

Sentiment Analysis of the Volta in Shakespeare's Sonnets Supplementary Materials

Appendix 1. Types of Shakespeare's Sonnets

Structure	My categorization			Booth 1969	
	Type	Sonnet Number	Numbers of Sonnets (Percentage)	Sonnet Number	Numbers of Sonnets (Percentage)
8-6 division (Italian/ Petrarchan sonnet form)	Hybrid	4, 5, 7, 10, 12, 14, 15, 16, 17, 18, 19, 21, 22, 23, 27, 29, 30, 32, 35, 37, 39, 41, 44, 45, 47, 51, 52, 54, 61, 62, 65, 71, 72, 74, 76, 78, 82, 93, 95, 97, 104, 106, 114, 115, 119, 120, 121, 125, 127, 136, 138, 140, 141, 146, 152, 153	56 (36.8%)	1, 2, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 32, 33, 36, 37, 39, 41, 43, 44, 45, 46, 47, 48, 49, 50, 52, 54, 55, 56, 58, 61, 62, 63, 65, 68, 70, 71, 72, 74, 76, 77, 78, 79, 81, 82, 83, 84, 85, 88, 90, 91, 94, 99, 102, 104, 106, 107, 109, 110, 114, 115, 117, 118, 119, 120, 121, 122, 123, 125, 126, 127, 128, 129, 138, 139, 141, 142, 143, 145, 146, 148, 153, 154	96 (63.2%)
	Shadow	2, 3, 8, 26, 28, 33, 49, 55, 56, 63, 64, 73, 77, 81, 83, 88, 94, 101, 107, 108, 110, 123, 131, 133, 139, 143, 145	27 (17.8%)		
12-2 division (English/ Shakespearean sonnet form)	Novel	1, 6, 9, 11, 13, 20, 24, 25, 31, 34, 36, 38, 40, 42, 43, 46, 48, 50, 53, 57, 58, 59, 60, 66, 67, 68, 69, 70, 75, 79, 80, 84, 85, 86, 87, 89, 90, 91, 92, 96, 98, 100, 102, 103, 105, 109, 111, 112, 113, 116, 117, 118, 122, 124, 128, 129, 130, 132, 134, 135, 137, 142, 144, 147, 148, 149, 150, 151, 154	69 (44.8%)	4, 6, 25, 30, 31, 34, 35, 38, 40, 42, 51, 53, 57, 59, 60, 64, 66, 67, 69, 73, 75, 80, 86, 87, 89, 92, 93, 95, 96, 97, 98, 100, 101, 103, 105, 108, 111, 112, 113, 116, 124, 130, 131, 132, 133, 134, 135, 136, 137, 140, 144, 147, 149, 150, 151, 152	56 (36.8%)

Appendix Table 1. Types of Shakespeare's sonnets: comparison with Stephen Booth's analysis

Appendix 2. Sample Qualitative Analysis of Three Sonnet Forms

1. Hybrid Form: Sonnet 18

2. Place	Primary Function	Secondary Function	Transition Marker
Line 9	Reversal	Resolution	But
Line 13	Summary	Supplement	

Appendix Table 2. The place(s) and function(s) of the volta: Sonnet 18

Sonnet 18 is one of the most well-known sonnets of Shakespeare's that addresses such recurring themes as time, beauty, poetry, and immortality. It is also typical of Shakespeare's hybrid form. Most evidently, there is a turn between the octave and the sestet. The first two quatrains describe the beauty of his lover (who is "more lovely and more temperate" than the most beautiful day, "a summer's day" [2, 1]) only to register its fragility in the face of time. (All citations of Shakespeare's sonnets are from the Folger digital texts [Mowat and Werstine 2006] and are given in text with line numbers). His beauty is at the risk of being eclipsed by the passage of time, which is expressed by such metaphors as "[r]ough winds" and "summer's lease" (3, 4) in the first quatrain (Q1). The speaker describes his anxiety about the decay of his lover's beauty in more explicit terms in the second quatrain (Q2), complaining that "every fair from fair sometime declines" as time passes (7).

The next six lines demonstrate a shift in argument in the opposite direction: the lover can maintain eternal beauty: "But thy eternal summer shall not fade" (9). This is because the lover's beauty will be remembered by future generations thanks to poems that celebrate it and that will be read forever. The immortality of the lover gained by poetry is suggested in the third quatrain (Q3) by the metaphor of grafting: "in eternal lines to time thou grow'st" (12). The same theme is expanded in the final couplet (C): "So long as men can breathe or eyes can see, / So long lives this [poem], and this [poem] gives life to thee" (13-14). Note that this turn of thought is marked by a conjunction "But" that comes in the beginning of line 9. As this contrastive conjunction suggests, the volta here reverses the course of the argument; hence, the primary function is marked as "reversal." The turn also involves a solution to the problem of the finitude of human life; hence, the secondary function is described as "resolution."

Now, returning to the closing couplet, we can detect a turn in line 13 that involves not so much a drastic shift (like the one found in line 9) as a logical or rhetorical exercise for concluding the poem by reinforcing and complicating its themes. This turn or volta, I suggest, performs the primary function of "summary" and the secondary function of "supplement." The couplet summarizes the whole sonnet in articulating the theme of immortality gained by poetry most straightforwardly, imagining future readers who will appreciate this sonnet and thereby his lover's beauty inscribed in it. Yet the couplet also somewhat complicates the theme of immortality and poetry. By using the syllogistic structure of "so long as" (14), the speaker suggests that his lover's immortality may depend on the poem's future reception—although it is hard to determine whether it expresses his anxiety about the possibility that it may not be read or his prideful conviction that it will be certainly read due to his superior craftsmanship. Thus,

Sonnet 18 typifies a hybrid form in Shakespeare's sonnets by exemplifying the double volta that occurs in lines 9 and 13. This sonnet also represents a major pattern among sonnets in hybrid form in having the "second" volta in line 13 that performs the primary function of summary and the secondary function of supplement (For this type of hybrid form, see also Sonnets 10, 15, 37, 61, 71, 82, 115).

2. Shadow Form: Sonnet 2

Place	Primary Function	Secondary Function	Transition Marker
Line 9		Resolution	
Line 13	Summary	Supplement	

Appendix Table 3. The place(s) and function(s) of the volta: Sonnet 2

It is notable that most sonnets in shadow form (22 sonnets out of 27 sonnets in total) have the volta in line 9 that performs the function of "resolution" (see Table 6). Sonnet 2 is one of these sonnets that provide a kind of solution in the sestet for the problem delineated earlier in the octave. This sonnet belongs to the so-called "procreation" sonnets (Sonnets 1-17) that urge a male lover to have a child as a way of preserving his beauty against the passage of time. In the poem, the octave presents a problem: the prospect of aging and the waning of beauty. As the speaker warns in Q1, after "forty winters" (1), the youth will look like "a tattered weed of small worth held" (4). As the speaker further elaborates in Q2, aging will generate shame in the lover and indifference from others: he will suffer from "an all-eating shame and thriftless praise" (8). Then, the sestet presents a solution to the problem: his child will compensate for the loss of beauty. Although aged and swiveled, he will garner praise for his beauty indirectly when others appreciate the beauty of his child who looks after him (Q3).

The final couplet continues to elaborate on this solution, describing how progeny will benefit his lover by supplementing the loss of his beauty in his old age. Hence, the volta before the couplet can be seen to perform the double function: "summary" and "supplement." Its primary function is summary: the couplet repeats the theme of the value of progeny, describing how his child will benefit him by preserving his beauty and youth. "This [his child] were to be new made when thou art old / And see thy blood warm when thou feel'st it cold" (13-4). Here another function of the volta would be supplement because the speaker not simply reiterates but reinforces a rhetoric of persuasion by elaborating *additional* grounds for procreation. As the speaker emphasizes by contrasting "new" and "old," and "warm" and "cold," the lover enjoys not only praise from others but also emotional comfort for himself in his old age thanks to this child; he will overcome the feeling of "cold" by looking at "[his] blood warm" in his child.

3. Novel Form: Sonnet 147

Place	Primary Function	Secondary Function	Transition Marker
Line 13	Explanation	Irony	For

Appendix Table 4. The place(s) and function(s) of the volta: Sonnet 147

Sonnet 147 represents major patterns of sonnet structure in Shakespeare's sonnet cycle. Among 69 sonnets in novel form, it belongs to a group of 16 sonnets, whose volta serves to present irony. In Sonnet 147, the first three quatrains develop the theme of love as disease and madness. Q1 depicts the speaker's love as a source of pain and sickness: it is like "a fever" (1), a longing for "that which longer nurseth the disease" (2); it amounts to "[t]h' uncertain sickly appetite" (4). Q2 and Q3 describe the seriousness of his love-disease. In Q2, the speaker suggests the incurable nature of his love by using medicinal metaphors. He has lost "[his] reason" (5), which he calls "the physician to my love" (5), for reason has become so angry with the speaker, who ignores "his prescriptions" (6). Then he comes to understand the fatal nature of his love-desire: "Desire is death" (8). In Q3, the speaker elaborates on his own hopeless state: "Past cure I am, now reason is past care" (9). He remains irremediably infatuated and obsessed because he has gone mad, losing reason: "frantic-mad with evermore unrest, / My thoughts and my discourse as madmen's are" (10-11).

The couplet presents a turn whose primary function is "explanation," and whose secondary is "irony." As it is indicated by a conjunction at the beginning of line 13, "For," the couplet provides a concrete explanation for themes that have been addressed in the preceding lines. Here the speaker explains why he has fallen "ill." This is because he has fallen in love with the so-called "dark lady," who possesses not only black hair and eyes, but also an "evil" heart; in the past, he has "sworn [her] fair, and thought [her] bright" (13). The speaker then complicates this explanation by adding a description of ironical self-understanding: he now sees a disparity between reality and perception, between present understanding and past sensation; the woman, who he viewed as "fair" and "bright," turns out to be "black as hell, as dark as night" (14).

Here the volta strikes the reader as surprising and drastic for rhetorical and structural reasons. The couplet is effective because it contains pithy, hyperbolic expressions such as "black as hell" (14) and uses a pair of contrasting, rhyming expressions such as "bright" (13) and "night" (14). The closing couplet is striking also because the volta is delayed till line 13 (or even till line 14) and turns up rather suddenly without a clue; the speaker reveals his ironical self-awareness only in the last line, describing the dark lady as "black as hell, as dark as night" (14). Novel form thus exemplifies what critics have characterized as the dynamic nature of Shakespeare's sonnets (Vendler 1997: 5, 22): because it employs a four-section structure, which effectively postpones the volta until the last two lines (rather than placing it near the middle of a poem before the sestet), this type of sonnet form is optimal for presenting for abrupt turns and breaks.