

= Tornada (Occitan literary term) =

In Old Occitan literature , a tornada (Occitan : [tur?nað? , tu??nad?] , Catalan : [tur?nað? , to??naða] ; " turned , twisted ") refers to a final , shorter stanza (or cobla) that appears in lyric poetry and serves a variety of purposes within several poetic forms . The word tornada derives from the Old Occitan in which it is the feminine form of tornat , a past participle of the verb tornar (" to turn , return ") . It is derived from the Latin verb tornare (" to turn in a lathe , round off ") .

Originating in the Provence region of present @-@ day France , Occitan literature spread through the tradition of the troubadours in the High Middle Ages . The tornada became a hallmark of the language 's lyric poetry tradition which emerged c . 1000 , in a region called Occitania that now comprises parts of modern @-@ day France , Italy and Catalonia (northeastern Spain) . Under the influence of the troubadours , related movements sprang up throughout medieval Europe : the Minnesang in Germany , trovadorismo in Galicia (northeastern Spain) and Portugal , and that of the trouvères in northern France . Because of this , the concept embodied in the tornada has been found in other Romance language literatures that can directly trace several of their techniques from the Occitan lyric tradition . The tornada appears in Old French literature as the envoi , in Galician @-@ Portuguese literature as the finda , and in Italian literature as the congedo and commiato . The tornada has been used and developed by poets in the Renaissance such as Petrarch (1304 ? 1374) and Dante Alighieri (c.1265 ? 1321) , and it continues to be invoked in the poetic forms that originated with the Occitan lyrical tradition that have survived into modernity .

By c . 1170 the Occitan lyric tradition had become a set of generic concepts developed by troubadours , poets who composed and performed their poetry ; the majority of their poems can be categorised as cansos (love songs) , sirventes (satires) , and the cobla (individual stanzas) . Since they are composed of a variable number of lines , an individual tornada can also be known as by more general poetic labels that apply to stanza length , according to where it is used ; for instance , the tornada of a sestina , comprising three lines , is also known as a tercet . For example , in a sestina (a poetic form that is derived from the troubadour tradition) , the tornada serves as a short , concluding stanza that should contain all of the six so @-@ called " rhyme @-@ words " that are repeated throughout the form . When employed , this form of the tornada (as a sestina) has traditionally taken a rhyming pattern of 2 ? 5 , 4 ? 3 , 6 ? 1 . The first rhyme @-@ word of each pair can occur anywhere in the line , while the second iteration must end the line . However , as the form developed , the end @-@ word order of the tornada was no longer strictly enforced .

Tornadas can serve a number of purposes within poems ; they often contain useful information about the poem 's composition ? often able to identify the location and date of the poem 's composition , and the identity of members of the troubadour 's circle ? and several tornadas serve as dedications to a friend or patron of the poet . An additional purpose of the tornada is to focus and reflect on the theme of the poem , commenting on the surrounding material within the poem , and to act as a concluding stanza for the poem . However , the device can sometimes be used to create new narrative material . For instance , in Marcabru 's pastorela ? L ? autrier jost ? una sebissa ? (trans . " The other day along a hedgerow ") , the narrator is attracted to a shepherdess for her feisty wit and professes that " country @-@ men want country @-@ women / in places where all wisdom 's lacking . " The shepherdess ' reply in the tornada : " and some will gawk before a painting / while others wait to see real manna . " serves to " [create] some tension with the enigma she seems to introduce suddenly at the end . "

In the original Occitan model , the tornada was a stanza that metrically replicated the second half (sirima) of the preceding strophe (a structural division of a poem containing stanzas of varying length) . Since the poems of the troubadours were very often accompanied by music , the music of the tornada would have indicated the end of the poem to an audience . Comparatively , the Sicilian tornada was larger , forming the entire last strophe of the song or ballad being performed (canzone) , and varied little in terms of its theme ? typically a personification of the poem , with a request for it to deliver instructions from the poet . The Dolce Stil Novo , a thirteenth @-@ century literary movement in Italian Renaissance poetry , deployed the stanza form in their ballata and sonnets . The movement 's principal figures ? Dante and Cavalcanti ? extended the use of the tornada

throughout an entire poem , as opposed to being used as a concluding stanza . In his poem " Sonetto , se Meuccio t ? è mostrato " , Dante personifies the poem as a " little messenger boy " :

As the form developed , the purpose of the tornada evolved from a purely stylistic device to include emotional aspects ; Levin summarises that " [the tornada] developed in the Italian lyric from a simple concluding formula to a sophisticated projection of the poet 's message through the medium of a human character . " Whereas tornadas had primarily been an extension of the poet 's voice , the innovation of the Dolce Stil Novo movement was to provide them with an autonomous human voice , often in the form of a unique character .