THE HISTORY OF SONNET AND ITS ORIGIN IN KARAKALPAK POETRY

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The sonnet first appeared in poetry in Italy in the thirteenth century, during the height of the dolce still novo movement, which was sweeping the nation. Most people agree that the sonnet form was created by Giacomo da Lentino. Poet and notary Lentino, sometimes known as Lentim, served in Frederick II's court. His poems are hendelasyllabic, consisting of 14 lines that rhyme with ABABABAB, CDECDE. His poetry revolves on the idea that he is a lady's vassal, offering her loyalty in exchange for nothing more than scorn and contempt. The most of his works have been forgotten, but it is clear that he inspired other poets because Dante cites and references him in the Divine Comedy. But now, Lentini or Lentino is mostly recognized for creating the sonnet format. Exactly whether Lentini used a "rough-hewn" model or borrowed ideas for his sonnet from other sources is unknown to us. However, scholars largely concur that Lentini's sonnet could have originated from the Sicilian strambotto. The strambotto is an eight-line poem that rhymes in several ways in one stanza. The French, Sicilians, and Tunisians used the strambotto for satirical reasons, while the Italians used it for themes of love and sentimentality. However, the most common rhyme scheme was ABABABAB.It should be mentioned that the strambotto was popular in Italy long before Lentini, despite the fact that Italian writers did not strictly follow to the streamline's eight-line canon. In Italy, poets wrote strambotto in more or less eight lines. But Lentini's contribution to the Sicilian strambotto, which is composed of two quatrains, was to add a double refrain, consisting of six lines or tercets, making the poem a total of fourteen lines. Consequently, the later-day sonnet's octave or octet was derived from the Sicilian strambotto. Even though Lentini created the sonnet form, Guittoned'Arezzo (1230–1294) of Tuscacy, another Italian poet, refined it. Similar to Lentini before him, Guittoned'Arezzo was impacted by the spirit of the doclestil novo, or simply, stil novo, which Guido Guizelli (c.1235–1276) brought into Italian poetry in the 13th century.

Guinizelli's writings are most intense and lovely when he describes his "ecstatic adoration of his lady." This feature of his poetry has undoubtedly influenced the

sonnet throughout history. Guinizelli's influence was so great that Dante's Divine Comedy also mentions him in addition to Lentini.

The Italian sonnet, perfected by Francesco Petrarca (Petrarch) in the 14th century, comprises two main sections: the octave (or octet) and the sestet. The octave typically follows the rhyme scheme ABBAABBA, while the sestet can vary in rhyme schemes, such as CDCDCD, CDECDE, or other combinations that avoid a closing couplet. Petrarca referred to his poems as canzoniere, a term now commonly associated with his sonnets. This structure allows for a nuanced exploration of themes and emotions within a succinct poetic form.

The octave in a Petrarchan sonnet serves to develop a singular thought or idea, often leading to a turning point or resolution around the ninth line, termed the 'volta.' This transition from problem to resolution functions as a pivotal moment in the poem. Conceptually, a Petrarchan sonnet can be likened to a sophisticated Q&A (Question & Answer) session or a concise argument. The ABBAABB rhyme scheme of the octave is particularly noteworthy, resembling three interwoven brace-rhyme quatrains wherein the central four verses echo and enhance the overarching pattern. This repetition creates a harmonious and structured effect for the reader, reinforcing the thematic cohesiveness of the sonnet.The eighth verse in a Petrarchan sonnet often marks a deliberate pause in thought development, accentuating the self-contained nature of the preceding octave that has advanced with remarkable conciseness in its use of rhyme. This deliberate pause amplifies the artistic compactness and phonological impact of the poem, creating a harmonious structure. The sestet, following the octave, functions as a segue out of the contained setting of the first eight lines. Opting to avoid a closing couplet fosters diversity while maintaining coherence within the poem as a whole. This strategic transition from octave to sestet ensures a pleasing balance of unity and variety throughout the sonnet. Petrarch's mastery extended across both vernacular Italian and refined Latin. His extensive collection of almost four hundred canzoniere or sonnets showcases his proficiency in both languages, highlighting the versatility and depth of his poetic oeuvre.

The Italian sonnet transcended national borders to captivate poetic sensibilities across Europe. It journeyed from its birthplace in Italy to resonate in Spain, Portugal, France, the Netherlands, Poland, and England during the Renaissance, gaining popularity and acclaim. As the centuries progressed, the sonnet continued its expansion, making its mark in regions like Germany, Scandinavia, Russia, and beyond. Poets worldwide have embraced the sonnet form, contributing to its enduring appeal and influence on global literature. The universal admiration for the sonnet is

evident in its adaptation and experimentation in numerous languages, making it a beloved and versatile poetic form across diverse cultures and traditions.

The sonnet arrived in England around the first half of the 16th century. As England and France are physically close, the sonnet's energy quickly reached the English people who were waiting on the beach at Dover. Most people agree that the two men who invented sonnetry in 16th-century England were Sir Thomas Wyatt (1503–42) and Henry Howard, the Earl of Surry (1517–47). The early English poets who composed sonnets emulated the Italian or Petrarchan form, yet England got the essence of the sonnet from France. However, the Italianate form had to be reconstructed or reorganized to fit into the English language's organic rhythm because it did not fit neatly into it. It should be noted that compared to English, the Latin and Italian languages provide a far wider variety of rhymes in poetry. But the "pausing line" rhythm is more natural in English, thus English authors had to take that into consideration while composing sonnets. FT. Prince stated in this regard: "We may observe the strain of the form (of the Italian sonnet) upon the native (English) rhythm of the 'pausing line' if we look at Wyatt's adaptations or translations from the Italian. There are roughly self-contained, contrastingly balanced lines in each of his sonnets, where a marriage is made between the original pattern and paused rhythm." Wyatt became familiar with the sonnets of France and Italy as a diplomat who frequently visited their courts. However, the Italian and Italianate forms of the sonnet for the English language attracted him in more.

The English sonnet, often referred to as the Shakespearean sonnet, gained prominence in the sixteenth century primarily through William Shakespeare's prolific sonnet-writing. The English sonnet consists of 14 lines but is divided into three quatrains followed by a concluding rhyming couplet, adhering to the ABAB CDCD EFEF GG rhyme scheme. Each quatrain in an English sonnet comprises four lines of verse that contribute to developing a theme or argument, while the final couplet encapsulates a concluding statement, twist, or resolution. The distinctive structure of the English sonnet offers poets a flexible yet structured framework to explore complex ideas and emotions within a confined poetic form.

Similar to Italian/Petrarchan sonnets, English sonnets often adopt a Q&A (Question & Answer) format to address their themes. However, the unique structure and rhyme scheme of English sonnets result in a different approach to conveying these themes. Unlike Italian sonnets, where the volta (turn) typically occurs between the octave and sestet, in English sonnets, the volta occurs just before the final rhyming couplet.This placement of the volta in an English sonnet allows for a

deliberate shift in tone, perspective, or argumentation right before the resolution provided by the couplet. The three quatrains in an English sonnet offer ample space for the poet to pose questions, develop tension, and explore various facets of the theme. This progression builds anticipation and complexity as the poem unfolds.However, the limitation of having only a single couplet at the end of the English sonnet compresses the resolution or answer to the questions posed throughout the quatrains into just two lines. This condensed form challenges the poet to arrive at a succinct, impactful conclusion that encapsulates the essence of the preceding lines.

When the Karakalpak people began delving into world literature in the twentieth century, various Western poetic forms started to permeate Karakalpak literary works, including the sonnet, epitaphs, epigrams, and elegies. The sonnet found its way into Karakalpak literature through the efforts of IbrayimYusupov in the latter half of the twentieth century. Other poets recognized that they learnt this genre from him. Yusupov, having studied the works of Dante, Petrarch, and Shakespeare, incorporated elements of both English and Italian sonnet formats into his poems.

In conclusion, it is crucial to highlight the sonnet's significant role in literary history as one of the most enduring poetic forms, alongside its distinction as one of the most widely dispersed. The sonnet's resilience and flexibility are evident both historically, given its remarkable endurance since its inception in the thirteenth century, and geographically, considering the diverse landscapes where it has been embraced. Over time, the sonnet has maintained its prominence and is likely to continue holding its esteemed position for the foreseeable future.

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