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EDUCATION**

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**I ENGLISH FACULTY**

# **REFERAT**

**THE THEME: THE MAIN PART PECULIARITIES OF POETRY IN  
ENGLISH**

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# THE MAIN PECULIARITIES OF POETIC STYLE

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## INTRODUCTION

This course paper is devoted to the study of Poetry and its peculiarities. The theme of my course paper is “The main peculiarities of poetry”.

“For the decision of problems on building of the state new to us essentially a professional training of the new formation, the brought up on national both universal values and capable to realize in practice uneasy and major problems on modernization of the country and building of a modern democratic society had great value.

The country was in great need in independent and is modern the conceiving shots deeply feeling the responsibility for the present and the future of the country, responsibility for destiny of the Native land”<sup>1</sup>.

**The actuality of the theme.** The word poetry is derived from the Greek poises, meaning a "making" or "creating". It is a form of art in which language is used for its aesthetic and evocative qualities with or without its ostensible meaning. Poetry may be used either as an independent art by itself or in conjunction with other arts, as in poetic drama, hymns or lyrics. Earlier definitions of poetry focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts concentrated on features such as repetition and rhyme, and emphasized the aesthetics which distinguish poetry from prose. From the mid-20th century, poetry has sometimes been more loosely defined as a fundamental creative act using language

**The object of course paper:** The main peculiarities of poetry and peculiarities in English and Uzbek poetry.

**Degree of a level of scrutiny.** In this occasion have been protected a number candidate and theses for a doctor's degree among which it is possible to note L.S.Barxudarov, A.S.Smirinskiy, B.A. Ilish, G.N.Voronsova, V.Ya.Plotkin, Ya.Blox, R.V. Reznik, T.S.Sorokina, V.G.Gak, V.I.Orseva and Muminova A.G., A.Kattabekov, Q.Yo'ldoshov, H.Boltayev, O'.Yusupov, D.Ashurova,

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<sup>1</sup> Каримов И.А. Юксак маънавият – енгилмас куч. –Т.: “Маънавият”, 2008. 97 бет.

A.I.Boltabev, A.A.Abduazizov, O.Mo`minov, N.Qambarov, T.T.Ikromov, S.A.Jalalov, T.Q. Sattarov, G.T. Mahkamova's works, etc.

**The aim of this course paper:** It is to reveal the main peculiarities of poetry in English and Uzbek languages.

**As task of the course paper:** We have planned to discuss the following points:

To explain the main peculiarities of poetry.

To explain poetry as a part of Belles-lettres style.

To investigate the bright examples of poetry – poems.

The structure of my course paper is:

Introduction, main part, conclusion and the list of used literature.

In introduction we have introduced my course paper.

In the main part we worked at poetry and it's main peculiarities.

So, Poetry and is a form of literary art in which language is used for it's aesthetic and evocative qualities.

Poetry is often used particular forms and conventions to expand the literal meaning of the words, or to evoke emotional or sensual responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. Poetry's use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leave a poem open to multiple interpretations. Similarly, metaphor and simile create a resonance between otherwise disparate images a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Some forms of poetry are specific to particular cultures and genres, responding to the characteristics of the language in which the poet writes. While readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as being written in rhyming lines and regular meter, there are traditions, such as those of Du Fu and Beowulf that use other approaches to

achieve rhythm and euphony. In today's globalized world, poets often borrow styles, techniques and forms from diverse cultures and languages.

**Methods of the inquiry:** Comparative analysis, sociological supervision, theoretical reflection and locally-experimental methods of thinking have been used.

**Scientific novelty of course paper:** In this connection scientific novelty of research is caused by following factors:

- to analyze the notion of poetry as a part of belle letter style;
- to analyze the main part peculiarities of poetry in English;
- to prove the peculiarities of genres, poem and poetry;
- to investigate the meaning of word in poem;
- to constitute the order of words and form of poetry;
- to present some peculiar features of Shakespeare's sonnet (sonnet 37, 53, 60, 130);
- to give some analysis of Uzbek poems by U.Nosir and M. Yusuf

**The theoretical and the methodological basis of work** were made by works and performances of the President of the Republic of Uzbekistan of I.A.Karimov and some works of linguistics' of the given theme.

**The application of results in practice:** some points of the work have been published in scientific and practical conferences, printed in magazines and journals.

**The value of theoretical and practical results of course paper:** it can be used in lecturing of the main features of poetry, in summarizing scientific works of the investigated field.

**The structure of the course paper.** Course paper consists of Introduction , Conclusion, the List of the used literature and appendices in which, the author of dissertation cites poetic data, results of sociological interrogations.

# CHAPTER I. THE MAIN PART PECULIARITIES OF POETRY IN ENGLISH

## 1.1 Genres of poetry

**Poetic genres.** Poetry is often thought of in terms of different genres and sub genres. A poetic genre is generally a tradition or classification of poetry based on the subject matter, style, or other broader literary characteristics. Some commentators view genres as natural forms of literature. Others view the study of genres as the study of how different works relate and refer to other works. Described below are some common genres, but the classification of genres, the description of their characteristics, and even the reasons for undertaking a classification into genres can take many forms.

**Three Genres of Poetry.** The great philosopher Aristotle suggested that poetry is divided into three genres - comedy, tragedy and epic. Aristotle claimed comedy is an imitation of what is inferior in a way that is laughable. He then claimed that both tragedies and epics were made to portray suffering in a way to produce certain effects, with the only difference between the two being epics used a one verse-form, and is narrative.

Today, poetry is still considered the owner of three main poetic forms: lyric, narrative, dramatic. Each form can then be divided into many subdivisions, each consisting of a rhyme scheme, rhythm and/or style.

**Narrative Poetry:** Narrative poetry is a genre of poetry that tells a story. Broadly it subsumes epic poetry, but the term "narrative poetry" is often reserved for smaller works, generally with more direct appeal than the epic to human interest. Narrative poetry may be the oldest genre of poetry. Many scholars of Homer have concluded that his Iliad and Odyssey were composed from compilations of shorter narrative poems that related individual episodes and were more suitable for an evening's entertainment. Much narrative poetry, such as Scots and English ballads, and Baltic and Slavic heroic poems, is performance poetry with roots in a preliterate oral tradition. Notable narrative poets have included

Ovid, Dante, Chaucer, William Langland, Luis de Camoes, Shakespeare, Alexander Pope, Robert Burns, Adam Mickiewicz, Alexander Pushkin, Edgar Allan Poe and Alfred Tennyson.

A poem which tells a story. Includes the subdivision epic, a long story which tells of the heroic ideals of a particular society, and ballad, which generally tell of an event of interest such as a crime. Ballads were originally intended to be sung while dancing. Popular narrative works are "The Canterbury Tales" by Geoffrey Chaucer, "The Divine Comedy" by Dante, "Hiawatha" by Henry Wadsworth Longfellow, "Raven" by Edgar Allan Poe, "The Rape of Lucrece" by Shakespeare and "The Rape of Lock" by Alexander Pope<sup>2</sup>.

**Epic poetry:** Epic poetry is a genre of poetry, and a major form of narrative literature. It recounts, in a continuous narrative, the life and works of a heroic or mythological person or group of persons. Western epic poems include Homer's Iliad and Odyssey, Vergil's Aeneid, the Nibelungenlied and Luis de Camoes' Os Lusíadas. Eastern examples are the Epic of Gilgamesh, the Mahabharata, Valmiki's Ramayana, Firdausi's Shahnama, and the Epic of King Gesar. The composition of epic poetry, and of long poems generally, became uncommon in the west after the early 20th century, while the meaning of the term "epic" evolved to refer also to prose writings, films and similar works that are characterized by great length, multiple settings, large numbers of characters, or long span of time involved.

**Dramatic poetry:** Dramatic poetry is drama written in verse to be spoken or sung, and appears in varying and sometimes related forms in many cultures. In the latter half of the 20th century, verse drama fell almost completely out of favor with English-language dramatists. The best-known practitioners of this genre include Aeschylus, Kalidas, Sophocles, Gil Vicente, Jan Kochanowski and Shakespeare.

Any drama written in verse which is meant to be spoken, usually to tell a story or portray a situation. The majority of dramatic poetry is written in blank

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<sup>2</sup> Koskenniemi, Inna. Studies in the Vocabulary of English Drama 1550-1600. Helsinki. 2007, p 137.

verse. Other forms of dramatic poetry include, but are not limited to, dramatic monologues, rhyme verse and closet drama. Important dramatic works include those by Shakespeare, Ben Jonson and Christopher Marlowe.

**Satirical Poetry:** Poetry can be a powerful vehicle for satire. The punch of an insult delivered in verse can be many times more powerful and memorable than the same when spoken or written in prose. The Greeks and Romans had a strong tradition of satirical poetry, often written for political purposes. The same is true of the English satirical tradition. Outside England, Ignacy Krasicki and Manuel Maria Barbosa du Bocage, commonly known as Bocage, are among the greatest satirical poets.

**Lyric poetry:** Lyric poetry is a genre that, unlike epic poetry and dramatic poetry, does not attempt to tell a story but instead is of a more personal nature. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions. While the genre's name, derived from "lyre," implies that it is intended to be sung, much lyric poetry is meant purely for reading. Though lyric poetry has long celebrated love, many courtly-love poets also wrote lyric poems about war and peace, nature and nostalgia, grief and loss. Notable among these are the 15th century French lyric poets, Christine de Pizan and Charles, Duke of Orleans. Spiritual and religious themes were addressed by such medieval lyric poets as St. John of the Cross and Teresa of Ávila. The tradition of lyric poetry based on spiritual experience was continued by later poets such as John Donne, Gerard Manley Hopkins and T.S. Eliot. Although the most popular form for western lyric poetry to take may be the 14-line sonnet, as practiced by Petrarch and Shakespeare, lyric poetry shows a bewildering variety of forms, including increasingly, in the 20th century, unrhymed ones.

An emotional writing focusing on thought and emotion - can consist of a song-like quality. Subdivisions include elegy, ode and sonnet. Lyric poetry does not attempt to tell a story. Popular lyric poems include the works of Sappho, "Go, lovely Rose" by Edmund Waller and the many sonnets of William Shakespeare.



Lyric is non-narrative, short poem that reveals the speaker's personal feeling, emotion, mode, state of mind, expression, thought, attitude, perception etc. in a first person narrative. Lyric poetry does not tell any story, unlike Epic and Ballad; rather it is very personal and solely focused on the speaker's personal feeling and ideas. Lyric poetry does not address wider public. The speaker in a Lyric poem always uses first person. For example, I, My love etc. So, in Lyric poetry, the speaker directly addresses the readers, invoking his own personal feeling and expressions.

The word 'Lyric' comes from the Greek word 'Lyre', a stringed musical instrument. Initially, Lyric poem was meant to be sung and poets were used to singing Lyric in a Lyre. Originally, Lyric poet tends to be musical and suits to music very well and musicality is one of the characteristics of Lyric. However, over the time, the meaning of Lyric has been changed and it does no longer mean music. Rather, Lyric poetry is now largely meant for reading.

Sappho is an ancient Greek lyric poet of 6th century B.C. However, only a few of his literary works have so far been retrieved, while much of her other works were destroyed over the years. Still, Sappho is considered to be one of the great Greek poets in world literature. Sappho's poems are very intimate in meaning. Lyric poetry is generally very intimate in nature. Initially, love was the most popular theme of Lyric poetry. However, other intimate personal feelings gradually came into existence as the theme of Lyric poetry.

Explanation of the speaker's intense emotion, thought and feeling is the main purpose of Lyric poetry. That is why, some critics say that 'you do not hear Lyric poem; rather, you overhear Lyric poem'. Among the different kinds of Lyric poetry, 14-line Sonnet is most popular. Some other forms of Lyric poetry are Ode, Elegy etc. For the last 500 years, Lyric has been the most popular form of poetry in the world.

## **1.2 Poem and poetry:**

### **a) The meaning of word in poem**

Poems are made up of words that create images or pictures in our minds. They have been described as “the best words in the best order”, and there are many ways of writing poems. Many poems sound like songs when you read them aloud. This is because poems have a regular rhythm and repeated lines, words or sounds. Poems have a particular appearance that tells you they are poems before you even read the words. Poems have shorter lines than most sorts of writing. The words of a poem may make short sentences or lists. Sometimes, poems may be shaped to represent a topic, or they might be scattered all over the page. There are no special topics for poems. They can be about mosquitoes, babies, the sea, supermarkets, friends, skateboards, mountains, anything at all. Poems can be conversations, statements, stories or descriptions. They can be serious or funny. They are written for many purposes: to describe something, to tell a story, to explain feelings, to make a message on a greeting card or to advertise products. This book will help you read poems and understand how they work. You might even like to write your own poems.

The words in a poem must have meaning for the reader. They are not simply words scattered on a page. The meaning of a poem will vary from one poem to another, and from one reader to another. The earliest poems were made up before books were invented, or were used to tell stories for people who could not read. These poems were spoken aloud and passed from one generation to another without ever being written down. They were designed to entertain people and to help them remember stories and traditions. Traditional narrative (story) poems entertain us. Reciting narrative poems was a popular way to tell stories before radio and television was invented. They can also give us information about things that happened in history, and often carry a message about how to live well. Humorous poems are written just to make us laugh, while other poems make fun of a person or event in the news. Many poems and songs are written to express feelings. Poems and songs that do this are called lyrics. Some poems are written to persuade us of something, such as the importance of caring for the environment.

Poems can be used as songs to promote an idea, such as sun safety or healthy eating. Poems and songs are also used to advertise programs and products on radio and television.

**Forms of Poetry and Literary Terms.** How do you define a couplet or a Falling Meter? And what exactly is an Iambic pentameter? We have provided a definition of poetry and literary terms together with the meaning and examples, such as the above definition of Name Poem. A helpful educational resource for those taking an English test or a University student studying English and American Literature. Each definition, such as the above definition and example of Name Poem will provide a glossary of literary terms or a dictionary with the meaning, samples, examples and the rules of specializing in each different type of poem and poetry. The meaning of words in poem has their sources of in the life being, its essence and content. That's why the best poet pays great attention to the content of each meaning, tries to use sayings, proverbs. But the other poets especially take into consideration of the forms, how it reads. So we can say the actual position marks its meaning.

#### **b) The order of words**

**All Poems.** There are five main categories of poetry at Passions, each one further divided into numerous subcategories. See the All Poems Map below to jump directly to a subcategory, or use the Menu to the right to enter one of our main poetry categories.

In addition to our vast selection of poetry, Passions also includes many other sections "about" poetry. Visit our News page to keep abreast of all the pip news, our Marketing sections to learn how to market your poetry, or our Learning Center for a comprehensive list of articles and links about writing. Those who love this unique art form are encouraged to spend a little time exploring our 5,000 (and growing) pages. You won't be disappointed.

In the code language of criticism when a poem is said to be about poetry the word "poetry" is often used to mean: how people construct an intelligibility out of

the randomness they experience; how people choose what they love; how people integrate loss and gain; how they distort experience by wish and dream; how they perceive and consolidate flashes of harmony; how they (to end a list otherwise endless) achieve what Keats called a "Soul or Intelligence destined to possess the sense of Identity."

**Poetry** (from the [Greek] 'poiesis'/ποίησις [poieo/ποιεω], a making: a forming, creating, or the art of poetry, or a poem) is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its apparent meaning. Poetry may be written independently, as discrete poems, or may occur in conjunction with other arts, as in poetic drama, hymns, lyrics, or prose poetry. It is published in dedicated magazines (the longest established being Poetry and Oxford Poetry), individual collections and wider anthologies.

Poetry and discussions of it have a long history. Early attempts to define poetry, such as Aristotle's Poetics, focused on the uses of speech in rhetoric, drama, song, and comedy. Later attempts concentrated on features such as repetition, verse form and rhyme, and emphasized the aesthetics which distinguish poetry from more objectively informative, prosaic forms of writing, such as manifestos, biographies, essays, and novels . From the mid-20th century, poetry has sometimes been more loosely defined as a fundamental creative act using language<sup>3</sup>.

Poetry often uses particular forms and conventions to suggest alternative meanings in the words, or to evoke emotional or sensual responses. Devices such as assonance, alliteration, onomatopoeia, and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony, and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, metaphor, simile, and metonymy create a resonance between otherwise disparate images—a layering of meanings, forming connections

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<sup>3</sup> Ярцева В.Н. Основной характер словосочетаний в английском языке. 2005 вып.6

previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Some forms of poetry are specific to particular cultures and genres, responding to the characteristics of the language in which the poet writes. While readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as being written in lines based upon rhyme and regular meter, there are traditions, such as Biblical poetry, that use other approaches to achieve rhythm and euphony. Much of modern British and American poetry is to some extent a critique of poetic tradition,[5] playing with and testing (among other things) the principle of euphony itself, to the extent that sometimes it deliberately does not rhyme or keep to set rhythms at all.[6][7][8] In today's globalized world poets often borrow styles, techniques and forms from diverse cultures and languages.

Asking about the purpose of poems and of poetry in general will not get us very far for the simple reason that each of us will define this purpose differently. That's how it is and that's how it's been ever since what is at issue here—what we call lyric poetry—became conscious of itself as a key constituent of the very notion of the modern in art in general. Since then, every answer to the unwieldy question of the purpose of poetry has disintegrated into a myriad of individual voices. No two poets would have committed themselves on this point, let alone shared the same position. A healthy skepticism is one of the natural laws of this profession. It is the invisible mark of recognition on every poet's brow. Any explanations poets may give about what they do primarily serve the preservation of a secret. Vague as this secret may be, all poets, in their own individual ways, will hold on to it and barricade themselves behind it.

This has been a purely protective measure ever since a certain Plato tried to uncover it. In his dialogue *Ion*, his stand-in and alter ego, Socrates, is teamed up with an artist who makes a living as a rhapsody. Through his subtle method of interrogation, masquerading as naiveté, Socrates aims at exposing Ion, a doughty

interpreter of Homer, as a fraud and witless parrot. The point is to discredit not just this particular rhapsody but, along with him, all other poets as well. What Plato comes up with is a kind of APB. On one hand, the poet is cast as a con man, who in his epics and hymns, his odes and dithyrambs pretends to possess expert knowledge he cannot possibly have. The poet doesn't think, he only receives what the god whispers into his ear. On the other hand, the poet reveals himself as a mere dreamer and airhead, a man possessed, a creature consisting of nothing but antennae and nerves. If you know one, you know them all. As Socrates says: "The poet is a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him."

As much truth as there may be to it, the philosopher's description boils down to one aim: disenfranchising the poet. Even apart from the contradiction embedded in the supposition that one can be enlightened and completely clueless at the same time, this description lacks the most basic coherence. How does being inspired, a mouthpiece and medium of the gods, go together with having no professional expertise (techno, writes Plato), being ignorant in every respect, an eternal dilettante? Such is Homer, the argument goes, when he dictates the formula for a healing potion without being a doctor, when he describes a chariot race without ever holding the reins in his own hands. In light of such reasoning, one cannot but wonder how Aristotle, himself a philosopher and not a poet, could have felt justified in writing a treatise on poetics? Wasn't philosophy, as an abstract doctrine of ideas, more than anything untainted by the empirical? That jealousy was the real issue here is suggested by another dialogue. In the *Phaedon*, the very same Socrates prides himself on his privileged access to the Muses. There, unexpectedly, he explicitly claims the mystery of supernatural inspiration for himself. The intention is utterly transparent. Once the favorite of the gods, the poet is downgraded to a mere juggler of words devoid of sense and reason; the philosopher, by contrast, will from now on be the gods' true correspondent. The aftermath is well known, even though everyone realized that philosophy was originally a mere waste product

of the great narratives that had been around long before it, handed down orally by rhapsodes like Ion, and that already possessed knowledge about almost anything. In these narratives' shadow, on the margins of the heroic epics and myths of origin, philosophy prospered in the guise of arabesque and commentary until one day it rose up in the form of proverbial wisdom and blossomed into a wild sunflower in the mysterious and oracular speeches of the pre-Socratics.

The fragments of Parmenides, for example, are still marked by their origin. Their hexameter form attests to their proximity to the rule of imagery and song, they begin with an invocation of the Muses, who inspire all knowledge. The prose fragments of Heraclitus, by contrast, already speak a different language: the language of conscious ambiguity, of mystery even, of relinquishing lexical strictures—the first precondition for all semantic hegemonies to come.

What happened? Nothing less than a complete usurpation. In essence, all philosophizing began harmlessly enough as clever textual analysis and interpretation. Soon, however, such hermeneutics gave rise to the theft of the message by its own messenger—in this case, Hermes, the nimble courier god who becomes the philosophers' patron saint by defrauding the poets of the fruits of their labor. It had to happen this way: "The Greater is namely knowledge," as Parmenides, with such traitorous iridescence, expresses it. And thus the history of a conflict takes its course, one that still has consequences today. It begins with the dispossession of poetry and ends with her complete disenfranchisement. After publicly questioning the ancestral authority of storytelling, it was but a stone's throw to Plato's perfidious suggestion that the poets themselves, this coterie of liars and illusionists, be banished from the city. The wordsmiths turned into washouts. A few thousand years of habit and discipline helped to repress the memory of this act of violence. The beautiful and the sublime had been subordinated to the rule of ideas once and for all.

For over two thousand years now, every poet's biography has witnessed to the success of this coup. The poets have come to terms with their stigma, with their

status as exiles within society. They've had to learn to disown themselves, to camouflage their true intentions. What they call poetics—from Callimachus and Horace all the way to Cavafy, Eliot, and Rilke—is a game of hide-and-seek: defensive, cryptic, and clandestine through and through. Do not be blinded by such occasional counteroffensives as Friedrich Schiller's project of an "aesthetic education" of mankind, Holderlin's philosophical hymns, or Novalis's ingenious Pollen reveries—ever since its early humiliation in classical Greece, poetry has seen itself demoted to a mere pastime. It was an art for art's sake long before it defiantly libeled itself as *l'art pour l'art*.

No sooner did he look beyond the confines of his craft than the typical poet—think of Lessing or Herder—was immediately confronted with the strictures of his genre, with questions of style and form, his own critic, more subaltern than modest, abstaining from any sense-bestowing intention. Out of their snail shells, however, most of them were eying transcendence. Their secret comfort was that, owing to the silent wings of words, their souls maintained a connection to the distant past and to posterity. Ensconced in the hideouts of their writings, they knew, like the members of a secret society, that their verses were what would outlast brass, the walls of Troy, and Rome's palaces. They required no more than a single aphorism to be able to shrug off the burden of their existence as a tiny minority in the Diaspora of a shared mother tongue. And this is the situation: while the philosophers are happily immersed in their games of truth, paying utmost attention to one another, the poet stands to the side, left to his own devices. Each poet cultivates his own orchids. None of the all-powerful epistemologists since Plato's day has ever taken him completely seriously<sup>4</sup>.

After being chased from the philosophers' banquets and excluded from the grown-ups' conversations and symposia, what could the poets do but rely on themselves for guidance? If they wanted to preserve their dignity, they had to renew their contract with the gods. And this is precisely what they did, inwardly

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<sup>4</sup> Vinogradov V.V. The style of Pushkin. M., 1991, pp 8-9



and secretly. They did it by entrusting their most sacred possession, their psyches, to the gods. In order to be able to remain undisturbed and among their own kind they would pretend to be mad and deranged in public, infantile or autistic, according to their whims. Outwardly, they would alternate between sentimentality and naïveté, while appealing to their patron saint, Orpheus, who had long been dismembered, his body mutilated, his mortal remains scattered to the four winds. They tried to play for time; they all turned to what they did best. One wrote epigrams cursing his fellow men, another wrote elegies decrying his solitude here on earth, a third competed as a tragedian at the annual theater festival and afterward vented his anger at the wayward audience in malicious satires. One polished his tender, bucolic verses for so long he ended up inventing his own meter. One wrote noble hymns to the winners at the Olympic games because athletic male bodies filled his nights with wet dreams. And yet another worked off his desire for the obscene in bawdy comedies. Thus were the meters created—asclepiad, Sapphic, alcaic, amphibrach, iambus, trochee, anapest. Thus did the genres emerge, competing with one another whenever they could.

From today's perspective, the advantage of the poets' newly won autonomy can be clearly discerned. What has since fallen under the rubric of classical literature owes its good reputation primarily to one characteristic. It could be called the primary quality of all true poetry and literature, its cardinal virtue. It is what keeps it alive across the ages: its vividness. If Hegel is right in claiming that the true philosopher has only one fundamental idea that he returns to over and over again, then the power of imagination, the twin gifts of vividness and plasticity, were the poet's levers for perpetually unhinging this one idea. His voracious eye and sheer rhetorical mastery were no match for a rationality that was, at best, capable of processing reality one phenomenon at a time. Philosophy could only theorize about the imagination. Its practitioners were virtually clueless as to its uses and abuses. Immanuel Kant, distrustful of his own guild, must be given credit for being the first to acknowledge this central lacuna in his *Critique of Judgment*.

Respectfully, he cordons it off and pronounces it impregnable territory under the head of the "autonomy of art."<sup>5</sup>

What artist, what poet, would not be obliged to thank him for that? Disenfranchised, but not disenchanted: What more can they ask for after their long odyssey, always on the dark side of history? Small wonder if over the centuries they have fortified their autonomy into a kind of fortress, a barely accessible network of catacombs. They themselves don't really know what's hidden in those labyrinths behind those walls. Perhaps what lives and breathes down there, subterranean, is now only the specter of their former sovereignty. Every poet avers that he has seen it once with his own eyes. Certainly something is stirring down there. Every once in a while, in a poem, you can hear it keeping time beneath the cranium. Something diffusely mysterious, never wholly explicable, the remnant of an old family secret, jealously guarded by every neophyte who joins the secret society and goes down again into this inner labyrinth. It is surely the main reason why poems are still being written even today, in the face of slight and resistance, in an age of universal knowledge ability. Their elusiveness is the true cause for poetry's survival.

I may have shed new light on the conditions in which the art of poetry is created, but I'm still not a bit wiser as far as its radioactive core, its magical powers are concerned. It's one thing to understand its mental prerequisites, however we may choose to describe them, in archaic terms as genius, or in the terms of modern neurophysics. It's another thing to understand how these conditions bring forth an art whose entire purpose it is to set off fireworks in the reader's psyche. It seems to me after decades of practice that the truth of the matter continues to elude us, being shrouded in a sort of twilight. So long as a phenomenon cannot wholly be explained, however, it's only fair and just—for both expert and layman—to continue speculating about its secret.

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<sup>5</sup> Style in language. Thomas A. Sebeok New York/London.1970, page 69

No matter how different, how diverse in style and texture poems happen to be, the good ones stand out on account of a certain shared *je ne sais quoi* that can never be entirely unraveled. A poem may mesmerize us through special wordplay, the magic of punning, or the sleight of hand of technique and performance, it may captivate us as a congeries of peculiar oneiric fantasies and seduce us by conjuring a tableau of exotic creatures of the imagination—all this, however, says little about the surplus value of its mysteriousness. However one may define poems, and even if one sees them, as I do, first and foremost as musical scores that stimulate us into experiencing our psychic limits, their secret remains their secret remains their secret ... and so on. And when stuttering is all that's left, humility is the only way out. And so I say to myself and admit it: all this talk about the secret of poems just keeps circling around a blind spot. And this blind spot can be just about anything: the very spirit of the mother tongue, for instance, that eludes the poet no sooner than it appears; or the certainty, in the face of repeated official denials, that beauty and natural harmony continue radiating on the inside, while on the outside any sense of them has apparently long been extinguished; or a kind of empathy—to be found exclusively in poetry in such spontaneous form—with one's posthumous interlocutor, with a "you" summoned from the future; or the movement toward an end, thus alive and heartrending only in poems, that is more than just the fading-out presaged in every line; or, perhaps, it is something like megalomania, of the kind that helps you become a better person. But as palpably as it may manifest itself here and there, no poet will ever get to the bottom of it. Some have known more about it than others; the best have noticed that it is something that leaves the author by the wayside, turning him into an anonymous creator. Metaphor is much more intelligent than its author, says one. Somebody must have dictated a few lines to me, exults another. Yet—unrecognized, this blind spot remains<sup>6</sup>.

Personally, I believe that what is expressed in poems is the human devotion to the transcendental—together with a concomitant fidelity to this world's prodigious

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<sup>6</sup> W. N. Francis. *The Structure of American English*. N.Y., 1988.

wealth of detail. Poetry's secret, it seems to me, consists of two ingredients: a love of this world and a curiosity about metaphysics. The proof? Only among the poets does one come across them, those successful moments of reconciliation between something purely ideal and its unexpectedly concrete manifestations, less often among theologians, and almost never among philosophers. The reconciliation offer tends to come from the side of poetry, rarely the other way around, from the ranks of Plato, Kant, and their kind. All the more precious are those rare moments when they break through the wall of silence. Just recently, one of them, the American Richard Rorty, was given to such an act of mercy, when he explained: "It is in the nature of intellectual and spiritual progress that philosophers constantly shift back and forth between quasi-scientific argumentation and non-argumentative flights of the poetic imagination. They move to the one whenever they become frustrated with the other."

When the average intellectual today reflects on the artistic and cultural achievements of the last century, he first thinks of such names as Freud and Picasso, Stravinsky and Heisenberg, Hitchcock and Wittgenstein. Impossible to imagine that a poet should be among them. Not a single poet from the ancestral gallery of the likes of Pessoa, Cavafy, Rilke, Yeats, Mandelstam, Valery, Frost, and Machado will cross the mind of the historically minded thinker, who claims to understand what modernity is all about. It is as if the art of poetry, of all things, were the blind spot in the cultural memory of modern man. It doesn't make too much sense to brood over why this may be the case. Presumably, it has to do with the fickleness of memory itself, which obliterates everything that hasn't been put to use in the service of power, technology, capital, ideology, or physical force. And so it is that the poets are still alone with their little secret. A secret so big and momentous that it could change the world one day, if only it were noticed.

Imagine a thinking that could penetrate into certain otherwise hard-to-reach places, like dental floss between the wisdom teeth or an endoscope into the stomach. It will make certain places visible for the very first time—individual

branches of the otherwise intractable psychic cave system that runs through the bodies of all humans and can be discovered only by a resourceful imagination audaciously pushing forward into still unsecured galleries. This thinking is poetic thinking, and it is not the exclusive domain of poets and literati; rather, it is a method used by many small search parties that have started out from several directions unbeknownst to one another, an army of phenomenologist's working on expanding the confines of our shared imaginaries.

### **c) Form of poetry**

**Poetic form.** Poetic form refers to various sets of "rules" followed by poems of certain types. The rules may describe such aspects as the rhythm or meter (poetry) of the poem, its rhyme scheme, or its use of alliteration. This category contains articles discussing such concepts. Poetic form is very much more flexible nowadays than ever before. Many modern poets eschew recognizable structures or forms, and write in 'free verse'. But poetry remains distinguished from prose by its form and some regard for basic formal structures of poetry will be found in even the best free verse, however much it may appear to have been ignored. Similarly, in the best poetry written in the classical style there will be departures from strict form for emphasis or effect. Among the major structural elements often used in poetry are the line, the stanza or verse paragraph, and larger combinations of stanzas or lines such as cantos. The broader visual presentation of words and calligraphy can also be utilized. Some well known poetic forms in different languages are described below:

**Sonnets:** Among the most common form of poetry through the ages is the sonnet, which, by the thirteenth century, was a poem of fourteen lines following a set rhyme scheme and logical structure. The conventions associated with the sonnet have changed during its history, and so there are several different sonnet forms<sup>7</sup>.

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<sup>7</sup> Brewer. W. "Sonnets and sestinas" Boston. 1997. P. 305

**Jintishi:** The jintishi is a Chinese poetic form based on a series of set tonal patterns using the four tones of the classical Chinese language in each couplet: the level, rising, falling and entering tones. The basic form of the jintishi has eight lines in four couplets, with parallelism between the lines in the second and third couplets. The couplets with parallel lines contain contrasting content but an identical grammatical relationship between words. Jintishi often have a rich poetic diction, full of allusion, and can have a wide range of subject, including history and politics. One of the masters of the form was Du Fu, who wrote during the Tang Dynasty (8th century). There are several variations on the basic form of the jintishi.

**Sestina:** The sestina has six stanzas, each comprising six unrhymed lines, in which the words at the end of the first stanza's lines reappear in a rolling pattern in the other stanzas. The poem then ends with a three-line stanza in which the words again appear, two on each line.

**Villanelle:** The Villanelle is a nineteen-line poem made up of five triplets with a closing quatrain; the poem is characterized by having two refrains, initially used in the first and third lines of the first stanza, and then alternately used at the close of each subsequent stanza until the final quatrain, which is concluded by the two refrains. The remaining lines of the poem have an a-b alternating rhyme. The villanelle has been used regularly in the English language since the late nineteenth century by such poets as Dylan Thomas, W.H. Auden, and Elizabeth Bishop. It is a form that has gained increased use at a time when the use of received forms of poetry has generally been declining<sup>8</sup>.

**Pantoum:** The pantoum is a rare form of poetry similar to a villanelle. It is composed of a series of quatrains; the second and fourth lines of each stanza are repeated as the first and third lines of the next.

**Tanka:** The Tanka is a form of Japanese poetry, generally not possessing rhyme, with five lines structured in a 5-7-5 7-7 patterns. The 5-7-5 phrase (the "upper phrase") and the 7-7 phrase (the "lower phrase") generally show a shift in

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<sup>8</sup> Chamber's Cyclopedia of English Literature pp 116-117.

tone and subject matter. Tanka was originally the shorter form of Japanese formal poetry, and was used more heavily to explore personal rather than public themes. It thus had a more informal poetic diction. By the 13th century, Tanka had become the dominant form of Japanese poetry, and it is still widely written today.

**Ode:** The ode generally has three parts: a strophe, an antistrophe, and an epode. Odes have a formal poetic diction, and generally deal with a serious subject. They are often intended to be recited or sung by two choruses (or individuals), with the first reciting the strophe, the second the antistrophe, and both together the epode. Over time, differing forms for odes have developed with considerable variations in form and structure, but generally showing the original influence of the Pindaric or Horatian ode. One non-Western form which resembles the ode is the qasida in Persian poetry.

**Ghazal:** The ghazal is a form of poetry common in Arabic, Persian and Urdu poetry. In classic form, the ghazal has from five to fifteen rhyming couplets that share a refrain at the end of the second line (which need be of only a few syllables). Each line has an identical meter, and there is a set pattern of rhymes in the first couplet and among the refrains. Each couplet forms a complete thought and stands alone, and the overall ghazal often reflects on a theme of unattainable love or divinity. The last couplet generally includes the signature of the author. As with other forms with a long history in many languages, many variations have been developed, including forms with a quasi-musical poetic diction in Urdu.

Other Poetic forms: Other poetic forms include:

Acrostic, in which the first letters of the lines, when read downward, form a word, phrase, or sentence. Cinquain, a poem that has five lines with two, four, six, eight, and two syllables, respectively. Concrete, a poem that uses typeface, word arrangement, spacing, special characters, and color to dramatize the words' meaning by the way they look. Free verse, poetry that is based on the irregular rhythmic cadence or the recurrence, with variations, of phrases, images, and syntactical patterns rather than the conventional use of meter.

**Sijo** is a short musical lyric practiced by Korean poets .It is usually written as three lines, each averaging 14-16 syllables, for a total of 44-46 syllables. There is a pause in the middle of each line and so , in English, a sijo is sometimes printed in six lines rather than three.

Poetic diction describes the manner in which language is used and refers not only to the sound but also to the underlying meaning and its interaction with sound and form. Many languages and poetic forms have very specific poetic dictions, to the point where separate grammars and dialects are used specifically for poetry. Poetic diction can include rhetorical devices such as simile and metaphor, as well as tones of voice, such as irony. Aristotle wrote in the *Poetics* that "the greatest thing by far is to be a master of metaphor". Since the rise of Modernism, some poets have opted for a poetic diction that de-emphasizes rhetorical devices, attempting the direct presentation of things and experiences and the exploration of tone. On the other hand, Surrealists have pushed rhetorical devices to their limits, making frequent use of catachresis. Allegorical stories are central to the poetic diction of many cultures, and were prominent in the west during classical times, the late Middle Ages and Renaissance. Rather than being fully allegorical, a poem may contain symbols or allusion that deepens the meaning or impact of its words without constructing a full allegory. Another strong element of poetic diction can be the use of vivid imagery for effect. The juxtaposition of unexpected or impossible images is, for example, a particularly strong element in surrealist poetry and haiku. Vivid images are often endowed with symbolism as well. Many poetic dictions will use repetitive phrases for effect, either a short phrase or a longer refrain. Such repetition can add a somber tone to a poem, as in many odes, or can be laced with irony as the contexts of the words change. For example, in Anthony's famous eulogy to in Shakespeare's *Julius Caesar*, Anthony's repetition of the words, "for Brutus is an honorable man," moves from a sincere tone to one that exudes irony.



**ABC poem** . An ABC poem has 5 lines that create a mood, picture, or feeling. Lines 1 through 4 are made up of words, phrases or clauses - and the first word of each line is in alphabetical order from the first word. Line 5 is one sentence, beginning with any letter.

**Ballad**. A poem that tells a story similar to a folk tale or legend and often has a repeated refrain. A type of poem, usually with three stanzas of seven, eight, or ten lines and a shorter final stanza of four or five lines. **Blank verse** . Poetry that is written in unrhymed iambic pentameter. Blank verse is often unobtrusive and the iambic pentameter form often resembles the rhythms of ordinary speech. Shakespeare wrote most of his plays in blank verse.

**Burlesque** . Burlesque is a story, play, or essay, that treats a serious subject ridiculously, or is simply a trivial story

**Canzone** . A medieval Italian lyric poem, with five or six stanzas and a shorter concluding stanza (or envoy). The poet Patriarch was a master of the canzone.

**Carpe diem**. A Latin expression that means "seize the day." Carpe diem poems have the theme of living for today.

**Cinquain**. A cinquain has five lines.

Line 1 is one word (the title)

Line 2 is two words that describe the title.

Line 3 is three words that tell the action

Line 4 is four words that express the feeling

Line 5 is one word that recalls the title

**Classicism** . The principles and ideals of beauty that are characteristic of Greek and Roman art, architecture, and literature. Examples of classicism in poetry can be found in the works of John Dryden and Alexander Pope, which are characterized by their formality, simplicity, and emotional restraint.

**Couplet**. A couplet has rhyming stanzas each made up of two lines. Shakespearean sonnets usually end in a couplet.

**Elegy.** A sad and thoughtful poem lamenting the death of a person. An example of this type of poem is Thomas Gray's "Elegy Written in a Country Churchyard."

**Epic .** A long, serious poem that tells the story of a heroic figure. Two of the most famous epic poems are the Iliad and the Odyssey by Homer and the epic poem of Hiawatha.

**Epigram .** A very short, satirical and witty poem usually written as a brief couplet or quatrain. The term epigram is derived from the Greek word epigram, meaning inscription.

The epigram was cultivated in the late sixteenth and seventeenth centuries by poets like Ben Jonson and John Donne

**Epitaph .** An epitaph is a commemorative inscription on a tomb or mortuary monument written in praise of a deceased person.

Epithalamium (or Epithalamion)

A wedding poem written in honour of a bride and bridegroom.

Free verse (also vers libre)

Poetry composed of either rhymed or unrhymed lines that have no set fixed metrical pattern or expectation.

**Haiku .** A Japanese poem composed of three unrhymed lines of five, seven, and five syllables. Haiku reflects on some aspect of nature.

**Idyll, or Idyl.** Either a short poem depicting a peaceful, idealized country scene, or a long poem that tells a story about heroes of a bygone age.

**Lay .** A lay is a long narrative poem, especially one that was sung by medieval minstrels called trouvères.

**Limerick .** A short sometimes bawdy, humorous poem of consisting of five anapaestic lines. Lines 1, 2, and 5 of a Limerick have seven to ten syllables and rhyme with one another. Lines 3 and 4 have five to seven syllables and also rhyme with each other. Need to find out more about Limericks ?

**Lytic** . A poem, such as a sonnet or an ode, that expresses the thoughts and feelings of the poet. The term lyric is now generally referred to as the words to a song.

**Name Poem**. A name poem tells about the word. It uses the letters of the word for the first letter of each line.

**Narrative Poetry** . Ballads, epics, and lays are different kinds of narrative poems.

**Ode** . John Keats's "Ode on a Grecian Urn" is probably the most famous example of this type of poem which is long and serious in nature written to a set structure.

**Pastoral** . A poem that depicts rural life in a peaceful, idealized way for example of shepherds or country life.

**Quatrain** . A stanza or poem of four lines.

Lines 2 and 4 must rhyme.

Lines 1 and 3 may or may not rhyme.

Rhyming lines should have a similar number of syllables.

**Rhyme**. A rhyme has the repetition of the same or similar sounds at the end of two or more words most often at the ends of lines. There are several derivatives of this term which include double rhyme, Triple rhyme, rising rhyme, falling rhyme, Perfect and imperfect rhymes.

**Rhyme royal** . A type of poetry introduced by Geoffrey Chaucer consisting of stanzas of seven lines in iambic pentameter.

**Romanticism** . Nature and love were a major themes of Romanticism favoured by 18th and 19th century poets such as Byron, Shelley, and Keats. Emphasis was placed on the personal experiences of the individual.

**Senryu** . A short Japanese poem that is similar to a haiku in structure but treats human beings rather than nature, often in a humorous or satiric way.

**Tanka** . A Japanese poem of five lines, the first and third composed of five syllables and the rest of seven.

**Terza rima** . A type of poetry consisting of 10 or 11 syllable lines arranged in three-line "tercets". The poet Dante is credited with inventing terza rima and it has been used by many English poets including Chaucer, Milton, Shelley, and Auden.

**Sonnet** . English (or Shakespearean) sonnets are lyric poems that are 14 lines long falling into three coordinate quatrains and a concluding couplet. Italian (or Petrarchan) sonnets are divided into two quatrains and a six-line sestet. **Verse**

A single metrical line of poetry, or poetry in general (as opposed to prose).

## CHAPTER II. POETRY IN THE ENGLISH AND UZBEK LANGUAGES

### 2.1. Shakespeare's sonnet (sonnet 37, 53, 60, 130)

Among the most common form of poetry through the ages is the sonnet, which, by the thirteenth century, was a poem of fourteen lines following a set rhyme scheme and logical structure. Traditionally, English poets use iambic pentameter when writing sonnets, with the Spenserian and Shakespearean sonnets being especially notably. In the romance languages the hendecasyllable and Alexandrine are the most widely used meters, although the Petrarchan sonnet has been used in Italy since the 14<sup>th</sup> century. Sonnets are particularly associated with love poetry, and often use a poetic diction heavily based on vivid imagery, but the twists and turns associated with the move from octave to sestet and to final couplet make them a useful and dynamic form for many subjects. Among English poetry the most famous sonnets are written by Shakespeare. In the next passage we will analyze a few sonnets of the great English playwright and poet – Shakespeare. Here, we will present some bright sonnets of the great English playwright and poet William Shakespeare.

#### SONNET 37

As a decrepit father takes delight  
To see his active child do deeds of youth,  
So I, made lame by fortune's dearest spite,  
Take all my comfort of thy worth and truth.  
For whether beauty, birth, or wealth, or wit,  
Or any of these all, or all, or more,

Entitled in thy parts do crowned sit,  
I make my love engrafted to this store:  
So then I am not lame, poor, nor despised,  
Whilst that this shadow doth such substance give  
That I in thy abundance am sufficed  
And by a part of all thy glory live.  
Look, what is best, that best I wish in thee:  
This wish I have; then ten times happy me!

**Sonnet 37**, which echoes Sonnet 36, conveys the emotions of a doting parent and discontinues the confessional mode of the previous sonnets. "As a decrepit

father takes delight / to see his active child do deeds of youth," the poet takes comfort in the youth's superlative qualities, and wishes "what is best," for the youth. If the youth then has the best, the poet will be ten times happier. Separated from the young man, the poet now is content merely to hear other people's favorable opinions of the youth: "So I, made lame by Fortune's dearest spite, / Take all my comfort of thy worth and truth." Sadly, the poet seems to be living through the young man rather than for himself.

Shakespeare's Sonnets 37 returns to a number of them sounded in the first 25 of the cycle, such as the effects of age and recuperation from age, and the blurred boundaries between lover and beloved.

Just as an aged father takes delight in the youthful actions of his son, so I, crippled by fortune, take comfort in your worth and faithfulness, says the author. For weather its beauty, noble birth, wealth, or all of these and more, that you possess, I attach my love to it, and as a result I am no longer poor, cropped, or despised. Your mere shadow provides such solid reality to me that I am complete with it. I wish whatever is granted, then I will be extremely happy.

The sonnet was at one point a favorite of biographically oriented critics, such as Edward Capell. "Dearest" is glossed by Gervinus as "heartful", but Malone's gloss "most operative" is generally accepted.

Line 7 has been much discussed. Malone's emendation of "their" to "thy" is no longer accepted. George Stevens, finding an analogy in **The Rape Lucrece**, glossed it as "entitled (ie, ennobled) by these things".

"shadow" and "substance" are drawn from renaissance neoplasms, Stephen Boot notes that "the wit of line 7 derives from Shakespeare's reversal of the relationship between reality and reflection"<sup>9</sup>.

Several stylistic Devices are used in this poem which we'll analyse below.

In the first quatrain there is a stylistic device which is based on similarity – "As a made lame by Fortune's dearest spite" It is **simile**.

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<sup>9</sup> Brewer W. Sonnets and Sestinas. Boston. 1997, p 305

In the third line of the sonnet the art of **Oxymoron** is used. “So. I made lame by fortune’s dearest+spite”. There are two words “dearest” and “spite” which are opposite in the meaning to each other.

A phonetic Stylistic device – **alliteration** is used in the fifth line of the sonnet:

“For whether beauty, birth, or wealth, or wit”.

a SD based on the usage of negative construction to convey a positive assertion – **Litotes** is used in the ninety line:

“So them I am not lame, poor, nor despis’d”, “I am not unlucky, I am lucky”.

As each poem has thyme , this sonnets has also very beautiful rhymes in the end of each line. Here the first and of the third lines’ end can form a rhyme and the second and fourth lines’ end can form another rhyme:

As a decrepit father takes **delight**

To see his active child do deeds of **youth**,

So I, made lame by fortune's dearest **spite**,

Take all my comfort of thy worth and **truth**.

Now, we’ll count other rhymes of the sonnet: “**wit**” – “**sit**”;

“**more**” – “store”; “**despis’d**” – “suffic’d”;

“give” – “live”; and “thee” – “me”.

It should be noted that all Shakespeare’s sonnets are written in the same rhyme form. It is based on cross rhyme form, but the last couplet is rhymed traditionally and Here we can show the basic form of the sonnet’s rhyme:

a b a b, c d c d, e f e f, and 99.

### SONNET 53

What is your substance, whereof are you made,  
That millions of strange shadows on you tend?  
Since every one hath, every one, one shade,  
And you, but one, can every shadow lend.  
Describe Adonis, and the counterfeit  
Is poorly imitated after you;  
On Helen's cheek all art of beauty set,

And you in Grecian tires are painted new:  
Speak of the spring and foison of the year;  
The one doth shadow of your beauty show,  
The other as your bounty doth appear;  
And you in every blessed shape we know.  
In all external grace you have some part,  
But you like none, none you, for constant heart.

**Sonnet 53.** A more relaxed poet appears to have forgotten his previous doubts about his relationship with the young man, who is still attractive but whose true self is elusive. Ironically, the poet's lavish and ornate eulogy of the youth — for example, when he compares him to Adonis, a legendary classical beauty — is exactly the kind of affected, stilted, and insincere-sounding poetry which the poet earlier criticized his rivals for indulging in.

The extravagance of the poet's figures of speech hints at an illusory creature, subtle and complex, perhaps beyond the poet's powers to describe. Images of shadows, shades, and painting run throughout the sonnet, and the poet's language employs ambiguous terms — for example, "shadow" may mean silhouette, picture, reflection, symbol, or ghost. Other abstract terms are "substance," "tires," and "blessed shape." Such language indicates the indefinable, cryptic nature of the youth.

### SOURCE AND ANALYSIS

Jonh Bernard notes the neoplatonic underpinnings of the poem, which derive ultimately from Petrarch: "the beloved's transcendent beauty is variously diffused through the natural world, but is purer at its source"<sup>10</sup>. Gerald massey notes: "the twinned references to Adonis and Helen underscore the sense of the beloved's androgyny, most famously delineated in Sonnet go"<sup>11</sup>. Oscar Wilde hypothesized that the poem's "shadow" refer to the young man's roles.

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<sup>10</sup> Brewer W. Sonnets and Sestinas. Boston. 1997, p 311

<sup>11</sup> The same book. Page 312



Sonnet 53 also is full several different stylistic devices for example, in the second line “millions of strange shadow” is **hyperbole**, because each one can have only one shadow, not so much. The author wants to say that he see his bellowed in everything he just see her reflection:

“That millions of strange shadows on you tend?”

To show stress of strong emotion the poet used **repetition** – an expressive meaning which shows the state of mind. It’s in the third line of the sonnet:

“Since every one hath, every one, one shade”. In the ninth line we can observe a phonetic stylistic device – **alliteration**:

“Speak of spring, and foison of the year” and finally, in the last line Shakespeare used a stylistic device which is based on the repetition of a syntactical pattern, but it has a cross order of words and phrases – **chiasmus**:

“But you like none, none you, for constant heart”. Now, we’ll work on the rhymes of the sonnet these words or syllables are rhyme to each other: “made”- “shade”; “tend” – “lend”; “counterfeit” – “set”; “you” – “new”; “year” – “appear”; “show” – “know”; “part” – “heart”.

#### SONNET 60

Like as the waves make towards the pebbled shore,  
So do our minutes hasten to their end;  
Each changing place with that which goes before,  
In sequent toil all forwards do contend.  
Nativity, once in the main of light,

Crawls to maturity, wherewith being crowned,  
Crooked ellipses against his glory fight,  
And Time that gave doth now his gift confound.  
Time doth transfix the flourish set on youth  
And delves the parallels in beauty's brow,

Feeds on the rarities of nature's truth,  
And nothing stands but for his scythe to mow:  
And yet to times in hope my verse shall stand,  
Praising thy worth, despite his cruel hand.

Sonnet 60 focuses upon the theme of light passing this is one of the major themes of Shakespeare's sonnets, it can be seen in sonnet 1 as well. Sonnet 60 was addressed to "a fair youth" whose identity is questioned. In the last two lines the speaker says that his verse will live on and therefore make the beauty of the beloved immortal. The sonnet compares minutes to waves on pebbled shore regularly replacing each other the rising of the sun setting is used as a **metaphor** for human life. Time is also depicted as halting youth.

This sonnet is arranged into three quatrains which focus upon one metaphor each there are numerous concepts such as "Time" in "waves" and "minutes" or "death" in the "pebbled shore": So, in the second line there is a **metaphor**:

"So do our minutes hasten to their end"

But in the first line a **simile** is used:

"Like as the waves make towards the pebbled shore"

In the 7<sup>th</sup> line **oxymoron** is used:

"Crooked ellipses against his glory fight"

One can observe in the 13<sup>th</sup> line a SD **onomatopoeia**:

"And yet to times in hope my verse shall stand"

### SONNET 130:

My Mistress' Eyes Are Nothing Like The Sun  
My mistress' eyes are nothing like the sun;  
Coral is far more red, than her lips red:  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damasked, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound:  
I grant I never saw a goddess go,  
My mistress, when she walks, treads on the ground:

And yet by heaven, I think my love as rare,  
As any she belied with false compare.

Shakespeare's sonnet 130 mocks the conventions of the garish and flowery courtly sonnets in its realistic portrayal of his mistress. It may have been written in response to the sonnets written by Petrarch to his love Laura, which made idealized comparisons between a woman's beauty and natural imagery, such as by comparing her eyes to the sun or her hair to gold. When used to compare a succession of body parts in such metaphors, as in this sonnet, the poem is called a blazon. The first quatrain contains one such difference per line, while the second and third contain 1 every 2 lines. The sonnet ends with an assertion that his beloved is as beautiful as any that has been falsely poeticized by other poets.

And yet by heaven, I think my love as rare,  
As any she belied with false compare.

We can observe different SD in this sonnet also. For instance, in the fourth line there are used both metaphor and epithet "Hairs" is compared with "wires" which is a **metaphor** and "black wires" is a logical **epithet**, because wire is not black, but logically it can be.

"If hairs be wires, black wires grow on her head"

In the 6<sup>th</sup> and 7<sup>th</sup> lines of we can observe the use of stylistic **inversion**:

But no such roses see I in her cheeks;  
And in some perfumes is there more delight

In the first line both object and predicate come before the subject and in the second line or in the seventh line of the sonnet both adverbial modifier of place and link verb come before the predicative.

There is **alliteration** in the 11<sup>th</sup> line:

"I grant I never saw a goddess go"

And the last couplet is finished with the use of **simile**:

And yet by heaven, I think my love as rare,  
As any she belied with false compare

As I am interested in translation of poems I tried to translate this sonnet into Uzbek. In the next page you can see it.

My mistress' eyes are nothing like the sun; coral is far more than her lips are. If snow is white, all I can say is that her breasts are a brownish grey colour. If hairs can be compared with wires then black hairs grow on her head. I know what pink, red and white roses look like but I don't see any roses in her cheeks. And there's more pleasure in some perfumes than there is in my mistress' reeking breath! I love her voice although I know that music is more pleasing to the ear. I admit I've never seen a goddess walking; when my mistress walks she treads firmly on the ground. And yet, by heaven, I think that my love is as unique as any woman who is the subject of a romantic poem.

Sonnet 130 is a parody of the **Dark Lady**, who falls too obviously short of fashionable beauty to be extolled in print. The poet, openly contemptuous of his weakness for the woman, expresses his infatuation for her in negative comparisons. For example, comparing her to natural objects, he notes that her eyes are "nothing like the sun," and the colors of her lips and breasts dull when compared to the red of coral and the whiteness of snow.

Whereas conventional love sonnets by other poets make their women into goddesses, in Sonnet 130 the poet is merely amused by his own attempt to deify his dark mistress. Cynically he states, "I grant I never saw a goddess go; / My mistress, when she walks, treads on the ground." We learn that her hair is black, but note the derogatory way the poet describes it: "black wires grow on her head." Also, his comment "And in some perfumes is there more delight / Than in the breath that from my mistress reeks" borders on crassness, no matter how satirical he is trying to be. The poet must be very secure in his love for his mistress — and hers for him — for him to be as disparaging as he is, even in jest — a security he did not enjoy with the young man. Although the turn "And yet" in the concluding couplet signals the negation of all the disparaging comments the poet has made

about the Dark Lady, the sonnet's last two lines arguably do not erase the horrendous comparisons in the three quatrains.

### SONNET 130:

*(Translation)*

*Маҳбубамнинг кўзларида қуёшдан асар ҳам йўқ  
Маржон унинг лабларин рангидан ҳам қизилроқ  
Қор оппоқ бўлса, нега энди унинг бағри жигарранг,  
Сочлар заррин бўлса, унинг бошида қора зар, қаранг,  
Мен қизил ва оқ Дамашқ атиргураини кўрганман,  
Лекин унинг яноқларида йўқ ўндай гуллар  
Баъзи атиргулларда кўпроқ ифор туйганман,  
Ммаҳбубамнинг ҳушбўй нафасларига қадар  
Сўзларини эшитишни истайман, билсамда  
Муסיқаларда ёқимлироқ наво бор  
Мен тан оламан маҳбубам юрагида  
Ҳеч қандай фариштадан садо йўқ  
Худо ҳаққи, менинг севгим шундай ноёбдир, аммо  
У ишонадиган ёлгон севгилардан кўнгил тўқ.*

### 2.2. Analysis of uzbek poems by U.Nosir and M. Yusuf

Poetry often uses particular forms and conventions to suggest alternative meaning in the words, or to evoke emotional and sensual responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical effects the use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations, Similarly, metaphor, simile and metonymy create a resonance between otherwise disparate images- a layering if meaning , forming connections previously not perceived.

Some form o poetry are specific to particular cultures and genres, responding to the characteristics of the language in which the poet writes. While readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as being written in rhyming lines and regular meter , there are traditions, such as those of Du Fu and Beowulf, that use other approaches to achieve rhythm and euphony. Much of modern British and American poetry is to some extent a

critique of poetic tradition, playing with and testing the principle of euphony itself, to the extent that sometimes it deliberately does not rhyme or keep to set rhythms at all. In today's globalized world, poets often borrow styles, techniques and forms from diverse cultures and languages

#### **B) Poetic language**

The problems of poetic language are complex and seem to be relevant to a number of disciplines. Attempts to explicate poetry from the various points of view specific to different disciplines are always present

Since poetic language derives its material from the colloquial language, the competence of the linguist may be the chemist in art history when he deals with the quality of pigments in a painting, or to that of the geologist when he describes the quality of stone in a sculpture.

However, even if we provisionally agree to view the linguist as a specialist who is not at all concerned with the aesthetic quality of poetry, his position differs from that of the chemist or geologist, in as much as the facts of language are in and of themselves facts of culture.

In characterizing the "material" of language Edward Stankiewicz says: "Whereas the "material" of language forms an integrated and hierarchically organized system, the pigments or the quality and texture of wood or of stone acquire systematicity solely because of and within the artistic product"<sup>12</sup>

#### **E) Analysis of Uzbek poems by U.Nosir and M.Yusuf**

"Anyone who observes glorious and frank, sometimes thoughtful, but always interesting poetry of Usmon Nosir, certainly be drawn into endless thoughts....."<sup>13</sup> ( Abdulla Oripov, 1983)

#### **Nil va Rim**

Lampam yonur... Yaralangan qanotday og'ir.  
O'y bosadi. Yuragimda go'yo sel yog'r

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<sup>12</sup> 1Style in language. Thomas A. Sebeok New York/London. 1960, page 69

<sup>13</sup> A. Kattabekov, Q. Yo'ldoshov, H. Boltayev "Adabiyot" 8-sinf uchun darslik "O'qituvchi" Toshkent, 2001

Qiynalaman.Tirishaman , Hushim parishon,

O'tmish, hozir va kelajak ko'rinur har on  
Chirogimga parvonadek urinar yillar ,  
To'rt tarafim to'lib ketar kuygan qanotga...

Hayolimda.katta sahro, men minib otga-  
Shamoldan tez, bulutlardan engil choparman,  
Kuyib tushgan har qanotdan bir jon topaman

Termilaman o'lik ko'zga (nega qo'rqayin?)  
Barchasidan o'yib olib ko'zining oyin-  
Temulaman:qichqiradi yillar, odamlar  
Eshitilar mengaular bosgan qadamlar ...

The author used several different SD and expressive mean in this poem . For example:

“...yaralangan qanotday og'ir” is **simile** in the first line.

“...Yuragimda go'yo sel og'ir”. It is also **simile** in the second line.

The third line “Qiynalaman ,Tirishaman .Hushum parishon”is climax.alliteration is used in the 5<sup>th</sup> line : “...kuchim ko'zimga kelar...”. Again the using of **simile** in the 6<sup>th</sup> line :

“Chirogimga parvonadek urilar yillar”

In the 13<sup>th</sup> line one can observe **onomatopoeia**:

“...qichqiradi yillar odamlar...”

Now , let'sanalyse another poem of the great poet U.Nosir

## MONOLOG

Sevgi !

Sening shirin tiligdan –(personification)

Kim o'pmagan kim tishlamagn?

Darding yoyday tilib ko'ksidan,(simile)

Kim qalbidan qonlar to'kmagan?(alliteration)

Seni yaxshi bilaman, go'zal

Petrarkani o'qiganim bor.(metonymy)

Buyuk rimning Sapphosi azal

Hayolimni oshiqday tortar (simile)  
 Bilamanki Tasso bechora  
 Rohat ko'rmay o'tgan bir umr.  
 Ey, makkara qiz, Leonora,  
 Nomi qora bilan yozilgur!...  
 Balki guldan yaralgan pari (metaphor)  
 Tosh ko'ngilli Beatrichi (illogical epithet)  
 - Gadosan,- deb qochmasa nari  
 Dante baxtli bo'lardi picha!  
 Balki, Hamlet oydin tunlarda  
 Ofeliyani erkalatardi  
 Balki, uzun sochini silab  
 Azongacha ertak aytardi  
 Agar hiyonatni bilmasa  
 Ezmasa fojea yuragin!  
Yo'q! Yo'q,shoir!Gar shunday bo'lsa, (repetition)  
 Shekisperning yo'qdi keragi! (hyperbole)  
 Dezdemoni, gunohsiz dilbar,  
Jigar qonlaringni ichgan kim? (hyperbole)  
Bilaman ,Otello, bilaman, (metaphor)  
 Otello haqlimi? Shoir- jim?  
 Jim !...Ufqdan dotar quyoshni  
 Shart kesilgan boshga o'xshatdim.(metaphor)  
 Parcha - parcha kuygan shafaqlar  
 Tirqiragan qonni eslatdi!  
Qanday qo'rqinch! Qanday qabohat!(alliteration)

Here, we will observe two poems of the great uzbek poet Muhammad Yusuf  
 whose works are very popular among our people

### **Yurtim ado bo'lmas armonlaring bor**

Yurtim ado bo'lmas armonlaring bor ,  
 Toshlarni yiglatgan dotonlaring bor,  
 O'tmishingni o'ylab og'riydi jonim,  
 Ko'ksing to'la shahid o'g'lonlaring bor.

Yurtim, ko'nglingdek keng osmonlaring bor ,  
 Yulduzni yig'latgan dostonlaring bor.  
 Osmonlaringda ham diydoringga zor ,  
 Jayrondek termulgan Cho'lponlaring bor.

Qo'ling qadog'iga bosay yuzimni ,



Onamsan-ku, og'ir olma so'zimni,  
Qayinbarglar yopib qaro ko'zimni,  
Olislarda qolgan Usmonlaring bor.

Alhazar, alhazar ming bor alhazar ,  
Ana yurishibdi kiyganlari zar,  
Qodiriyini sotib shoir bo'lganlar --  
Mehrobingdan chiqqan chayonlaring bor..

Qurboning bo'layin ey onajonim  
Sening faryodlaring mening fig'onim,  
O'tmishingni o'ylab o'rtanar jonim,  
Aytsam ado bo'lmas dostonlaring bor

M.Yusuf in this poem used alliteration, onomatopoeia, personification, simile, metaphor, repetition, metonymy. We will point each of them below:

**Alliteration:**

1. "...ado bo'lmas armonlaring bor"
2. "O'tmishingni o'ylab ..."
3. "...ko'nglingizdek keng.."
4. "Yulduzni yig'latgan..."
5. "...chiqan chayonlaring..."
6. "O'tmishingni o'ylab o'rtanar..."

**Onomatopoeia:**

1. "Toshlarni yig'latgan..."
2. "Yulduzni yig'latgan..."

**Personification:**

1. "Ko'ksing to'la shahid o'g'lonlaring..."
2. "Yurtim, ko'nglingdek keng osmonlaring..."
3. "Qo'ling qadog'iga bosay yuzimni"
4. "Qainbarlar yopib qaro ko'zini
5. "Sening faryodlaring..."

**Simile:**

1 "...ko'nglingdek keng....."

1 "Jayrondek termulgan..."

**Metaphor:**

1 "Onamsanku, og'ir olma so'zimni"

2 "Qurboning bo'layin ,ey onajonim"

**Repetition:**

"Alhazar, alhazar, ming bor alhazar"

**Metonymy:**

"Ana yurishibdi kiyganlari zar"

**BIZ BAHTLI BO'LAMIZ**

Maylida kimgadir yoqsa yoqmasa

Ularga qo'shilib yiglasharmidik

Biz baxtli bo'lamiz xudo hohlasa (alliteration)

Xudo hohlamasa uchrasharmidik

Rayhon hidlarini yo'llarimga sep

Kut meni har oqshom ko'kka oy chiqqan (inversion)

Faqat yiglamagin aybim nima deb

Aybing seni onang chiroyli to'qqan!

Menga bir tabassum hadya et eyyor

Nur tomsin lablaring sohillaridan (metaphor)

O'zing ayt sendek qiz yana qayda bor

Kipriklari uzun kokillaridan? (hyperbole)

As we have observed both English and Uzbek poem are full of stylistic devices. In Shakespeare's sonnets we can observe mostly simile, metaphor and beautiful examples of onomatopoeia. In Uzbek verse we can see exclamatory repetition, bright examples of metaphor and simile and as English poetry in Uzbek poem also alliteration is used widely. With such kind of Stylistic devices poems are musical and interesting.

## CONCLUSION

It is obvious the one cannot imagine the life without poetry. Poetry gives the life optimistic spirit, encourages doing and to make much and better. Thus it is important to know what is poem, poetry, its structure, specific features. So, the concept of onomatopoeia, in general and broader sense, is applied to words to suggest what they denote; in movement, size, force, feel, or sound. The poetry with the use of such suggestions, the use sound and rhythmic movement are wonderful to read, recite and enjoy. As we know poetry is more than just rhyming. Poems have patterns of letters, syllables and words. These patterns often help you to hear the rhythm of a poem. Some types of poems have patterns with a particular number of syllables in each line, and others have words repeated throughout the poem. As you read through this book, you will find out more about the features of poems, and how you can use them to write your own poetry. Having discussed the studied question the poetry divided into the following: epic poetry, lyric poetry and dramatic poetry, treating comedy and tragedy as subgenres of dramatic poetry. It's important that some rhyming schemes have become associated with a specific language, culture or period, while other rhyming schemes have achieved use across languages, cultures or time periods. Some forms of poetry carry a consistent and well-defined rhyming scheme, such as the chant royal or the rubaiyat, while other poetic forms have variable rhyme schemes.

Taking English Poetry in the common sense of the word, as a peculiar from of the language, we find that it differs from prose mainly in having a regular succession of accented syllables. In short it possesses meters as its chief characteristic feature. Every line is divided in so many feet composed of short and long syllables arranged according to certain laws of prosody. With a regular foot-fall the voice steps or matches along the line, keeping time like the soldier on drill, or the musician among his bars. In many languages syllables have a quantity, which makes them intrinsically long or short, but in English poetry that syllable alone is long on which an accent falls. Poets, therefore, in the use of that license

which they have, or take, sometimes shift' an accent to suit their measure. The inversion of the order of words, within certain limits, is a necessary consequence of throwing language into a metrical form. Poetry, then, differs from prose, in the first place, in having meter, and as a consequence of this, in adopting an unusual arrangement of words and phrases.

We must have, in addition to the metrical form, the use of uncommon words and turns of expressions, to lift the language above the level of written prose. Shakespeare, instead of saying, as he would, no doubt, have done in telling a ghost story to his wife, "The clock then striking one", puts into the mouth of the sentinel, Bernardo, "bell then beating one". When Thomson describes the spring – ploughing, the ox becomes a steer, the plough is the shining share, and the upturned earth appears in this verse as the globe. The use of periphrasis here comes largely to the poet's aid. Birds are children of the sky, songsters of the grove, tuneful chairs etc; these are almost all figurative forms, and it is partly by the abundant use of figures that the higher level of speech is gained.

The rhymes have a collection of two lines is a couplet (or distich), three lines a triplet (or tercet), four lines a quatrain, five lines a quintain (or cinquain), six lines a sestet, and eight lines an octet. These lines may or may not relate to each other by rhyme or rhythm. For example, a couplet may be two lines with identical meters which rhyme or two lines held together by a common meter alone. Stanzas often have related couplets or triplets within them. Other poems may be organized into verse paragraphs, in which regular rhymes with established rhythms are not used, but the poetic tone is instead established by a collection of rhythms, alliterations, and rhymes established in paragraph form. Many medieval poems were written in verse paragraphs, even where regular rhymes and rhythms were used. As for analyzing some peculiarities of ballade we can classify them into types. Ballade Poetry Types are a French verse form, usually with three stanzas of seven, eight, or ten lines and a shorter final stanza of four or five lines. An example of Ballade Poetry Types can be found in the poetic work of zzzz. We having

studied the types of poems come to conclusion that many different famous and popular poem categories have been included to suit a variety of needs including love poems, teen poems, children's poems, dark poems, romantic poems, love poetry, funny poems, sad poems, friendship poems and limericks! All of the most famous and great poets and love poems have been featured including Shakespeare, Browning, Eliot, Joyce, Tennyson and Butler.

The structural elements might include the line, couplet, strophe and stanza. Poets combine the use of language and a specific structure to create an imaginative and expressive poem such as shown in the above examples. The structure used is chosen by the poet when considering the visual effect of a finished poem.

As we stated poems are kinds of literature written by the poet in meter or verse expressing various emotions which are expressed by the use of variety of techniques including metaphors, similes and onomatopoeia. Romantic love poems are perfect for the special day in the lives of a sister, brother or other close family member. Romantic and love Poets combine the use of language and a specific structure to create an imaginative and expressive poem. The words in a poem must have meaning for the reader. They are not simply words scattered on a page. They were designed to entertain people and to help them remember stories and traditions. Besides they can also give us information about things that happened in history, and often carry a message about how to live well. Humorous poems are written just to make us laugh, while other poems make fun of a person or event in the news.

Thus this work according to the given research the poem shows some specific features of poetry. It has its own spirit, chosen words, tones and sounding. I think one can also feel that the grammatical structure is difficult. It depends on differences of poetry's Jaures, the vision of the author and of course there should be a certain grammatical structure, tense forms, non-finite and especially the passive.

The above mentioned work gives us a vivid example of poetry as a part of belle letter style. We may conclude and summarize that poetry and its features as an independent art by itself or in conjunction with other arts as in poetic drama, song and comedy. Besides by analyzing differences of poems we can show that poems have meaning, sounds, images, lines and patterns. Stating the phonetic features of poetry it is important to classify them according to the classical and modern approach. So the classical approach gives us full imagination on three major genres: epic poetry, lyric poetry and dramatic poetry, treating comedy and tragedy as subgenres of dramatic poetry. Furthermore some characteristic features of the lines, structures, grammatical secularities have been studied in this work.

So, it is important to note that genres of poetry are various. According to the traditional divisions they may be classified as narrative, epic, dramatic, satirical, lyric, Verse fable, prose poetries. They are all having their form and content and the colour of expression. As for their peculiar feature are characterized by the author, time, situation, and literary skills. Besides all genres are important and have their importance while describing the life its vision, sorry, laughs and reality. Here the it is obvious to research the peculiar and unique differences them. They are all great significance in the world of poetry. The meanings of words in poem have their sources of in the life being, its essence and content. That's why the best poet pays great attention to the content of each meaning, tries to use sayings, proverbs. But the other poets especially take into consideration of the forms, how it reads. So we can say the actual position marks its meaning.

Having studied and researching the present work we can give some practical recommendations, conclusions:

1. It's important to study the main peculiarities of poetry at the lessons or compose some lectures at high schools;
2. It may have great importance for young poets to know exactly the problems of poetry as a part of belle letter style in literature circles;

3. To our mind and conclusion it has a great significance to organize scientific world conference “The problems of modern literature and poetry”.
4. At high schools, lyceums and universities to organize some round table discussions and debates on the theme of “Comparison analyses of modern poetry”.
5. To our mind it will be more thoughtful if young scientists pay attention to investigate mostly problems of some peculiar features;
6. It’s very important for young generation and for us youth to learn by heart verses and poetry of classics especially in Shakespeare, Bayron, Usmon Nosir and Muhammad Yusuf.

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#### **POETRY DICTIONARY**

1. ALLITERATION: The repetition of consonant sounds, especially at the beginning of words. Starting three or more words with the same sound. Example: The crazy crackling crops

2. **ANTONYM:** words that are opposite in meaning
3. **ASSONANCE:** The repetition of similar vowel sounds in a sentence or line of poetry. A repetition of vowel sounds within syllables with changing consonants. Example: Tilting at windmills
4. **BLANK VERSE:** A line of poetry or prose in unrhymed iambic pentameter.
5. **CONNOTATION:** The personal or emotional associations called up by a word that go beyond its
6. dictionary meaning.
7. **DENOTATION:** The dictionary meaning of a word.
8. **FIGURATIVE LANGUAGE:** A form of language use in which writers and speakers mean something other than the literal meaning of their words. (E.g. hyperbole, metaphor, and simile)
9. **FORM:** the arrangement, manner or method used to convey the content, such as free verse, couplet, limerick, haiku...
10. **FREE VERSE:** Poetry without a regular pattern of meter or rhyme.
11. **HOMONYM:** Two or more distinct words with the same pronunciation and spelling but with different meanings. A word that has the same spelling (or different spelling but same sound) as another, but has a different meaning or origin.
12. **HOMOPHONE:** two or more words with the same pronunciation but with different meanings and spellings.
13. **HYPERBOLE:** an exaggeration of the truth. A large exaggeration, usually used with humor. Example: The fish was a football field and a granny long.
14. **IMAGE:** A concrete representation of a sense impression, a feeling, or an idea.
15. **IMAGERY:** Figurative language used to create particular mental images
16. **METAPHOR:** an association of two completely different objects as being the same thing. A word or phrase used to have a completely different meaning. Example: Edgar Allen Poe's "The Raven" being a constant reminder of his loss and not truly a raven.
17. **METER:** The measured pattern of rhythmic accents in poems.
18. **RHYME:** The matching of final vowel or consonant sounds in two or more words. Similarity of sound in the last syllable. Example: Spoon and Toon
19. **RHYTHM:** The recurrence of accent or stress in lines of verse.
20. **SETTING:** The time and place of a literary work that establishes its context.
21. **SIMILE:** A figure of speech invoking a comparison between unlike things using "like," "as," or "as though." An expression that compares one thing to another using 'like' or 'as'. Example: The milk tasted like pickles.
22. **STRUCTURE:** The design or form of a literary work.
23. **SYMBOL:** An object or action in a literary work that means more than itself, that stands for something beyond itself.
24. **SYNONYM:** One of two or more words that have the same or nearly the same meanings.

- 25. **TONE:** The implied attitude of a writer (or speaker) toward the subject and characters of a work.
- 26. **Cliché.** An overused word or phrase. Example: I'm so hungry I could eat a horse.
- 27. **Idiom.** A language familiar to a group of people. Example: Ya'll comin' to da party tonight?
- 28. **Onomatopoeia.** A word imitating a sound. Example: 'buzz', 'moo' and 'beep'
- 29. **Penultimate syllable.** The next to last syllable of a word.
- 30. **Synechdoche.** The metaphorical or rhetorical substitution of a whole for a part or vice versa. Example: Counting 'heads' as cattle.
- 31. **Tercet.** A group of three lines, often rhyming together or with another tercet.