

## ORIGIN AND FEATURES OF THE SONNET GENRE

<https://doi.org/10.5281/zenodo.7512819>



ELSEVIER



**Kurbonova Nodira Rozikovna**

Associate Professor of Bukhara state university

**Mustafoeva Makhfuza**

MA student of Bukhara state university



**Abstract:** The sonnet is ancient, but not old-fashioned. Unlike elegy, hymn or ode, it is not a classical poetic genre. Rather, it was written at the court of Frederick II in Sicily in the 13th century AD. This palace was a cultural center from 1220 to 1250 and created the Sicilian school of poetry, the starting point of the Italian literary tradition. This article examines the characteristics of the sonnet genre and where it originated.

**Keywords:** sonnet genre, quatrain, tercet, Volta, Giacomo da Lentino, Petrarch, White, Malta, temple, praise

**About:** FARS Publishers has been established with the aim of spreading quality scientific information to the research community throughout the universe. Open Access process eliminates the barriers associated with the older publication models, thus matching up with the rapidity of the twenty-first century.

**Received:** 05-01-2023

**Accepted:** 07-01-2023

**Published:** 22-01-2023

**Introduction.** The sonnet was a sophisticated genre that became a basic part of English poetry between the 1750s and 1850s, and it seems the poets who were using the style at the time felt responsible for developing it even more than before. They had full confidence in the power of this tradition. During this period, the sonnet became a style peculiarly matched to the new era of poetry, full of innovation without completely departing from its origins in the poetry of the Italian and English Renaissance. This golden age of the sonnet is essentially characterized by the merit associated with the shape and the unusual characteristics of the form. By that time, the sonnet was widespread, appearing not only in individual poetry books, but also in periodicals, anthologies, annuals, gift books, and even novels. At the height of the sonnet's popularity, almost everyone seems to have written in this style: men and women, rich and poor, rural and urban poets, famous professional writers, and those who are competing for becoming recognizable. Their themes are diverse, including despair, radical politics, the natural world, friendship, art and aesthetics, historical and political figures, religion and spirituality, birth and death, and parents and children. These sonnets range in tone from ecstatic to sarcastic, private to public, despairing to comic. They are sometimes descriptive and meditative, sometimes imaginative and dreamy, sometimes sentimental and poignant, and sometimes whimsical and playful. But they always seem to focus on intensity of feeling, clarity of perception and harmony of language.

**Main part.** In the history of English literature, the sonnet became a poetic work and became a tool for poets to prove their mastery in the art of lyrical poetry. The revival of the romantic sonnet began hundreds of years ago, after the English

Renaissance, when sonnets first spread. A sonnet (from the Italian "sonata" and the Provençal dialect "sonnet", which translates as "song") is a fourteen line poem consisting of two quatrains (quatrains) and two three-line lines (tercets).

The strict form of the sonnet, both inside and outside is carefully structured, it is "as a pressed crystal, ideally set up. The edges have been polished for centuries, two quatrains (quatrains) and two tercets (three lines) are dialectical and harmoniously balanced " [1, 184], therefore "it is rightfully considered the most stringent poetic form. Fidelity to the conventional rules can be considered the main form feature of this genre" [3, 78]. In a certain sense, the sonnet represents a harmonious model of additions such as tradition and renewing, perfection and its genuine incarnation.

A sonnet is a type of lyric, the main feature of which is the length of the text, that is always consists of fourteen lines. There are other rules for creating a sonnet: each clause must end with a period, no word should be repeated, but these rules are not always followed.

The sonnet's fourteen lines are arranged in two different ways. It can be two quatrains and two three-line stanzas or three quatrains and one two-line stanza. One of the constant features of the sonnet is musicality. In addition, there was a certain norm of links. A perfect sonnet should have 154 syllables, and the number of syllables in quatrains should be one more than in triplets.

As it was mentioned the sonnet has a unique shape. It has fourteen lines and each of them has a certain length which is written in a special rhythm and is characterized by a special order of rhymes. Lines can follow the division model. The English sonnet consists of fourteen lines each and two rhyming lines, the couplet, at the end. And Italian sonnet is divided onto one group, of eight lines, the octave, followed by a group of six lines, the sestet. However, an octave may also have a structure of quatrains. These are eight lines covering two groups of four lines that are quatrains. The sestet can also have two groups of three lines, forming two tercets. Italian sonnet can be perfectly flexible and be divided into different lining groups. The French sonnet follows the same form as the Italian sonnet but possesses twelve syllables per line, the sestet opens with rhyming couplet. Italian sonnet is a bit difficult than English sonnet. Because there are many rhyming words in Italian than in English. Thus the Italian sonnet is complicated only if you write it in English. If you write in Italian then this form would be much more easier. We can define the following rhyming forms: Italian form: (rhyme: abab abab cdd ccd or cde cde). French form: (quatrains have a ring rhyme, and a three-line stanza has three rhymes: abba abba ccd eed). English form: (significant simplification due to increased number of rhymes: abab cdcd efef gg). Because of this structure, the sonnet is indeed a flexible form of verse. But of course there are limits to this

flexibility. For example, the defining rules of the sonnet. If the verse does not have fourteen lines it is not a sonnet. This is a more or less indestructible description of the sonnet. "Yet a poem may refer to a sonnet, play on a sonnet, recall a sonnet, by adding or taking away a line. That is, the strict rule of fourteen lines can serve as a reference point for variations that take on meaning exactly as they point a fixed norm" [2, 103].

Italy (Sicily) is the homeland of the sonnet. The first author of the sonnet was probably Giacomo da Lentino, a notary poet who lived in the court of Frederick II (first part of the 13th century). The sonnet is one of the most common types of poetry, it was introduced into the literature by Guido Cavalcanti, a poet of "sweet style", Dante Alighieri used the sonnet genre in his autobiographical novel "New Life". And Francesco Petrarch used the sonnet in the "Book of Songs" dedicated to Madonna Laura. And due to Petrarch the sonnet became widespread in Europe. Petrarch's 317 sonnets and forty-nine other poems dedicated to his love for one woman, Laura served as an example of European sonnet writers from the Renaissance to the 19th century. But the surprising success and persistence of the sonnet should be explained not because it is about love or it belongs to Petrarch, but due to broader terms.

The sonnet was invented in southern Italy around 1230 AD; and by the end of the 13th century, about a thousand sonnets were written, almost all of them in Italian (in one of its dialects), various forms of the sonnet and its many possibilities were discovered. The sonnet became popular in Spain in the middle of the 15th century, in Britain and France at the beginning of the 16th century, and in Germany at the beginning of the 17th century. The existence of hundreds of thousand sonnets in all the native languages of Western Europe indicates that the sonnet has been challenging the poetic imagination and satisfying the reader for at least 750 years.

The canon rules for writing a sonnet were developed in 1332 by the lawyer Antonio da Tempo from Padua. The incomparable master of the sonnet form is Dante Alighieri. Dante chose 25 sonnets, 1 ballad and 2 poetic pieces for "New Life" from the works he wrote in his youth. Dante's works have always aroused and continue to arouse genuine interest. "New Life" which belongs to his work, is considered a bright example of works written in the form of sonnets. Dante used this method in practice, Petrarch perfected it. Petrarch's sonnet (often called the Italian sonnet) has reached English poets and consists of two main rhetorical and formal parts: the octave, the first eight lines, and the sestet, the last six lines. The first four lines of the octave usually present a suggestion; the next four lines restate, match or contrast them. These eight lines are combined with the standard octave rhyme scheme - abba abba. The last six lines of a sextet or sonnet begin with what

is called a "Volta," a turn from thought to the problem and then solve. The first three lines or tercet begin with the solution, and the final tercet gives the conclusion. Traditionally, the sextet has no set rhyme scheme, but usually follows some variation of cdec de or a demanding rhyme pattern such as cdc cdc. The rhyme scheme for a proper Italian sonnet does not allow more than five rhymes. In English, the most common meter for poets is iambic pentameter. Even if the form of the Italian sonnet is often untouched, in practice, English poets often distort the rhetorical development of the sonnet.

The sonnet was introduced to England in the 16th century by Sir Thomas White and Henry Howard, Earl of Surrey, and was originally translated into English by Chaucer. He included Petrarch's 88th sonnet (Troil's Lament) in the poem "Troil and Cressida" without preserving its form. Thomas Wyatt translated Petrarch and imitated his sonnets, perhaps influenced by the French poets, choosing the scheme abba abba ccd eed. Wyatt's sonnets are different from Petrarch's sonnets, they represent bright feelings, love for the divine woman. He describes the feelings, exhaustion in different ways, the lyrical hero of the sonnet is as secular as possible, and the object of his passion is an ordinary woman. Wyatt's intonation is close to spoken speech, deviations from the volume and interruption of the rhythm are very common. In history, there are also examples of poets who did not blindly follow one of the main forms of the sonnet, but made their own changes. The Earl of Surrey experimented with the form of a sonnet and made changes to it [8, 405]. The new form led to the flourishing of lyric poetry during the Elizabethan era, and this period marked the peak of the sonnet in English literature. In the process of adapting the Italian form of the sonnet to the non-rhyming English language, Elizabethan poets gradually created the distinctive English sonnet, which consists of three quatrains, each with an independent rhyme scheme and ending with a rhyming couplet.

One of the greatest representatives of the sonnet form was William Shakespeare. Shakespeare's sonnets are lyrical confessions; the hero recounts the life of his heart, his conflicting feelings; it is a passionate monologue that angrily denounces the hypocrisy and cruelty of society and sets eternal spiritual values against them: Friendship, love, art. The sonnets reveal a complex and multifaceted soul world of the lyrical hero who responds to the problems of his time. The poet exalts the spiritual beauty of man and at the same time depicts the tragedy of life in the conditions of that time. The shape of Shakespeare's sonnets is similar to that of Spencer's, but there is no tercet chain. It was proposed before Shakespeare by the Earl of Surrey, but it is traditionally and rightly called Shakespearean, because only in the famous "Sonnets" were its possibilities truly revealed: the themes became more diverse, language and images richer. Shakespeare's sonnet model became

simpler. In addition, Shakespeare retains all the compositional principles of the sonnet [9, 96]. These principles are, in fact, peculiar to all three types of English sonnet, they are inherited from Italian and French samples, but in the English interpretation acquire a special identity.

In total, Shakespeare wrote over 154 sonnets, and most of them were created between 1592 and 1599. They were first published in 1609 without the author's knowledge. Two of them were published in 1599 in the collection "The Passionate Pilgrim". The entire cycle of sonnets is divided into separate thematic groups. In addition to his sequence of 154 sonnets, Shakespeare made sonnets an important part of the stage work in early plays such as *Love's Labour*, *Romeo and Juliet*, especially *The Pilgrim*, spoken by *Romeo and Juliet* at their first meeting is admirable.

**Conclusion:** Consequently, the sonnet is the most perfect form of poetry, and represents a declaration of lyrical expression that is easy to remember and perceive. The uniqueness of the sonnet is that it remains as harmonious and holistic as it has been for several hundred years ago. The rules of the sonnet do not change, they remain as they were centuries ago. The sonnet is small in nature, very clear, and able to contain feelings from the most immense depths. Otherwise the poets would not have appealed to him for several centuries: from the time of his arrival in southern Italy about 1230, that is, long before Petrarch met his Laura, and to this day.

The sonnet is a compact, efficient poem form, and with a small, strictly regulated line structure it should cover a large, somewhat organized thematic material. Compliance with the complex laws of internal composition in a small volume poem is achieved due to the structural organization of the work. On average, the sonnet contains only 154 syllables. Clearly, the number of words in it is relatively small. The transmission of the theme and emotional background of the work depends on the organization of these units, on the nature of the connections between them. Therefore, it is most advantageous to use a syntax structure that guarantees the ability to express as much as possible with a limited number of elements. Complex syntax structures meet this requirement. The sonnet is always devoted to one thought, which must be fully opened and solved in 14 lines: the first quatrain contains a statement of the main theme; the second quatrain develops the theme, the third theme is brought to a conclusion, sometimes by opposing it by a side theme; the final couplet formulates the conclusion.

In the term itself, there is an indication that it is a «sounding» poetic form. In this regard, special importance is attached to the musicality of the sonnet. The sonic quality of the sonnet, its rhythmic structure, the sound of rhymes and the live

music of strophic transitions - all this was already prescribed by the original designation of this small verse system.

Thus, the sonnet turns out to be an incredibly significant part of the history of English literature. At the same time, it is not only a component of the historical development of literature, it is the source of ideas, the way of thought of great poets, certain philosophical thoughts and, finally, the source of vivid images and interesting subjects.

#### THE LIST OF USED LITERATURE:

1. Harold Bloom. The Sonnets (Bloom's Shakespeare Through the ages) // Chelsea House Publications, 2008. - P. 184;
2. Paula R. Feldman and Daniel Robinson. A Century of Sonnets. The Romantic-Era Revival 1750-1850. // Oxford University Press, 2002. - P. 103;
3. Michael R.G. Spiller. The Development of The Sonnet // London and New York: Routledge, 2003. - P. 78;
4. A.L. Zorin. English sonnet XVI-XIX century // - M.: Raduga, 1990. - P. 124;
5. Kurbonova N.R. (2020) About an issue in the description of the unreal World // - Theoretical & Applied Science, Issue 6, 557-560.  
<https://www.elibrary.ru/item.asp?id=44843721>
5. Kobilova A.B. Lingua-cultural aspects of medical periphrases of English language // *Academicia: An International Multidisciplinary Research Journal*. ISSN (Online): 2249-7137, Vol.12, Issue 05, 30-May 2022. P. 15-20.  
[https://journal.buxdu.uz/index.php/journals\\_buxdu/article/view/6099](https://journal.buxdu.uz/index.php/journals_buxdu/article/view/6099)
6. Kobilova, A. B. (2016). Peer editing as a main technique in editing writing. *International scientific journal*, (4 (2)), 37-38.  
<https://www.elibrary.ru/item.asp?id=32733619>
7. Kobilova, A. B. (2017). Different types of tests used in language teaching. *Міжнародний науковий журнал Інтернаука*, (1 (1)), 134-135.  
<https://www.inter-nauka.com/issues/2017/1/1898>
8. Athens Swallow. *American and British Poetry: A Guide to the Criticism, 1925-1978*. - 1984, -495 p.
9. Shakespeare W. *The Tempest* / W. Shakespeare. - Irvine, California, 2004. - P. 96;
10. Kobilova Aziza Bakhridinovna. Semantic and lingua-cultural features of English and Uzbek medical periphrases // *International Journal on Integrated Education*. ISSN (Online): 2620-3502, Vol.5, Issue 6, 6-June 2022. P.162-167.  
<https://journals.researchparks.org/index.php/IJIE/article/view/3144>

11. Кобилова Азиза Бахриддиновна. Инглиз ва ўзбек тилларида перифразаларнинг таснифи // Наманган Давлат Университети Илмий Ахборотномаси. -Наманган, 2021. -№5. -Б. 378-382. (10.00.00; №26)

[http://journal.buxdu.uz/index.php/journals\\_buxdu/article/view/2360](http://journal.buxdu.uz/index.php/journals_buxdu/article/view/2360)