



THE EPICS, THE SONNETS, AND THE GENRES: CONTRIBUTIONS TO LINGUISTICS AND LITERARY BRANCH INNOVATION IN CONTEXT

Md Amirul Islam^{1,3*} and Murshida Khatun^{2,3}

¹ Department of Sanskrit, Faculty of Arts, University of Rajshahi, Rajshahi-6205, Bangladesh

² Department of Islamic Studies, Faculty of Arts, University of Rajshahi, Rajshahi-6205, Bangladesh

³ Institute of Natural Resources Research and Development, Rajshahi-6206, Bangladesh

ORCID IDs: <https://orcid.org/0009-0004-2969-3645>; <https://orcid.org/0009-0003-0366-5606>

* Corresponding Author: amirulislam6430@gmail.com

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Abstract

This paper aims to assess the overall contribution of different language branches to world literature in the genres of sonnets and epics. The study focuses on determining region-based and language-branch-specific characteristics of epics, tracing their origin history, analyzing data on epics across different eras, and examining the themes found in the epic "MeghnadBadhKavya." Additionally, the research explores a new style of sonnet writing and provides data and descriptions of its themes. This study employs a descriptive qualitative research approach to accomplish its objectives. Through this investigation, the study reveals the proportion of epics and sonnets from ancient to modern eras, both on a continental and language-branch basis. By doing so, it encourages the expansion of sonnet and epic writing beyond the boundaries set by classical works. Moreover, the research highlights the ongoing efforts of writers who continue to produce new epics and sonnets. The author believes that by fostering collaboration between regional cultural and literary authorities, significant progress can be made in this regard. Consequently, the paper concludes by recommending the exploration of new avenues for sonnet and epic creation, suggesting a promising future for these genres.

Keywords: epics, sonnets, Indian epics and sonnet, prestigious branch.

Introduction

The epic is a distinguished literary genre, often characterized by its grand scope and length. Specifically, epic poetry transcends the ordinary confines of a natural poem, stretching into an expansive narrative form. Typically, it spans a significant length, allowing for the intricate depiction of a nation's historical events. Central to this genre is the presence of a heroic figure around whom the tale revolves, while the underlying details and intricacies of the hero's journey are artfully woven into the fabric of the narrative (Hook 1943; Jaeger 1986; Eriksonas 2004; Tucker 2012). Long ago, poetry and prose existed as distinct forms of expression, each possessing its own unique qualities and characteristics (Jones 1991; Sawyer 2009; Gottlieb 2010). This disparity engenders a distinct categorization, akin to the demarcation between drama and lyricism (Fludernik 2000; Dale 2010; Jackson and Prins 2014). Within the realm of epic

literature, a dichotomy arises between primary and secondary epics, with this classification further subdivided into folktales, myths, and praise poetry (Knappert 1967; Westley 1991; Martin 2005; George 2007; Hainsworth 2023). The classification of a primary and secondary epic encompasses distinct designations, alternatively referred to as an oral epic and a literary epic. Homer penned the two most eminent epics in the annals of literature, namely the *Odyssey* and the *Iliad* (Griffin 1977; Rutherford 1996; Fowler 2004; Graziosi 2011; West 2011). This sublime composition stands as an illustrious oral epic, while Virgil's *Aeneid* and Milton's *Paradise Lost* emerge as literary masterpieces of the epic tradition (Farndon 2010; Philips 2012; Traver 2022). The Epic of Gilgamesh has garnered renown as the earliest recorded epic in human history, attesting to its status as a primordial masterpiece of epic proportions (Tigay 2002; Pryke 2019). Mesopotamia, with its epic heritage rooted in the Akkadian language, witnessed a flourishing of written literature estimated to have spanned between 2100 and 1200 BC (Lawall & Mack 1999; Nissen and Heine 2009; Ziolkowski 2011). Sonnetry, an esteemed realm of global poetic verse. This discipline, both esteemed and arduous, spans across diverse tongues, as sonnets have adorned literature worldwide. Across the globe, countless authors have penned sonnets, masterpieces comprised of fourteen lines, each adorned with a constellation of fourteen alphabetic gems. The creation of the sonnet is attributed to the renowned notary Giacomo da Lentini (Baroline 1993; Lotman 2013; Ladha 2020). Having been widely believed to originate in the 13th century, the sonnet experienced a renaissance through the prolific compositions of Guittone d'Arezzo, who crafted an impressive collection of nearly 250 sonnets (McKenzie 1898; Holmes 2000; Egidi and Leglu 2016; Kleinhenz et al. 2017). Petrarch, renowned for his sonnets, is widely hailed as the father of this poetic form. Derived from the Italian sonnet, the structure consists of an octave and sestet, where the initial eight lines serve as an introduction, presenting propositions, problems, or questions, while the concluding sestet offers resolutions. Michael Madhusudan Dutt, an eminent Asian sonnet writer, now hailed as Bangladeshi, crafted a remarkable corpus of 101 poems. In the realm of Germanic languages, particularly in Europe and America, the greatest sonneteer in the English language is unquestionably William Shakespeare, who gifted the world with a total of 154 sonnets. Undoubtedly, both the epic and the sonnet form occupy esteemed positions within world literature, and the poetic landscape remains incomplete without the presence of these two branches. Comprehension Linguistic development, cultural relevance, literary innovation, and comparative analysis require a thorough comprehension of epics, sonnets, and genres. It offers insights into linguistic evolution, sociological circumstances, literary devices, and intercultural communication. This study improves literary analysis, interpretation, and our comprehension of literary continuity and influence. Several studies have been done this issue including (Table 1).

Table. 1. Available studies on Epic and sonnet

Aspect	Genre	References
Sundiata Epic's global significance in literature transmission, themes, and cross-cultural reception	Epic	Tsaaioir (2020)
The role of images in reconstructing the Gilgamesh Epic Humbaba, Bull of Heaven	Epic	Ornan (2010)
Comparing the epic hero and epic fable in the context of comparative literature	Epic	Feeney (1986)
Narrative, narratology, and intertextuality in Greek epics from Homer to Nonnus	Epic	Bar and Maravela (2019)
Adopting a socio-cognitive approach to religious texts through a case study of Indian epic literature	Epic	Hegarty (2011)
Macpherson's Ossian and its relationship to the Celtic epic in the context of cultural influence	Epic	Weinbrot (1994)
modern encounters with the ancient epic of Gilgamesh and its relevance today	Epic	Ziolkowski (2011)
Investigating language and cosmopolitan belonging in the Ramayana as a South Asian epic	Epic	Hakim (2014)
the reception of Draupadi in India's oral and classical epics among different communities	Epic	Hiltebeitel (2009)
The significance of Madhusudan Dutt and his epic in the context of Indian literature	Epic	Radice (2003)
Analyzing Rainer Maria Rilke's "Sonnets to Orpheus" and its correspondence with "Letters to a Young Poet"	Sonnet	Rilke (2002)
The Marxist perspective on Michael Madhusudan Datta and the Bengal Renaissance in Bengal	Sonnet	Chaudhuri (2009)
Uncovering the scandalous elements within Shakespeare's Sonnets and their implications	Sonnet	DeGrazia (2013)

However, despite extensive research on the individual contributions of epics, sonnets, and literary genres, there is a research gap in understanding their interconnectedness and mutual influence on linguistics and literary branch innovation. Existing studies have largely focused on analyzing specific works within these forms, neglecting the broader linguistic and literary impact and interdisciplinary connections. Additionally, there is a lack of exploration into how these forms have influenced language use, discourse patterns, and stylistic conventions in South Asian folk epics, European and American languages branches, and total era epic and sonnet compositions. Further research is needed to comprehensively investigate the relationship between epics, sonnets, and genres and their contributions to linguistic and literary innovation in different historical and cultural contexts.

Objectives of the Research

1. To analyze the linguistic and stylistic techniques employed in epics, sonnets, and various genres.
2. To investigate the historical and cultural context of epics, sonnets, and genres.
3. To examine the influence of epics, sonnets, and genres on literary traditions and language aesthetics.

Methodology

This research will employ a multidisciplinary approach combining literary analysis, historical research, and linguistic investigation. The primary methodology will involve a close examination and analysis of selected epics, sonnets, and representative works from various genres. A comprehensive review of existing scholarly literature will be conducted to identify key theories, frameworks, and critical perspectives relevant to the research topic. The analysis will focus on identifying and documenting the linguistic and stylistic devices used in the selected texts, such as metaphor, meter, rhyme, and narrative structure. Historical research will be conducted to understand the cultural, social, and historical context in which these texts were produced, considering the influences and innovations of their respective time periods. Epic era data will be subject to descriptive statistical analysis. Additionally, comparative analysis will be employed to examine the relationships and connections between different literary forms and their contributions to linguistic and literary innovation. The findings will be supported by textual evidence and theoretical frameworks from linguistics, literary theory, and cultural studies.

The contribution and current functioning of the new rich genre in the part of world literature through epic invention

Epics are categorized into three eras: ancient, mediaeval, and modern. The ancient epoch, spanning from before the 8th century BC to the 5th century, saw the emergence of epics in Mesopotamia, with the epic of Gilgamesh being a prominent example. Subsequently, epic traditions spread to Babylonian and Greek regions. In India, epics gained popularity around the 5th to 4th centuries BC, leading to the composition of renowned works like the Mahabharata and the Ramayana in Sanskrit (Islam 2023). Mediaeval epics emerged between 500 and 1500 AD, while modern epics emerged after 1500, as exemplified by King Ramathibodi II's "Lilith phra lo," the first Thai epic.

These European and Asian contributions have held prominent positions in world literature. The following data table showcases these epics based on language classification (Table 2), (Table 3) and (Table 4).

Table. 2. South Asian languages folk epics.

Epic Name	Author	Genre	Language	Region	Verse	Publication Year
The khambathoibisheireng	Hijamanganghal	National epic	Meitei	Manipur, India	39,000	1940
Meghnadbadhkavya	Michael madhusudan	Epic poem	Bengali	British india,	9 cantos	1861
Numit kappa	-	Mythological epic	Meitei	Kangleipak, India	-	Before 33 AD
Mahabharata	Vyasa	Epic	Sanskrit	India	18 parvas, 20000	c. 400 BCE- c. 400 CE
Ramayana	Valmiki	Sloka epic	Sanskrit	India	24,000	c. 8 th -4 th BCE
Panchatantra	-	Verse and prose	Sanskrit	India	5 subtitle	200 BCE
Siri padhdhana	T. by Lauri honko	Biography epic	Tulu	Tulu nadu, India	15,683 line	Transalted 1998
Cilappatikaram	Llangoadigal	Tragic love story epic	Tamil	poompuhar	5730 lines	5 or 6 th c. CE
manimekalai	Sithalaisattanar	Tamil Buddhist epic	Tamil	Tamil , India	4861 lines	6 th CE
Civakacintamani	Tirutakkatevar	Tamil epic	Tamil	Tamil, India	3145 quatrains	10 th CE
Valayapathi	-	Great tamil epic	Tamil	Tamil, India	-	10 th c. CE
kundalakesi	Natakuptanar	Tamil Buddhist epic	Tamil	Tamil, India	25 stanzas, 180 fragments	10 th c. CE
mailaralingana	-	Kavya epic	Kannada	Karanataka state, India	-	-
manteswamy	-	Kavya	Kannada	Bangalore	-	12 th c. CE
Malemahadeshwara	-	Oral epic	Kannad	India	-	
Koti and chennayya	-	Tulu epic	Tulu	India	-	1556-1591 A.D

Epics in Indian languages innovated in Sanskrit. Sanskrit is like a guide to literature. The *Mahabharata* and *Ramayana* are the two most important works of Indian literature. In total, Asia Sanskrit has an expanded literature branch and importance.

Table 3. America, Greek, Italic and Romance.

Epic name	Author	Genre	Language	Region	Verse	Publication
La araucana	Alonso de ercilla	Arauco war	Spanish	Chile	Eight line & 11 syllable	16 th c. CE
Popoljuh	Francisco ximenez	Mayan myth	Mayan	Guatemala and Mexico	5 structure	1554-1558
Dine bahane	Paul zolbrod	Navojic epic	Navajo	Dineth	Narrative	1847
Iliad	Homer	Epic poetry	Homeric Greek	Ancient Greece	15,693 lines	c. 8 th BC
Odyssey	Homer	Epic poetry	Homeric Greek	Ancient Greece	12,109	c. 8 th BC
Theogony	Hesiod	Epic	Ancient Greek	Ancient Greece	1022	c. 8 th -7 th BC
Aeneid	Virgil	Epic	Classical Latin	Roman republic	9896	19 BC
Oslusidas	Luis vaz de camoes	Epic	Portuguese	Portugal	8816	1572
Cantar de miocid		Epic	Old Spanish	Spain	3730	1140-1207
La chanson de roland	Turoid	Epic	French	France	About 4000	1040-1115 AD
Kangekreshnikesh	Donatkurti	Epic	Albanian	Albania	8199	1903
Kalevala	Elias Lonrot	Epic	Finish	Grand duchy of Finland	22,796	1835
Kalevipoeg	Friedrich reinhold	Epic	Estonian	Estonia	19,000	19 th c.
Lacplesis	Andrejspumpurs	Epic	Latvian	Latvia	About 5000	1888

Table. 4. Celtic, Germanic and Slavic

Epic	Author	Genre	Language	Region	Verse	Publication
Mabinogion	Jeffrey	Prose	Welsh	Britain	11 prose	1350-1410
Ulster cycle	Randy lee	Epic	Ancient Irish	Ireland	Ulster cycle	c. 1 st BC
Tainbocueilnge	Filid	Epic	Irish	Ireland	-	c. 7 th - 8 th AD
Beowulf	-	Epic	West Saxon dialect	Germanic	3182	c. 700-1000 AD
Nibelungenlied	-	Epic	Middle high German	Austria	2400 stanzas	1200 AD
The baptism on the savica	France p.	Epic	Slovene	Slovenia	500	1836
The mountain wreath	Petar	epic	Serbian	Montenegro	2819	1847
Judita	Marko m.	Epic	Croatian	Croatia	2126	1501
Pan tadeusz	Adam m.	epic	polish	France	-	1811

The basis of epic genres can be classified. First and foremost, epic film creates poetry in the forms of historical epics, religious epics, and western epics (Corrigan & White 2012). Secondly, female epics describe the tale of their heroic aspect to add to the masculine epic serial (Schweizer 2006). Chivalric genre typically uses prose and verse narrative style, and after popularizing in high medieval and early modern Europe and producing history's "epic" of masculine military heroism (Baldick 1996). A national

epic wants to express the particular thoughts or trusts of a nation. Table 1 shows that epic poetry has been written in six Indian languages. The *Ramayana*, *Mahabharata*, and *Meghnadbadhkavya* are the most famous epics in Indian language and region. The *Mahabharata* and the *Ramayana* are the world's two largest epics, with the *Mahabharata* having 100,000 verses and the *Ramayana* having about 20,000, and the *Mahabharata* still has an edition of about 75,000 while starting text (Brockington 2022). Without a doubt, the *Mahabharata* edition number demonstrates the importance and demand for this important work of world literature. The epic was written around the beginning of the second century AD. The *Mahabharata*, according to German Indologist *Herman Oldenburg*, is a simple epic narrative, but it is the nation's phylogenetically inherited heritage, and the *Mahabharata* proves and conveys messages about power and politics (Mishra 1988). And on the other hand, the *Ramayana* verse proves and gives us messages about respect, unity, love, promise-keeping, allurements, trust, brotherhood, fraud, help, rescue, and loyalty, as well as destruction for fraud and victory for righteous passengers. All Indian languages come from the Indo-Aryan and the Dravidian languages, and the *Ramayana* and the *Mahabharata* have been translated into many languages, but in *Odisha* they were translated into *Oriya* in the 15th century by *Rama Sarasvati* (Das and Sahu 2008). Most Hindu authors have written Indian epics, but Muslim authors have also written epics in the Indian subcontinent. Muslim epic numbers have increased after victory grabs India and the first publication of the war epic (*Rajmia*), "*Miftah al-futuh*," by *Amir Khusrau* (Ahmad 1963). The most popular American continental epic is *La Araucana*. Present now in New Mexico, colonization and preaching have stopped among the aboriginal group, and *Alonso de Ercilla* has written the history of brevity and compared the aboriginal group with the *Araucanian* Indians of Chile (Kirk 2013). Tables 2–4 show all of the characteristics of Indian, American, Greek, Italic, Romance, Celtic, Germanic, and Slavic languages. Many epic poems have been discovered, but identifying the author and language is difficult. It is the epic's major problem. Enlightenment scientist *Wolfenbuttel* has discovered an unknown poem in a manuscript at *Herzog August Library* that has been addressed as the cattle problem by *Archimedes* and that has been drawn geometrically through black, white, and brown by following Homer, which is more difficult than *Homer's Odyssey* in 1977 (Leventhal 2015). However, all epic characteristics have been divided into an oral and a written system. Oral poetry is an image of society. In society, new performance always presents alternatives, but writing forms do not guarantee about correction, unchangeable words, or variation words, and the oral system had no similarity transmission in medieval manuscripts (Finkelberg 2000). At the beginning, linguistics evaluation had an influence on the epic genre, but there are many differences between oral formation and oral epic, and it has been expressed by the singer of tales that oral epic basically provides characteristics of oral poetry (Janko 1998). Oral epic does not spontaneously and traditionally bring together all genres, but it is generally completed by heroic and epic and visually charming scenes by the audience (Jansen 2001). The *Ramayana* and the *Mahabharata* are theoretical platforms where performance is

required for birth, death, marriage, and the religious sector in south and southeast Asia, but in Europe, epic performance has been lost due to only being associated with the written form, whereas in south and southeast Asia, the *Ramayana* and the *Mahabharata* were epic, history, and myth tales in both oral and written form (Sears and Flueckiger 2020). All obstacles did not halt the expansion of epics. An epic was written all over the world from the eighth century BC to the twenty-first century. So Homer is the best and most famous epic poet. Much research has recently been conducted on Homer and Homeric poetry. Homeric research has increased and contributed after addressing oral poetry by *Milman Parry* and starting exanimated thematic motifs, but it must improve during traditional theme presentation in metric language, which is characteristic of oral poetry (Kullmann 1984). The origins of epics and how they expand history can be compared to wishes, but the truth is that Mesopotamian land was fertile for epic, and *Gilgamesh* is all epic's father. *Homer* and his great works, the *Iliad* and the *Odyssey*, can now claim the position of epic. The great two epics have worked as ambassadors of epics. Homer can undoubtedly claim and recommend the *Iliad* and *Odyssey* as the mother of all epics. The problems of oral tradition were associated with the ancient Greek epics, but there was intertextuality epic to epic for consideration and inspiration to similar mythological phraseology (Burgess 2011). The Greek, Romance, Germanic, and Indian languages are the most prolific owners of epics. If the author chooses the best epic manuscript, it will be difficult to find the right one. The *Iliad* and *Odyssey*, *Aeneid*, *Beowulf*, The Divine Comedy, The Faerie Queen, Paradise Lost, The *Cantos*, The *Ramayana*, and The *Mahabharata* are all great epics with famous manuscripts. Three eras of epics (Table 5), (Table 6) & (Table 7) data have been incorporated into the table below.

Table.5. Ancient era epics

Serial no	Era time	Total manuscript
1.	Before 8 th c. BC	7
2.	8 th c. - 6 th c. BC	13
3.	5 th c. - 4 th c. BC	3
4.	3 rd c.- 1 st c. BC	5
5.	1 st c. - 5 th c.	17
	In total =	45

Table.6. Medieval era epics

Serial no	Era time	Total manuscript
1.	6 th c.- 7 th c.	5
2.	8 th c. - 10 th c.	14
3.	11 th c.	11
4.	12 th c.	21
5.	13 th c.	17
6.	14 th c.	10
7.	15 th c.	13
	In total=	91

Table.7. Modern era epics

Serial no	Era time	Total manuscript
1.	16 th c.	19
2.	17 th c.	9
3.	18 th c.	14
4.	19 th	78
5.	20 th c.	50
6.	21 st	4
In total=		174

Total epic manuscripts have been written in three eras: ancient, medieval, and modern.

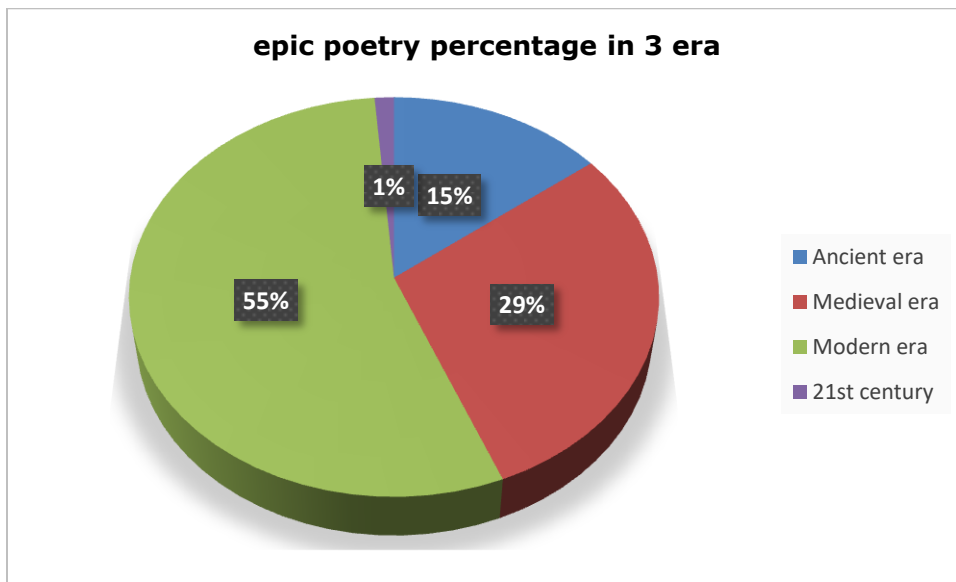


Fig 1. Percentage of epic poetry by periods.

The diagram shows the modern era. More epic (Table 8) has been written than in the medieval and ancient eras. The 21st century has never stopped writing epics (Fig 1). It is the most important work in the field of world literature.

Table.8. Regional folk epics:

Serial no	Continent	Numeric folk epics
1.	Africa	8
2.	America	3
3.	Asia	55
4.	Europe	35

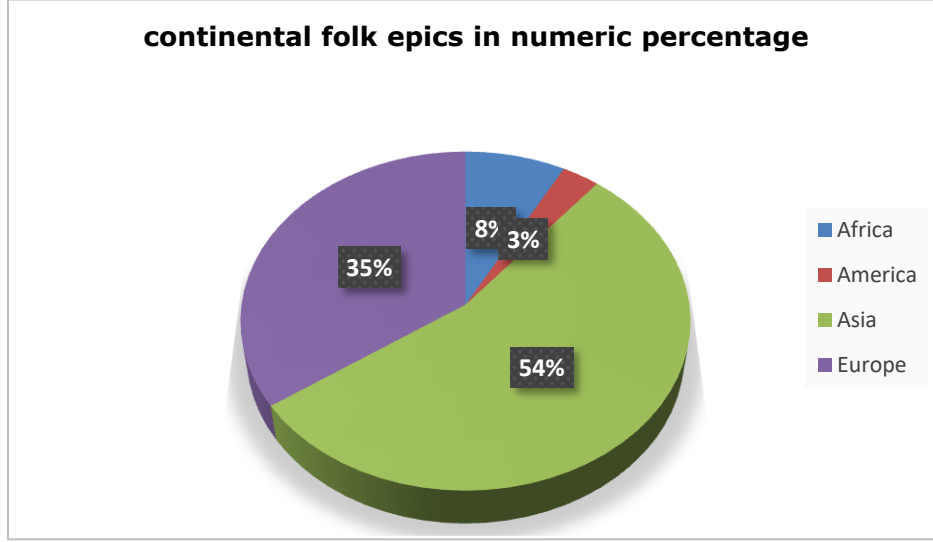


Fig 2. Percentage of continental folk epics.

The diagram shows that the Asian continent (Fig 2) has the highest percentage of epics written, with 54%, followed by Europe, Africa, and the Americas.

Themes of the epic Michael Madhusudan Dutt's MeghnadhBadhKavya

MeghnadhBadhKavya is an epic of Bengali literature, and this epic is the greatest in Bengali literature and world literature (Azad 2007; Islam and Khatun 2023). *Michael Madhusudan Dutt* wrote the epic in 1861. The epic is based on the great Sanskrit epic *Ramayana*. It is divided into nine cantos, each of which is described below.

Stanza 1

*Mahāsōkēsōkākulahilarābana
Iyēsyaīyāājātumisuyēchā, kumāra
Priyatamā, bīrakulasādhaisāyānē
Sādā! Ripudalabalēḍāliyā samara
Janmabhūmi-rakṣahētukēsāhasēmāritē?
Iyēsāhasa, bhitusēmurahā, sātādhikatārē.//56*

Abhishek, the opening *sarga* of *Madhusudan Dutt's MeghnadhBadhKavya*, sets the stage where the poet invokes *Sarasvati* and *Kalpana Devi*. *Ravana*, the sovereign of *Lankapuri*, bears the weight of sorrow as his valiant son, *Birbahu*, falls in the midst of battle. Deeply moved by his son's tales of bravery, *Ravana* approaches, his heart laden with grief, and tears begin to flow. *Birbahu's* mother, *Chitrangada*, becomes aware of the fierce conflict and expresses her indignation to *Ravana* for the abduction of *Sita*.

The battle claimed the lives of numerous warriors, leaving a trail of devastation. Ultimately, *Ravana's* son *Meghnadh*, determined to enter the fray, seeks his father's counsel to complete the worship of their *Ishtadev* and undertake the *NikumbhilaYaga*.

Stanza 2

Ṭhāmilātamulajhārā; śāntilājaladhi
Hērīyāsāsāṅkēpunāhatārādalasāhā,
Hāsilākanakalanika. Tārālāsaliē
Pāsā, kaumudinīpunāhābagāhēdēhā
Rājamaṃya; kumudinīhāsilākautukē.// Last

Astralava unfolds as the second sarga, wherein *Lanka's Rajalakshmi* ascends to the heavens and confides in *Indra* about *Meghnadh's* plans. She divulges the details of the *NikumbhilaYajna* and *Meghnadh's* intentions, as well as the encounter between *Meghnadh* and *Indra* at the sacred abode of *Kailash*. *Kailash*, where Lord *Shiva* resides, was bustling with activity, leaving *Shiva* preoccupied. In his quest for assistance in *Rama's* battle against *Meghnadh*, *Indra* turned to *Durga Devi* for aid. *Shiva*, in turn, directed *Indra* to seek the assistance of *Maya Devi*, who, in her benevolence, sent forth weapons to *Rama* through the trusted messenger, *Chitraratha*.

Stanza 3

Ābachāyēphula-chāyēsēnikuñja-banē
Biṣadēnisbāsaśārī, sakhirēsambhāṣī
Kahilāpramīlāsati, iyatātulinu
Phula-rāśī, cikaniyāgāthinusbajāni
Phula-mālā, kiṅkukathāpābāsēcaraṇē
Puṣpanājaliḍiyājāhēcāhipūjārī.//6

Samagama, the third sarga, unravels with *Pramila* anxiously awaiting *Meghnadh*, growing increasingly concerned by his delay. Filled with an ardent desire to reunite with her husband, she was unaware of the encirclement of *Rama's* soldiers that night. Despite the perilous circumstances, she adorned herself in battle attire, resolved to make her way towards *Lanka*. However, her path was obstructed at the western gate by *Hanuman*, who swiftly summoned *Rama*. Though *Rama* couldn't offer her immediate reassurance, *Vibhushan* acknowledged *Pramila's* formidable prowess. This cautionary exchange prompted *Rama* to exercise prudence, while *Durga* predicted that the seemingly powerless *Pramila*, alongside *Lakshmana*, would effortlessly vanquish *Meghnadh*.

Stanza 4

*Rāśi-rāśipuṣṭabr̥ṣṭihāyēchēcaudikē
Saurabhēpurīyāpurī. Jāgēlan̄kāāji
Nīśītē, phirēnanidrāduyārēduyārē
Kēhānāhisādhētārēpaśītēālā'iyē
Birāmabaraṇaprārthanē. Māribēbīrēndra
Indrajītkālīraṇēmāribēlakṣanē.//10*

Ashokabana unfolds as the fourth sarga, commencing with *Madhusudan Dutt* invoking the memory of esteemed figures such as *Valmiki*, *Shri Vartihary*, *Vababhuti*, *Kalidasa*, and *Krittivasa*, expressing his aspiration to attain similar fame. This sarga features a heartfelt conversation between *Sita* and *Sarama* as well as a portrayal of *Rama*'s ardent affection for his cherished wife. It also elucidates how *Marich* deceitfully tricked *Rama*, leading to *Sita*'s abduction by the treacherous *Ravana*.

Stanza 5

*Pālā'iyēlamāyāsīnahā, hutāsana-tējē
Phula-rāśi, cikanīyāgāthinusbajāni
Phula-mālā, kiṇṭhukathāpābāsēcaraṇē
Puṣpanājālidīyājāhēcāhipūjārī.//6*

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Stanza 5

Pālā'iyēlamāyāsinahā, hutāsana-tējē

The latest sonnet themes and in details and both statistics analysis

In Bangladesh, sonnet poems are created by *Michael Madhusudan Dutt*. After *Dutt*, 160 years have passed, but no writers have written a sonnet. In 2012, *MdAmirul Islam* had started writing sonnets when he was 13 years old. He is the youngest sonnet writer over world and his style difference than *Petrarch*, *Shakespeare* and *Dutt* but he followed by *Petrarch* and *Dutt*. His style in a poem is a b bb, a c d d for octave, and b b e e, f f for sestet.

Octave:

*hēkhōdā! Tōmārāpṛthibīitā'usundara
Dūrbāgāsārākrurārasuptabhāṅgāharyara
Sabarātoēśrabaṅakānākēyāpracannā
Anādritōjībōnāudarapūrtijirṇā.
Yudiyantamaāgarāthēkēniṣṭhurā
Pṛthubitējanmatamanāmānuṣahaya
Lābhalīlāniśīthē, araṣṭatāsandarśanē
Ślathabē'irisuptēkhārabā'ilādibyañjanē.*

Md Amirul Islam, the prodigious young sonnet writer, eloquently depicts the world in the opening octave. He appeals to God, acknowledging the divine creation of this awe-inspiring world, characterized by its sheer beauty. However, he laments the relentless cruelty of misfortune, which conceals sustenance from those in need. The poet bemoans the indifference towards the cries of starving souls, forced to endure a neglected existence devoid of nourishment, their bodies withering away. While the hungry suffer, the affluent callously squander food, discarding it without thought. The poet ponders that had he known of the inherent cruelty of humanity before his birth, he would have implored the Creator not to shape him in human form. It is a world where people amass wealth, only for it to be ruthlessly seized by the privileged few.

Sestet

*Pāṅgāhālāhāyanābubhukṣārasamarthyā
Nairāśyēdurgatibhayanakaprasann'yā
Sētāpōhōcinuāgātākōrēāsāni
Śi'ōlabhēṅgēśāsīkāndiyēpuṇḍarīmāhi.
Dēkhalāmanākhārāpērapākitēcula
Tārājēbēñcēthākēitāāmārabhula.*

The impoverished, even if reduced to limbless states, are unable to secure even a morsel of sustenance, perpetually trapped in the clutches of affliction. Their lives remain steeped in constant turmoil. The earth, mountains, rivers, and celestial bodies bear witness to their suffering, yet the privileged fail to acknowledge their plight. The poet observes that wicked and heartless individuals, never burdened with the weight of ageing, meet premature demise. If, by chance, they leave behind a remnant of their existence in this world, the poet contemplates that such a legacy would be tainted, a testament to the unjust nature of their lives.

Sonnet has written in many languages throughout the world. The language area and measurement (Table 9) and (Table 10) in Branch and regional continent.

Table. 9. Sonnet compositions in languages branch and regional continent.

Serial	Genre	Language area	Continent	Total language	Example author
1.	Sonnet	Indian	Asia	14	Michael Madhusudan dutt
2.	Sonnet	Semitic	Asia	1	Immanuel the roman
3.	Sonnet	Celtic	Europe	2	Jan Morris
4.	Sonnet	Slavic	Europe	4	Karel hynekmach
5.	Sonnet	Germanic	Europe, America	3	William Shakespeare
6.	Sonnet	Romance	Europe	6	Petrarch

Accordingly,

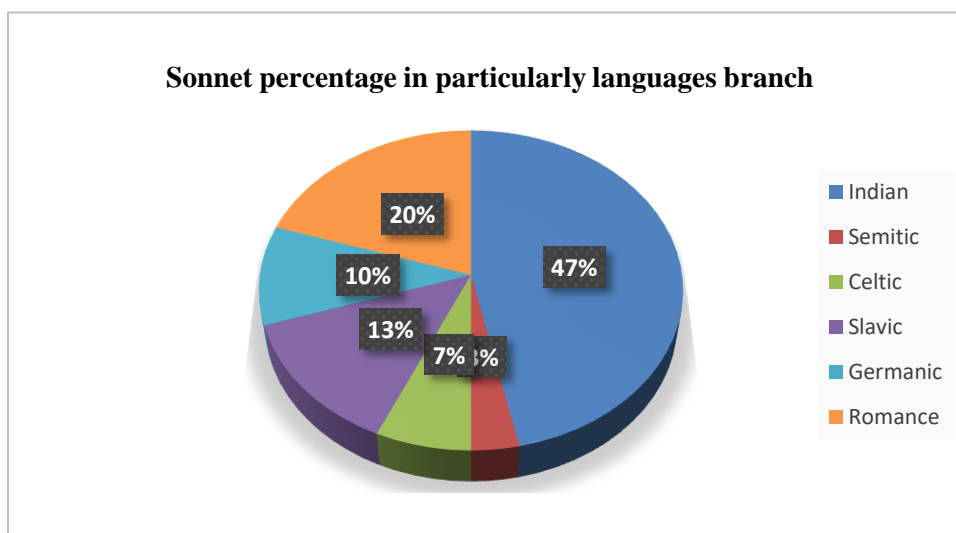


Fig 3. Sonnet percentage among language classification.

The diagram depicts the outcome. The Indian language (Fig 3) accounts for 47% of sonnet language, followed by romance, Slavic, Germanic, Celtic, and Semitic languages.

Table. 10. Descriptive statistical analysis of epics all era's.

<i>Era's</i>	<i>n</i>	<i>Mean</i>	<i>Median</i>	<i>SD</i>	<i>Min</i>	<i>Max</i>	<i>CL (95.0%)</i>
Ancient	45	9	7	5.83	3	17	7.24
Medieval	91	13	13	5.13	5	21	4.74
Modern	174	29	16.5	28.95	4	78	30.38

The information enables a quantitative comparison of various historical periods. It gives researchers and historian's information on the lengths of various eras, enabling them to spot trends, changes, and shifts in time frames. We may learn how the length of eras has changed over time by looking at the mean and range of each era. The significant increase in mean and range from the ancient to modern eras may indicate a potential acceleration of change or a prolonged period of stability in the modern era. The statistical measurements offer a quantitative framework for evaluating the significance and impact of each era. In comparison to the ancient and medieval eras, the modern era's larger sample size suggests that it might have a more significant impact or importance.

Conclusion

Epics and sonnets deserve translation into every language, for this realm of literature presents formidable challenges yet has remained predominantly confined to Indian, Semitic, Celtic, Slavic, Germanic, and Romance languages. The Asian continent and Indian languages, in particular, have significantly contributed to the wealth of epic and sonnet texts, solidifying their place as timeless classics in global literature. However, the time has come to embark on the creation of new branches within the realm of classical literature. In the twenty-first century, a mere 1% of epics and sonnets were composed in Indian languages worldwide, indicating the need for greater accessibility and inspiration for writers across the globe. The author aspires that their own experience in crafting epics and sonnets will assist in the preservation of important manuscripts and offer a fresh perspective on the evolution of literature.

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Conflict of interest the author declares that there is no conflict of interest.

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