



THE SONNETS OF SHAKESPEARE: THE ORIGINALITY OF THE IMAGE SYSTEM

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Abstract: *This article is about the sonnets of Shakespeare: THE ORIGINALITY of the image system.*

Keywords: *William Shakespeare works and his Romantic theory.*

INTRODUCTION

This study shows how to study the sonnets of William Shakespeare aesthetically. It expounds discussions on aesthetics, intertextuality, and semiotics. The particular scope and material of these three theories should be used in the sonnets of William Shakespeare. This study suggests that Shakespeare incorporates his aesthetic theories into his sonnets. Therefore, it is possible to achieve a relatively aesthetic vision of Shakespeare. The focus is on the aesthetics of metaphors and characters in William Shakespeare's sonnets. It also explores characters that play an important role in lyricism. These lyrical images reveal a strong connection between a lover and a lover. The lover addresses his beloved with sweet names and features. However, it is certainly possible to add epic images to the lyrics of the song. These two types of images are linked to each other to achieve its aesthetic goals. .

MATERIALS AND METHODS

The object of the investigation is Romantic theory of William Shakespeare's creative works.

The subject of the investigation is Reasons of why romantic theory is outstanding work, and analyses of this works

The scientific novelty of the investigation includes the the essence of Creative works in English literature

Structure of the course paper consists of four major parts - Introduction, Main part which consists of two chapters, Conclusion, and List of used literature.

WILLIAM Shakespeare life

William Shakespeare (bapt. 26[a] April 1564 - 23 April 1616)[b] was an English playwright, poet and actor. He is regarded as the greatest writer in the English language and the world's pre-eminent dramatist.[3][4][5] He is often called England's



national poet and the "Bard of Avon" (or simply "the Bard").^{[6][c]} His extant works, including collaborations, consist of some 39 plays, 154 sonnets, three long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright.^[8] He remains arguably the most influential writer in the English language, and his works continue to be studied and reinterpreted.

The originality of the image system.

This article is about the form of poetry. For other uses, see Sonnet (disambiguation).

A sonnet is a poetic form that originated in the poetry composed at the Court of the Holy Roman Emperor Frederick II in the Sicilian city of Palermo. The 13th-century poet and notary Giacomo da Lentini is credited with the sonnet's invention, and the Sicilian School of poets who surrounded him then spread the form to the mainland. The earliest sonnets, however, no longer survive in the original Sicilian language, but only after being translated into Tuscan dialect.

The term "sonnet" is derived from the Italian word *sonetto* (lit. "little song", derived from the Latin word *sonus*, meaning a sound). By the 13th century it signified a poem of fourteen lines that followed a strict rhyme scheme and structure.

According to Christopher Blum, during the Renaissance, the sonnet became the "choice mode of expressing romantic love". During that period, too, the form was taken up in many other European language areas and eventually any subject was considered acceptable for writers of sonnets. Impatience with the set form resulted in many variations over the centuries, including abandonment of the quatorzain limit and even of rhyme altogether in modern times.

Main article: Petrarchan sonnet

The sonnet is believed to have been created by Giacomo da Lentini, leader of the Sicilian School under Emperor Frederick II. Peter Dronke has commented that there was something intrinsic to its flexible form that contributed to its survival far beyond its region of origin. The form consisted of a pair of quatrains followed by a pair of tercets with the symmetrical rhyme scheme ABABABAB CDCDCD, where the sense is carried forward in a new direction after the midway break. William Baer suggests that the first eight lines of the earliest Sicilian sonnets are identical to the eight-line Sicilian folksong stanza known as the Strambotto. To this, da Lentini (or whoever else invented the form) added two tercets to the Strambotto in order to create the new 14-line sonnet form.

The first five sonnets of Petrarch's *Il Canzoniere*



Guittone d'Arezzo rediscovered the sonnet form and brought it to Tuscany where he adapted it to Tuscan dialect when he founded the Siculo-Tuscan, or Guittonian school of poetry (1235–1294). He wrote almost 250 sonnets. Among the host of other Italian poets that followed, the sonnets of Dante Alighieri and Guido Cavalcanti stand out, but later the most famous and widely influential was Petrarch.

Widespread as sonnet writing became in Italian society, among practitioners were to be found some better known for other things: the painters Giotto and Michelangelo, for example, and the astronomer Galileo. The academician Giovanni Mario Crescimbeni lists 661 poets just in the 16th century. So common were they that eventually, in the words of a literary historian, "No event was so trivial, none so commonplace, a tradesman could not open a larger shop, a government clerk could not obtain a few additional scudi of salary, but all his friends and acquaintance must celebrate the event, and clothe their congratulations in a copy of verses, which almost invariably assumed this shape."

Occitan

The sole confirmed surviving sonnet in the Occitan language is by Paolo Lanfranchi da Pistoia and confidently dated to 1284. This employs the rhyme scheme ABAB ABAB CDCDCD and has a political theme, as do some others of dubious authenticity or merit ascribed to "William of Almarichi" and Dante de Maiano.

Catalan

One of the earliest sonnets in Catalan language was written by Pere Torroella (1436-1486). In the 16th century, the most prolific and subtle Catalan writer of sonnets was Pere Serafí, author of over 60 published between 1560 and 1565.

Spanish

Main article: Spanish poetry

The poet Íñigo López de Mendoza, 1st Marquis of Santillana is credited as among the foremost to attempt "sonnets written in the Italian manner" (sonetos fechos al itálico modo) towards the middle of the 15th century. Since the Castilian language and prosody were in a transitional state at the time, the experiment was unsuccessful

Another key figure at this period was Lope de Vega, who was responsible for writing some 3,000 sonnets, a large proportion of them incorporated into his dramas. One of the best known and most imitated was *Un soneto me manda hacer Violante* (Violante orders me to write a sonnet), which occupies a pivotal position in literary history.

CONCLUSION

In conclusion I will say, the most part of the content of Shakespeare's sonnets is a prayer of praise, when it is worth praising the lyrical hero of love, in the way of



confession. In the heart of Life Inspiration, the lyrical hero defeats the feeling of a passion in his spiritual appearance, and lives for society in a relationship with the combination described by himself.

REFERENCES:

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