionnaire was to assess the students' knowledge and understanding of the values of history, which can be transmitted to them through the knowledge and love of poetry in schools.

3.2. Research Instruments

The research instrument which was used for the research was the students' questionnaire (see Appendix 1). A questionnaire is a data collection tool that involves asking a subject to answer a series of verbal, but in this case written, questions. It is a quick and simple approach to data collection. However, it has a number of drawbacks, such as dishonest responses despite anonymity. Some questions in the questionnaire may be skipped or ignored by respondents.

The questionnaire for the students was prepared in Hungarian and in English. In total, the students' questionnaire consist of 10 questions of different natures. The questionnaire contains the following types of questions: multiple-choice questions and open-ended

questions. The final question was an open-ended question in which students had to name a sonnet they knew and liked, demonstrating their knowledge of the topic.

3.3. Procedures of the Research

The research was carried out in the spring semester, 2024. In the first place, our main tasks were to ask the English teachers at my former school if they would agree to fill in the questionnaire. Once this was done, we asked the English teacher of the local school No. 4 in Beregszász, if she could help with our work with the students. After both schools agreed, we sent out the questionnaire and, with varying degrees of success, managed to collect 30 students from the schools.

After the data collection, our main task was to analyse the findings of the research and draw a conclusion from them.

3.4. Findings of the Research

As mentioned above, 30 students completed the questionnaire, of these, 80% were female and 20% male. This proportion may also indicate that women are more interested in poetry and sonnets than men.

Neme? \What is your gender?
30 válasz

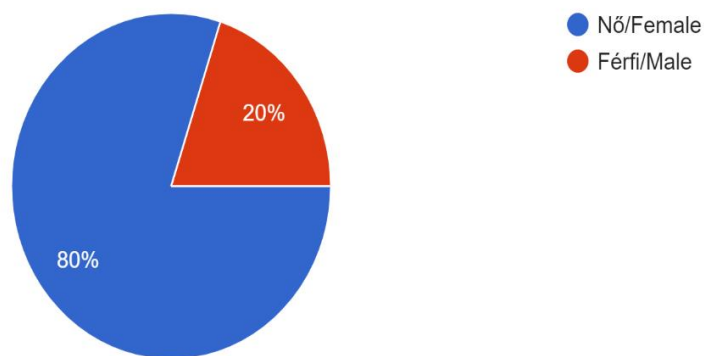


Figure 3.4.1 Percentage of gender

We surveyed how often they read poetry in general. The results showed that most people read monthly. However, second place was 2-4 times a week, which proves that opinion is divided.

Milyen gyakran olvas verseket?/ How often do you read poems?

30 válasz

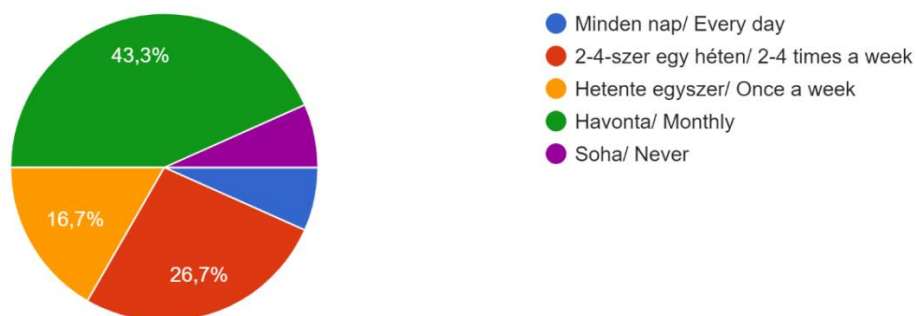


Figure 3.4.2 Frequency of poetry reading

In the questionnaire, the students were asked to say what they thought the sonnet meant. The answers were mixed. Three respondents did not know what it was, while the others referred to poem form, poem structure, song, verse, melody, rhyme scheme with strict rules, 14-line poem. This shows that most of the respondents, even if they could not formulate it according to the rules, still had a good knowledge of the concept.

The sonnet form has some peculiarities that are easy to recognise. In the next section we ask the students about this. 70% of the respondents marked the 14 iambic lines, 36.7% the 4 stanzas, 26.7% equally marked the 4-line features of stanzas 1 and 2 and the 3-line features of stanzas 3 and 4. 6.7% of respondents incorrectly marked the 6 stanzas specificity.

Jelölje meg azokat a sajátosságokat, amelyek a szonett formához tartoznak!/ Indicate the characteristics that belong to the sonnet form!

30 válasz

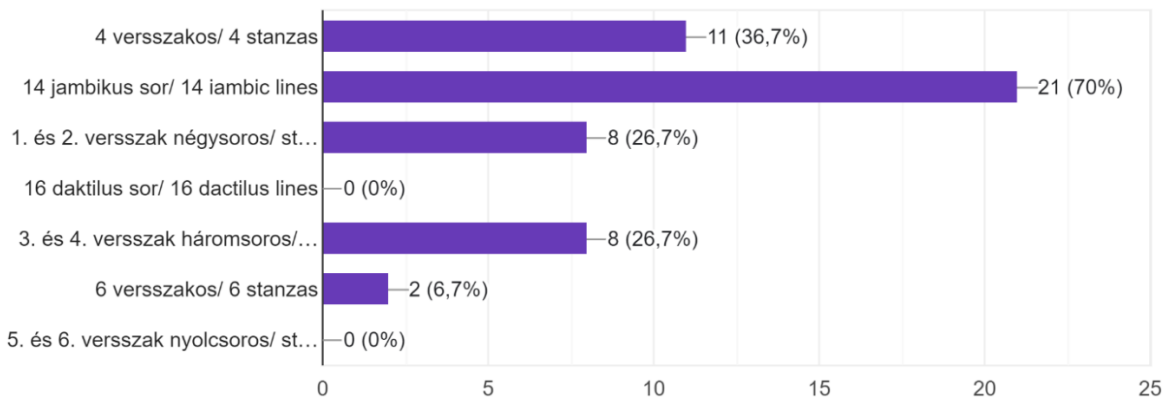


Figure 3.4.3 Characteristics of the sonnet form

We asked students what famous sonnets they knew. They could choose from 6 poets. William Shakespeare was by far the most popular, with 96.7% of respondents. In a tie for second place were Petrarch and Paul Verlaine with 50%. They were followed by Charles Baudelaire with 43.3%, and finally Thomas Wyatt with 26.7% and Edmund Spenser with 23.3%.

These results show that William Shakespeare's reputation is still as good as ever, and Petrarch and Paul Verlaine, along with Charles Baudelaire, are school curricula.

Kiket ismer az alább felsorolt szonettírók közül?/ Which of the sonnet writers listed below do you know?

30 válasz

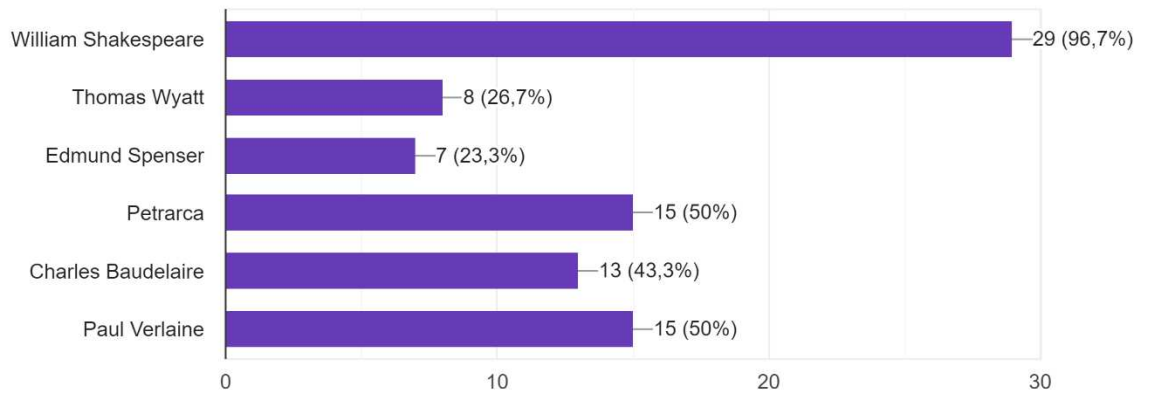


Figure 3.4.4 Famous sonnet writers

In the next 3 questions, we asked them how familiar they were with the specific rhyming schemes of Shakespeare, Petrarch and Spenser. They had 3 choices, each with the rhyme scheme of the 3 writers.

The first was William Shakespeare's rhyme scheme, with 53.3% of respondents knowing the correct answer.

Melyik rímképlet jellemző Shakespeare szonettjeire?/ Which rhyme scheme is typical of Shakespearean sonnets?

30 válasz

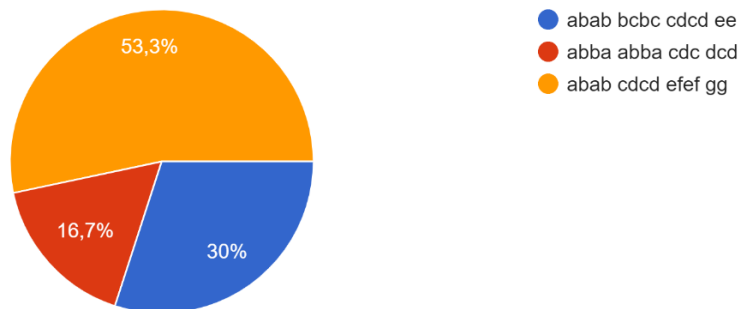


Figure 3.4.5 Shakespearean sonnets

The second is Petrarch's rhyme scheme, it seems that although William Shakespeare's name is the most familiar to students, it is Petrarch's poems that they know best, with 73.3% of respondents knowing the correct answer. This is 20% more than for Shakespeare.

Melyik rímképlet jellemző Petrarca szonettjeire?/ Which rhyme scheme is typical of Petrarca's sonnets?

30 válasz

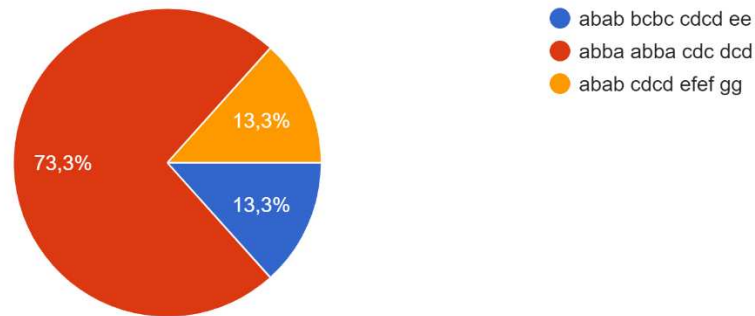


Figure 3.4.6 Petrarchan sonnets

The third and final sonnet writer was Spenser, who, like Shakespeare, got 53.3% correct answers. Spenser seems to be as widely read as Shakespeare. Overall, all three sonnet writers are known to students for their rhyming, but Petrarch stands out. This is further evidence that students read and follow what is in front of them.

Melyik rímképlet jellemző Spenser szonettjeire?/ Which rhyme scheme is typical of Spenserian sonnets?

30 válasz

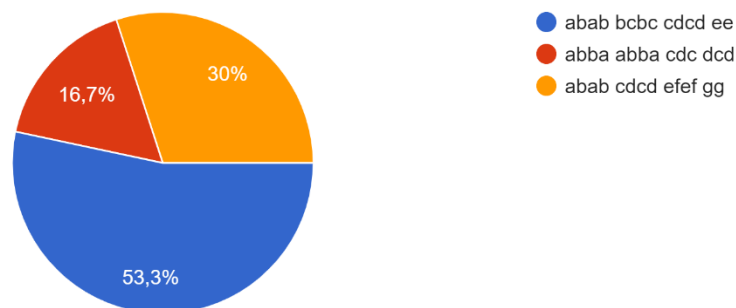


Figure 3.4.7 Spenserian sonnets

In the last question, we asked the students to name their favourite sonnets. Of those who filled in, 5 answered that there were none, 1 person wrote that he did not know the title of any of them. 11 people named sonnets by Shakespeare, 12 by Petrarch, but there were also some who named sonnets not only by foreign writers but also by Hungarian writers. For example: Attila József, Mihály Babits.

3.5. Discussion and Interpretation of the Research Results

We think the research has been fruitful. The students proved to be good subjects. They have shown that the percentage of students who are familiar with the sonnet form in secondary schools is much higher than the percentage who are not.

Our research has achieved its goal, as we were able to prove through the respondents that the love of lyric poetry is important for today's students. A large number of them claimed that it is part of their everyday life, as they read 2-4 times a week. Reading is important and the sonnet forms are not just any poems. The sonnet is melodic, regular, follows logic and has a tight form. As long as students are interested in such poems, there is no problem.

Our hypothesis has also achieved its goal, as We have been able to prove that verse forms are useful and constructive today.

CONCLUSION

The main topic of the thesis is the development of the sonnet form in Elizabethan England. To explore this, in the first two sections we first examined the characteristics of the sonnet form. we analysed its precise definition, its particular characteristics, its structural structure, and its specific features. we looked up its exact definition, what its particular characteristics are, what its structure is and where it comes from. We gave characteristics of the historical background of the sonnet form in English literature, what the Elizabethan sonnet is, and the writers who contributed to its development. we have highlighted 3 of them: Sir Philip Sydney, Edmund Spenser and William Shakespeare.

In the third part, we have explored the effectiveness of sonnet learning at secondary school. We used an empirical method to assess students' knowledge of the sonnet form in two secondary schools. we used a questionnaire, which proved to be effective.

The aim of the thesis was to provide a comprehensive overview of the development of the sonnet form, exploring its history, main features and literary significance in the Elizabethan genre. Also, to present the values of the sonnet form, to analyse its development and to explore the place of the sonnet as a genre among young people. The aim has been achieved, as the thesis contains sufficient information on the development of the sonnet form and has demonstrated its value among young people.

We hypothesized that classical verse forms are still useful and valuable today. We were able to prove it through the completers, as most of the students read sonnets and know the structural rules and rhyme formulas of the famous sonnet writers.

During the research we made sure that nothing is lost among students. As long as they read literature, the world is going well. History is a value itself, worth talking about and worth dealing with. Our ancestors created value and were able to put it into beautifully crafted words. Our task is to preserve them and to appreciate them. That is exactly what the students have done.

The conclusions are that the work has been fruitful. The objectives have been achieved and the hypothesis proved.

REFERENCES

1. Aladár Sarbu: *The study of literature. An Introduction for Hungarian Students of English* Akadémiai kiadó: Budapest, 2008
2. Berkowitz H. C., "The Sonnets of Petrarch Translated by Joseph Auslander," Longmans, Green & Co., New York, 1932.
3. Britannica: *Sir Philip Sydney*, 2024 <https://www.britannica.com/biography/Philip-Sidney>
4. Britannica: *Sonnet poetic form*, 2024 <https://www.britannica.com/art/sonnet>
5. Bryson Michael, Movsesian Arpi: *Love and its Critics: From the Song of Songs to Shakespeare and Milton's Eden*, 576 pages Open Book Publishers
6. D. Paden William: Petrarch as a Poet of Provence *Annali d'Italianistica*, Vol. 22, Francis Petrarch and the European Lyric Tradition (2004), pp. 19-44 Arizona State University
7. Elizabethan Europe: *Learn about sixteenth-century England during the reign of Queen Elizabeth I.* <http://www.elizabethi.org/uk/europe/index.htm>
8. Giry-Deloison Charles *Transactions of the Royal Historical Society*, Vol. 14 (2004), pp. 223-242
9. Horsman S., "Adabiy Tur Va Janrs Lyric (Secondchi jild)", Fan, Toshkent, 1992.
10. Hyland, P. (2002). *Shakespeare and the Elizabethan Sonnet*. In: *An Introduction to Shakespeare's Poems*. Palgrave, London. 125-126
11. Nosirov Q. and Jamoliddinov M., "Shekspir sonet yozmaganmi?," 2010, pp. 21-son.
12. OXFORD *The mystery of the "first" English sonnet*, 2021 Procter, Johanna Marjorie The contemporary status and function of the Elizabethan sonnet, University of London, Bedford College (United Kingdom) ProQuest Dissertations Publishing, 1966.
13. Oppenheimer Paul, The Origin of the sonnet *Comparative Literature*, Vol. 34, No. 4 (Autumn, 1982), pp. 289-304
14. Poem Analysis: *Rhyme Scheme of Sonnets*, 2024 <https://poemanalysis.com/poetic-form/rhyme-scheme-of-sonnets/>
15. PoemAnalysis: *Shakespearean Sonnet*, 2024 <https://poemanalysis.com/poetic-form/shakespearean-sonnet/>
16. PoemAnalysis: *Spenserian sonnet*, 2024 <https://poemanalysis.com/edmund-spenser/poems/>
17. Poetry Foundation: *Glossary of Poetic Terms*, 2024 <https://www.poetryfoundation.org/learn/glossary-terms>

18. Poetry Foundation: *Sir Philip Sidney*, 2024
<https://www.poetryfoundation.org/poets/philip-sidney>
19. Shakespeare William *A brief biography of English poet and playwright William Shakespeare and information about his many works.*
<http://www.poets.org/poet.php/prmPID/122>
20. Sher A., "Sonnet secrets," O`zbekiston Adabiyoti va San'ati newspaper, 2009, pp. 43-end.
21. Siller Michael R. G. *The Development of the Sonnet* 1992
22. Sixteenth-Century Renaissance English Literature (1485–1603) A guide to writers of the English Renaissance, from Sir Thomas Wyatt to Edmund Spenser, to Sir Walter Raleigh and William Shakespeare.
<http://www.luminarium.org/renlit/index.html>
23. Stephen Regan *The Sonnet* OXFORD, 2019
24. *The Development of the Sonnet: An Introduction*. New York: Routledge, 1992. An introduction to the sonnet, from its early beginnings in Italy to the time of John Milton. Poets covered include Petrarch, Wyatt, Shakespeare, Spenser, and Milton.
25. *The Sonnets*. New York: Penguin Classics, 2001. A collection of 154 sonnets that William Shakespeare wrote during the course of his life, as well as background information on Shakespeare and the sonnet form and commentary on Shakespeare.

Резюме

Тема дипломної роботи – розвиток сонетної форми в елизаветинській Англії. Щоб дослідити це, у перших двох розділах ми розглянули характеристики сонетної форми. Ми надали визначення сонета як літературного жанру, його особливості, структурну будову та специфічні риси. Ми проаналізували, що таке сонет, які його характерні риси, яка його структура і звідки він походить. Ми розглянули історичні передумови появи сонетної форми в англійській літературі, що таке елизаветинський сонет та авторів, які зробили свій внесок у його розвиток. Серед них Сер Філіп Сідні, Едмунд Спенсер та Вільям Шекспір.

У третій частині ми дослідили ефективність вивчення сонетів у середній школі. Ми використовували емпіричний метод для оцінки знань учнів про сонетну форму у двох середніх школах. Ми провели анкетування серед учнів 5-11х класів двох угорських шкіл.

Метою дипломної роботи було надати комплексний огляд розвитку сонетної форми, дослідити її історію, основні риси та літературне значення в елизаветинському жанрі. Також представити цінності сонетної форми, проаналізувати її розвиток та дослідити місце сонета як жанру серед молоді. Мета була досягнута, оскільки дипломна робота містить достатню кількість інформації про розвиток сонетної форми та продемонструвала її цінність у молодіжному середовищі.

Ми висунули гіпотезу, що класичні віршовані форми є корисними та цінними і сьогодні. Ми змогли довести це на прикладі емпіричного дослідження, оскільки більшість учнів читають поезію і знають структурні правила та римування сонетів відомих авторів.

Під час дослідження ми переконалися, що учні сприймають сонети як ліричний жанр, як літературну цінність. Історія - це цінність сама по собі, про неї варто говорити і її варто вивчати. Наші предки створювали цінності і вміли виражати їх у літературних творах, сонетах зокрема. Наше завдання - зберегти їх.

Бакалаврська робота була плідною. Цілі досягнуті, а гіпотеза доведена.

APPENDIX 1

Questionnaire of Learning sonnets in secondary schools for students

Kedves Kitöltő!/Dear Completer!

Pivnyeva Nikolett vagyok, a II. RFKMK Filológia tanszék angol nyelv és irodalom szakának negyedéves hallgatója. Szakdolgozatomban a szonett forma fejlődésének ismeretét szeretném megvizsgálni a diákok körében. Kérlek, hogy az alábbi kérdőív kitöltésével járulj hozzá munkám eredményességéhez.

A kérdőív kitöltése néhány percet vesz igénybe és teljes anonimitást élvezhet a kitöltő.

My name is Nikolett Pivnyeva, a four-year student of Transcarpathian Hungarian College of Ferenc Rákóczi the II., Department of Filology major English language and literature. In my thesis, I would like to investigate the development of the sonnet form among the students of secondary schools. Please contribute to the effectiveness of my work by completing the questionnaire below.

The questionnaire will take a few minutes to complete and is completely anonymous.

Köszönöm a segítséget!/Thank you for your help!

1. Neme?/What is your gender?

- a) Nő/Female
- b) Férfi/Male

2. Hányadik osztályba jár?/What class are you in?

- a) 5. osztály/ 5. class
- b) 6. osztály/ 6. class
- c) 7. osztály/ 7. class
- d) 8. osztály/ 8. class
- e) 9. osztály/ 9. class
- f) 10. osztály/10. class
- g) 11. osztály/11. class

3. Milyen gyakran olvas verseket?/ How often do you read poems?

- a) Minden nap/ Every day
- b) 2-4-szer egy héten/ 2-4 times a week
- c) Hetente egyszer/ Once a week
- d) Havonta/ Monthly
- e) Soha/ Never

4. Fogalmazza meg saját szavaival, Ön szerint mi a szonett?/ In your own words, what do you think a sonnet is?

5. Jelölje meg azokat a sajátosságokat, amelyek a szonett formához tartoznak!/ Indicate the characteristics that belong to the sonnet form!

4 versszakos/ 4 stanzas

14 jambikus sor/ 14 iambic lines

1. és 2. versszak négysoros/ stanzas 1 and 2 quatrains

16 daktilus sor/ 16 dactylus lines

3. és 4. versszak háromsoros/ stanzas 3 and 4 three lines

6 versszakos/ 6 stanzas

5. és 6. versszak nyolcsoros/ stanzas 5 and 6 eight lines

6. Kiket ismer az alább felsorolt szonettírók közül?/ Which of the sonnet writers listed below do you know?

William Shakespeare

Thomas Wyatt

Edmund Spenser

Petrarch

Charles Baudelaire

Paul Verlaine

7. Melyik rímképlet jellemző Shakespeare szonettjeire?/ Which rhyme scheme is typical of Shakespearian sonnets?

- a) abab bcbe cdcd ee

b) abba abba cdc dcd

c) abab cdcd efef gg

8. Melyik rímképlet jellemző Petrarca szonettjeire?/ Which rhyme scheme is typical of Petrarca's sonnets?

a) abab bcbe cdcd ee

b) abba abba cdc dcd

c) abab cdcd efef gg

9. Melyik rímképlet jellemző Spenser szonettjeire?/ Which rhyme scheme is typical of Spenserian sonnets?

a) abab bcbe cdcd ee

b) abba abba cdc dcd

c) abab cdcd efef gg

10. Nevezze meg az Ön által kedvelt szonetteket!/ Name your favourite sonnets, please!

Звіт про перевірку схожості тексту Oxsico

Назва документа:

Nikolett_Pivnyeva_Bachelor's_thesis_2024.pdf

Ким подано:

Еніке Надь-Коложварі

Дата перевірки:

2024-05-22 16:45:29

Дата звіту:

2024-05-22 17:40:44

Ким перевірено:

I + U + DB + P + DOI

Кількість сторінок:

38

Кількість слів:

10525

Схожість 34%	Збіг: 45 джерела	Вилучено: 0 джерела
Інтернет: 34 джерела	DOI: 0 джерела	База даних: 0 джерела
Перефразовування 3%	Кількість: 30 джерела	Перефразовано: 391 слова
Цитування 8%	Цитування: 74	Всього використано слів: 2281
Включення 8%	Кількість: 42 включення	Всього використано слів: 1116
Питання 0%	Замінені символи: 0	Інший сценарій: 6 слова