THE MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION

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UZBEKISTAN STATE UNIVERSITY OF WORLD LANGUAGES

1 ENGLISH LANGUAGE FACULTY

Rahimova Elmira

COURSE PAPER

The theme: ANALYSIS OF ENGLISH AND UZBEK POETRY

Tashkent – 2015

ANALYSIS OF ENGLISH AND UZBEK POETRY

CONTENTS

INTRODUCTION

This course paper is devoted to the study of Poetry and its peculiarities. The theme of my course paper is "Analysis of English and Uzbek 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"[1].

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, its basic features 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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[1] 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

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achieve rhythm and euphony. In today's globalize 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 classify and concretize the term of poetry and it's features;
- to show up the pronunciation and phonetic features of poetry;
- to research Grammatik features of poetry and its usage;
- to concretize the specific peculiarities of lexical features 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. POETRY AND ITS MAIN PECULIARITIES

1.1 Phonetic features of poetry

When people use word poetry in conversation, they may not have a clear definition in mind, but they are likely to assume that the term implies certain qualities. An ice skater is said to achieve" poetry in motion" An art comment is praised for containing " more truth than poetry" these two phrases suggest that poetry may be a matter of grace and of beauty, but may also represent sheer impractical fancy.

Yet the origin of the word implies somewhat different meaning "The Greek verb "poises" means just "to make" or "to construct": the, the poet is a man who constructs something, a "maker the poem is a construction in words".[2]

So, poetry is a form of literary art in which language is used for it is aesthetic evocative qualities in addition to or in lieu of, its apparent meaning. Poetry may be written independently, as discrete poems, may occur in conjunction with other arts, as in poetic drama, hymns or lyrics.

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 n features such as repletion, verse form and rhyme, and emphasized the aesthetics which distinguish poetry from prose.

The belles- lettres style is a generic term for three substyles in which the main principles and the most general properties of the styles are materialized. These three substyles are:

1 The language of poetry, or simply verse.

2 Emotive prose, or the language of fiction.

3 The language of the drama.

The first substytle we shall consider is verse .It is first differentiating property is it is orderly form, which is based mainly on the rhythmic and phonetic

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[2] A Poetry Anthology. Marlies K.D and W.S.Jonson Random Hause. 19862, page13.

arrangement of the utterances. The rhythmic aspect calls forth syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement.

Rhythm and rhyme are immediately distinguishable properties of the poetic substyle provided they are wrought into compositional patterns. The various compositional forms of rhyme and rhythm are generally studied under the terms versification or prosody .

A great influence on the characteristic features of the belles –lettres style was exercised by Shakespeare .Although he never prose, except for a few insertions in some of his play, he declared his poetical credo and his attitude towards all kind of his works[3].

History. Poetry as an art form may predate literacy. Many ancient works, from the Vedas to the Odyssey, appear to have been composed in poetic form to aid memorization and oral transmission, in prehistoric and ancient societies. Poetry appears among the earliest records of most literate cultures, with poetic fragments found on early monoliths, rune stones and steal.

The oldest surviving poem is the Epic of Gilgamesh, from the 3rd millennium BC in Sumer (in Mesopotamia, now Iraq), which was written in cuneiform script on clay tablets and, later, papyrus. Other ancient epic poetry includes the Greek epics, Iliad and Odyssey, and the Indian epics, Ramayana and the Mahabharata.

The efforts of ancient thinkers to determine what makes poetry distinctive as a form, and what distinguishes good poetry from bad, resulted in "poetics" — the study of the aesthetics of poetry. Some ancient societies, such as the Chinese through the Shi Jing, one of the Five Classics of Confucianism, developed canons of poetic works that had ritual as well as aesthetic importance. More recently, thinkers have struggled to find a definition that could encompass formal differences as great as those between Chaucer's Canterbury Tales and Matsuo Basho's Oku no Hosomichi, as well as differences in context spanning Tanakh religious poetry, love poetry, and rap.

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[3] Galperin I.R. An Essay in Stylistic analysis. M.: 1968, P. 18.

Context can be critical to poetics and to the development of poetic genres and forms. Poetry that records historic events in epics, such as Gilgamesh or Firdausi's Shahnameh, will necessarily be lengthy and narrative, while poetry used for liturgical purposes (**hymns, psalms, suras and hadiths**) is likely to have an inspirational tone, whereas elegy and tragedy are meant to evoke deep emotional responses. Other contexts include Gregorian chants, formal or diplomatic speech, political rhetoric and invective, light-hearted nursery and nonsense rhymes, and even medical texts.

When I write poetry, I check out the meaning of words for too often they sound the same, but once written, and if spelled wrong, in consequence, give a complete different meaning of what I had intended; this I call a moment of damage control. If my rhyme is flat, and my cadence is off, so what, I can survive, as long as the meaning of my words are not; and are as I meant them to be. Even punctuation can be off, and not do too much damage, but not so with my meaning of words, when they are off; or, is not as I intended them to be. I am not a professor, or perfectionist in/of English, nor need to be, a minor in literature is it and will do, but here is the bottom of the iceberg in poetry--the meaning of words. Write what you mean in words, and mean what the words say in writing poetry; or so I must remember for myself; or at least now and then remind myself; remind myself that poetry is the highest point or form in/of writing. Yet, sometimes I must give up something to get something, but never the meaning of a word. Well, that is how I feel anyhow. Why? it is damaging not only to me, but to the reader.

Onomatopoeia Poems - Examples of Onomatopoeia Poetry and Its Features Various types of poetry like lyrics, ballads, epic and sonnet examples are of great interest to study. The examples of onomatopoeia poetry will help you learn how the sound of the words can play crucial role in making of onomatopoeia.

Onomatopoeia is sometimes called echoism that means it echoes something. In other words, it denotes a word or a combination of words where whose sounds have some resemblance to the sound it denotes. For instance, the words like "hiss",

"buzz", "bang" are associated with a particular sound or as you pronounce them, you will associate that particular sound in your mind.

John Crowe Ransom, an American critic, has also remarked about the play of sound and its significance in poetry. He suggested that by making only two little changes in the consonants of the last lines above, you will miss the echoic effect because the meaning will get changed. For example, it will look like "And murdering of innumerable beeves".

The sounds of onomatopgeic words are soietimes pleasant or sometimes boring! In "Meetilg at Night" (1845), Robert Brownilg created s1uiqhy effects:

As I gain the cote 7ith pushing prow,

And quench its speed i' the slushy sand.

A tape at the pane, the quick sharp scratch

And blue spurt of a lighted latch...

Dhe concept of onomatopoeia, in gener`l and broader sanse, is applied to wmrds to suggest what they denote; in movement, size, force, feel, or sound. The poedry with the use of such suggestions, the use sound and rhythmic movement are wonderful to read, recite and enjoy. It is very true that poetry can not be read but recited or sung!

Poetry is more than just rhyming. In fact, poetry doesn't even have to rhyme. The main sources are movement and sound. These two things along with feeling make up what poetry is...

1. The art or work of a poet.

2. Poems regarded as forming a division of literature.

3 The poetic works of a given author, group, nation, or kind.

4. A piece of literature written in meter; verse.

5. Prose that resembles a poem in some respect, as in form or sound.

6. The essence or characteristic quality of a poem.

7. A quality that suggests poetry, as in grace, beauty, or harmony: the poetry of the dancer's movements.

Features of Poems:

− **Poems have meaning**. Poems can describe an interesting place or person, tell a story or explain feelings.

− **Poems have sounds**. Poems sound different from other types of writing. Poems may have rhyming words, a regular rhythm like music, words with repeated sounds, or even words that sound like their meaning.

− **Poems have images**. Poems create pictures in our mind, called images. Images often refer to our sense of sight, smell, sound, taste and touch. An image may describe something, or it may compare one thing to another. Images help you see something as if it is really there.

− **Poems have lines**. Poems have lines that may be long or short, and can be made up of whole sentences or sentence fragments. Some poems have lines arranged in stanzas. A stanza is a group of lines that are arranged in a definite pattern. In other poems, the lines make a picture or shape to illustrate the topic.

− **Poems have patterns**. 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.

"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"[4].

Definition of Poetry. Poetry is piece of literature written by a poet in meter or verse expressing various emotions which are expressed by the use of variety of techniques including metaphors, similes and onomatopoeia. The emphasis on the aesthetics of language and the use of techniques such as repetition, meter and rhyme are what are commonly used to distinguish poetry from prose. Poems often

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[4] Style in language. Thomas A. Sebeok New York. London. 1960. Page 69.

make heavy use of imagery and word association to quickly convey emotions. An example of Name Poem is detailed above.

Structure of Poetry. The structure used in poems varies with different types of poetry and can be seen in the above example of Name Poem. The structural elements include the line, couplet, strophe and stanza. Poets combine the use of language and a specific structure to create imaginative and expressive work. The structure used in some Poetry types are also used when considering the visual effect of a finished poem. The structure of many types of poetry result in groups of lines on the page which enhance the poem's composition.

Classical Approach to Poetry. Classical thinkers employed classification as a way to define and assess the quality of poetry. Notably, the existing fragments of Aristotle's Poetics describe three genres of poetry — the epic, the comic, and the tragic — and develop rules to distinguish the highest-quality poetry in each genre, based on the underlying purposes of the genre. Later aestheticians identified three major genres: epic poetry, lyric poetry and dramatic poetry, treating comedy and tragedy as subgenres of dramatic poetry. Aristotle's work was influential throughout the Middle East during the Islamic Golden Age, as well as in Europe during the Renaissance. Later poets and aestheticians often distinguished poetry from, and defined it in opposition to, prose, which was generally understood as writing with a proclivity to logical explication and a linear narrative structure.

Modern Approach to Poetry. Some 20th century literary theorists, relying less on the opposition of prose and poetry, focused on the poet as simply one who creates using language, and poetry as what the poet creates. The underlying concept of the poet as creator is not uncommon, and some modernist poets essentially do not distinguish between the creation of a poem with words, and creative acts in other media such as carpentry. Yet other modernists challenge the very attempt to define poetry as misguided, as when Archibald MacLeish

concludes his paradoxical poem, "Ars Poetical," with the lines: "A poem should not mean / but be."[5]

Disputes over the definition of poetry, and over poetry's distinction from other genres of literature, have been inextricably intertwined with the debate over the role of poetic form. The rejection of traditional forms and structures for poetry that began in the first half of the twentieth century, coincided with a questioning of the purpose and meaning of traditional definitions of poetry and of distinctions between poetry and prose, particularly given examples of poetic prose and prosaic "poetry". Numerous modernist poets have written in non-traditional forms or in what traditionally would have been considered prose, although their writing was generally infused with poetic diction and often with rhythm and tone established by non-metrical means. While there was a substantial formalist reaction within the modernist schools to the breakdown of structure, this reaction focused as much on the development of new formal structures and syntheses as on the revival of older forms and structures.

More recently, postmodernism has fully embraced MacLeish's concept and come to regard boundaries between prose and poetry, and also among genres of poetry, as having meaning only as cultural artifacts. Postmodernism goes beyond modernism's emphasis on the creative role of the poet, to emphasize the role of the reader of a text, and to highlight the complex cultural web within which a poem is read. Today, throughout the world, poetry often incorporates poetic form and diction from other cultures and from the past, further confounding attempts at definition and classification that were once sensible within a tradition such as the Western canon.

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[5] "http:/www.allbest.ru"

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1.2 Grammatic features of poetry

Prosody is the study of the meter, rhythm, and intonation of a poem. Meter is the definitive pattern established for a verse (such as iambic pentameter), while rhythm is the actual sound that results from a line of poetry. Prosody also may be used more specifically to refer to the scanning of poetic lines to show meter.

Rhythm: The methods for creating poetic rhythm vary across languages and between poetic traditions. Languages are often described as having timing set primarily by accents, syllables, or morass, depending on how rhythm is established, though a language can be influenced by multiple approaches. For example:

Japanese is a morass-timed language.

Latin, Catalan, French and Spanish are syllable-timed languages.

English, Russian and, generally, German are stress-timed languages.

Chinese, Vietnamese, Lithuanian, and most Sub-Saharan languages are Tonal languages

Meter: In the Western poetic tradition, meters are customarily grouped according to a characteristic metrical foot and the number of feet per line. Some examples of metric system are:

iambic pentameter. It contains five feet per line, in which the predominant kind of foot is the "iamb. It system originated in ancient Greek poetry, and was used by poets such as Pindar and Sappho, and by the great tragedians of Athens.

Dactylic hexameter. It has six feet per line, of which the dominant kind of foot is the dactyl. Dactylic hexameter was the traditional meter of Greek epic poetry, the earliest extant examples of which are the works of Homer and Hesiod.

Meter is often scanned based on the arrangement of "poetic feet" into lines. In English, each foot usually includes one syllable with a stress and one or two without a stress. In other languages, it may be a combination of the number of

syllables and the length of the vowel that determines how the foot is parsed, where one syllable with a long vowel may be treated as the equivalent of two syllables with short vowels. The generally accepted names for some of the most commonly used kinds of feet include

spondee — two stressed syllables together

iamb — unstressed syllable followed by a stressed syllable

trochee — one stressed syllable followed by an unstressed syllable

dactyl — one stressed syllable followed by two unstressed syllables

anapest — two unstressed syllables followed by one stressed syllable

pyrrhic - two unstressed syllables together (rare, usually used to end dactylic hexameter)\

The number of metrical feet in a line are described in Greek terminology as follows:

diameter — two feet

trimeter — three feet

tetrameter — four feet

pentameter — five feet

hexameter — six feet

heptameter — seven feet

octameter — eight feet

Rhyme, Alliteration, Assonance: Rhyme, alliteration, assonance and consonance are ways of creating repetitive patterns of sound. They may be used as an independent structural element in a poem, to reinforce rhythmic patterns, or as an ornamental element. Rhyme consists of identical (hard-rhyme) or similar (soft-rhyme) sounds placed at the ends of lines or at predictable locations within lines (internal rhyme). Languages vary in the richness of their rhyming structures.

Alliteration is the repetition of initial consonant sounds in two or more neighboring words or syllables. We find alliteration in many familiar phrases and expressions such as "down in the dumps."

Assonance is the repetition of vowel sounds in non-rhyming words as in, "some ship in distress that cannot ever live." It is used in modern English-language poetry, and in Old French, Spanish and Celtic languages.

Rhyming Schemes: In many languages poets use rhyme in set patterns as a structural element for specific poet forms, such as ballads, sonnets and rhyming couplets. However, the use of structural rhyme is not universal. Much modern poetry avoids traditional rhyme schemes. Classical Greek and Latin poetry did not use rhyme. Rhyme entered European poetry in the High Middle Ages, in part under the influence of the Arabic language in Al Andalus (modern Spain).[50] Arabic language poets used rhyme extensively. 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.

Lines and stanzas. Poetry is often separated into lines on a page. These lines may be based on the number of metrical feet, or may emphasize a rhyming pattern at the ends of lines. Lines may serve other functions, particularly where the poem is not written in a formal metrical pattern. Lines can separate, compare or contrast thoughts expressed in different units, or can highlight a change in tone. Lines of poems are often organized into stanzas, which are denominated by the number of lines included. Thus 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.

Ballade Poetry 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. All stanzas end with the same one-line refrain. One of the most famous ballades is "Ballade des pendus" ("Ballade of the hanged men") by Francois Villon (1431 - c. 1463)

Example of Ballade Poetry Types

There are many examples of different types of poetry. An example of Ballade Poetry Types can be found in the poetic work of zzzz.

Example of Ballade Poetry Types - Excerpt

Analogy Poetry Type. An Analogy is a likeness or similarity between things (a subject and an analog) that are otherwise unlike. Analogy is the comparison of two pairs which have the same relationship.

Alexandrine Poetry Type. Alexandrine Poetry Type is a line of poetry that has 12 syllables and derives from a medieval romance about Alexander the Great that was written in 12-syllable lines. An alexandrine is used to describe a line of poetic meter.

Example of Alexandrine Poetry Type. The Senryu Poetry Type is a short Japanese poem that is similar to a Haiku poem in structure but treats human beings rather than nature, often in a humorous or satiric way. Haiku is usually published with the name of the author and senryu is not.

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Click any link to go to the section dedicated to your chosen Death poem. Poetry about Death**.** The Poetry about Death listed on this page details the full titles of Poetry about Death and their poets. Clicking on your choice of Poetry

about Death will enable access to the lyrics / words of the poetry about death. The list is clearly not exhaustive but it is believed that a good cross section of popular Poetry about Death and their poets have been included. Death poetry is one of the most popular types of poetry, providing great pleasure to many people. Poetry with the powerful theme of Death often touches the emotions of the readers, and people are able to personally relate to many of the words and lyrics of such poetry. Please refer to our Copyright page and our Privacy Statement regarding Terms of Use.

There are so many poems to choose from it is difficult to know where to make a start! We have therefore devised a Top 20 List of our favorite poems. It was an extremely difficult task and obviously our choice, in the end, was based on personal preferences! We hope that the list will provide our readers with as much pleasure that these famous verses have given to us. A good knowledge of these famous verses will provide all students and children with a good grounding of the subject. Each poet has a different style of writing making expert use of the English language. We have been asked on many occasions which is our favorite poem. Impossible! Writing styles, subject matter and even childhood memories influence choices, so we gave up and endeavored to, at least, compile a list of our top twenty famous and favorite poems! The first line of the famous verse has been included to jog the memory! Please refer to the Index for the Top 20 list! We can, however give examples of some moving verses from a selection of the poems about death:

Famous Poetry. The Famous Poetry contains a huge selection of famous from the greatest and most celebrated poets and authors. There are examples of each of the different famous poetry verse forms including verses, poems, limericks, rhymes, ballades, blank verses, elegy, idylls, lays, lyrics, odes and sonnets! 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 the different types of famous poems can be found on Poetry All of the most famous and great poets and love poems have been featured including

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language and its various means to enhance your work. The use of devices such as metaphors and similes allows the writer the broaden the images and meanings of everyday terms so that they take on a new dimension and improves the chances of publishing poetry.

Thus this extract of 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.

1.3 Lexical features of poetry

Lexical. (This structure is exclusive to poetry: It involves "similarities in form and position among certain words in the text, similarities that are rationalized and interpreted in terms of meaning" (Riffaterre, 1983, 36)).

Within the lexical structure, there are two categories of formal and positional similarities on which the reader of the poem can reflect:

1. One category includes similarities derived by parataxis, which are observable by identifying semantic accumulations.

2. In the other category we include similarities involving hypotaxis, which has to do with the co-occurrence of words grouped into descriptive systems.

Teen Poetry. There are many examples of different types of Teen poetry and poems. This section provides a selection of different types of Teen poetry and poems by most famous Poets. The types of Teen poetry and poems have been selected to cover all kinds of poetry with a Teen related theme.

Examples of Teen Poetry. 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. The emphasis on the aesthetics of language and the use of techniques such as repetition, meter and rhyme are what are commonly used to distinguish poetry from prose.

Poems often make heavy use of imagery and word association to quickly convey emotions.

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.

Dark Poetry. There are many examples of different types of Gothic or Dark poetry and poems. This section provides a selection of different types of Dark poetry and poems by most famous Poets. The types of Gothic or Dark poetry and poems have been selected to cover all kinds of poetry with a Gothic or Dark related theme.

Examples of Structure of Dark Poetry. 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.

American Poetry. There are many examples of different types of American poetry and poems. This section provides a selection of different types of American poetry and poems by most famous Poets. The types of American poetry and poems have been selected to cover all kinds and different styles of poetry by famous American poets.

Examples of American Poetry. 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. The emphasis on the aesthetics of language and the use of techniques such as repetition, meter and rhyme are what are commonly used to distinguish poetry from prose. Poems often make heavy use of imagery and word association to quickly convey emotions.

Examples of Structure of American Poetry. 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.

American Poetry & Poems. The words of the most famous Types of American Poetry and Poems by the Worlds greatest poets

Illustrating examples of various American Poetry types. Free Educational resource for examples of different types of American poetry and poems

Structure, example, type, form and term are illustrated in this selection of different types of American poetry and poems

Poetry quotes. Quotations resource providing famous quotes by the World's most popular Poets. Whether your search is for Classic Poetry Quotes or Modern Poetry Quotes or quotations you will find the quote of your choice in the Poetry Quotes / Quotations section of this web site. Please visit our exclusive Poetry Forum, designed by the Famous Poetry site for anyone interested in, or with questions about, Poetry Quotes or Quotations.

Poetry Quotes and their poets or authors may be viewed on this section. The Poetry Quotes detailed cover a whole range of topics but are particularly interesting as they are Poetry quotes by actual poets! Poetry Quotes are always popular and many quotes pass into the English language and are used as common, everyday terms. The surprise comes when the originator of the quote is revealed. We would strongly recommend the Shakespeare quote section to illustrate this fact. For Additional non-poetry specific famous quotes we would recommend

English Poetry. There are many examples of different types of English poetry and poems. This section provides a selection of different types of English poetry and poems by most famous Poets. The types of English poetry and poems have been selected to cover all kinds and different styles of poetry by famous English poets.

Examples of English Poetry. 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. The emphasis on the aesthetics of language and the use of techniques such as repetition, meter and rhyme are what are commonly used to distinguish poetry from prose. Poems often make heavy use of imagery and word association to quickly convey emotions.

Examples of Structure of English Poetry. 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.

There are many examples of different types of classic Wedding poetry and poems. This section provides a selection of different types of classic Wedding poetry and poems by most famous Poets. The different types of classic Wedding poetry and poems have been selected to cover all kinds of poetry with a Wedding related theme. If you are getting married find some beautiful words or lines from the many examples of wedding poems. If your brother, sister or another family member is getting married chose a couple of lines from the greatest love poems in the world. The famous classic love poems Shall I compare thee to a summers day by William Shakespeare or Come live with me and be my love by Christopher Marlowe are beautiful examples or more modern words can be found in Song of the Open Road by Walt Whitman. A funny example of a wedding poem can be found in the Recipe for a Happy Marriage.

Wedding Poetry. Looking for a suitable love poem for a brother, sister or another member of the family? Some of the best love poems are featured in this section. A line or couplet can be chosen as the perfect words for the bride or bridegroom - a much loved brother, sister or other member of the family. Romantic love poems and poetry by classic poets and authors for that very special day. Did

you know that an Epithalamium (or Epithalamion) is a wedding day poem written in honour of a bride and bridegroom? Did you know that a Prothalamium (or Prothalamion) is a song or poem in honor of a bride and bridegroom before their wedding?

Free Examples of Wedding Poetry. Poems written with a wedding-theme 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. The emphasis on the aesthetics of language and the use of techniques such as repetition, meter and rhyme are what are commonly used to distinguish poetry from prose. Poems often make heavy use of imagery and word association to quickly convey emotions. Romantic love poems are perfect for the special day in the lives of a sister, bother or other close family member. The romantic love poetry of William Shakespeare, John Keats, Walt Whitman and Emily Dickenson will provide the inspiration for the special day.

Examples of Structure of Wedding Poetry. The structural elements might include the line, couplet, strophe and stanza. Romantic and love 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.

Wedding Anniversary Poetry. The words of many of the above examples are suitable as Wedding anniversary poems. If you know someone who is celebrating their Golden 50th Anniversary or even their diamond 60th anniversary why not chose some lovely words from any of the above examples. Celebrate a 50th Anniversary or even 60th anniversary with some romantic words from classic love poems. Whether your search is for Classic Love Poetry or Modern Love poetry you will find the love poetry of your choice on this Love Poetry section. Click any link to go to the section dedicated to your chosen love poem. We highly recommend the following sites for Love Quotes:

There are so many wonderful poems to choose from it is difficult to know where to make a start! We have therefore devised a Top 20 List of our favourite poems. It was an extremely difficult task and obviously our choice, in the end, was based on personal preferences! We hope that the list will provide our readers with as much pleasure that these famous verses have given to us. A good knowledge of these famous verses will provide all students and children with a good grounding of the subject. Each poet has a different style of writing making expert use of the English language. We have been asked on many occasions which is our favourite poem. Impossible! Writing styles, subject matter and even childhood memories influence choices, so we gave up and endeavored to, at least, compile a list of our top twenty famous and favorite poems! The first line of the famous verse has been included to jog the memory! Please refer to the Index for the Top 20 list! We can, however give examples of some lovely verses from a selection of the most popular love poems ever written:

Thus the above mentioned chapter 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 chapter.

CHAPTER II. ANALYSIS OF ENGLISH AND UZBEK POETRY

2.1 Shakespeare's sonnet and analysis (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 thyme 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 [th] 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, them 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 mich 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".

"shadov" and "substance" are drawn from renaissance neoplasm, Stephen Boot notes that "the wit of line to derives from Shakespeare's reversal of the from relationship between reality and reflection"[6].

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

In the first quart in there is a stylistic deice which is bared on similarity – "<u>As</u> a made lame by Fortune's dearest spite" It is **simile**.

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[6] 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 rhymec form. It is based on cross rhymec form, but the last couplet is rhymed traditionally ad 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

Jonn 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"[7]. Gerald massey notes: "the twinned references to Adonis and Helen underscore the sense of the beloved's androguny, most famously delineated in Sonnet go"[8]. Oscar Wilde hypothesized that the poem's "shadow" refer to the young man's roles.

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

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[7] Brewer W. Sonnets and Sestinas. Boston. 1997, p 311
[8] The same book. Page 312

only one shadow, not so much. The author wants to say that he see his bellowed in everything he just see her reflection:

"That <u>millions of strange shadows</u> on you tend?"

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

"Since <u>every one</u> hath, <u>every one</u>, one shade". In the ninth line we can observe a phonetic stylistic device – **alliteration**:

"<u>S</u>peak of <u>s</u>pring, 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 <u>you like none, none you</u>, 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"; "counter<u>feit</u>" –"<u>set</u>"; "you" – "new"; "y<u>ear</u>" – "app<u>ear</u>"; "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 there 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 7th line **oxymoron** is used:

"Crooked ellipses against his glory fight"

One can observe in the 13th 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

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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 heir 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 end swim an assertion that his beloved is as beautiful as any that has been falsely poeticized by other poets.

<div align="center">

And yet by heaven, I think my love as rare,

As any she belied with false compare.

</div>

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.

<div align="center">

"If <u>hairs be wires</u>, <u>black wires</u> grow on her head"

</div>

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

<div align="center">

But no <u>such roses see</u> I in her cheeks;

And <u>in some perfumes is there</u> more delight

</div>

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 11th line:

"I grant I never saw a goddess go"

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

<div align="center">

And yet by heaven, I think my love <u>as rare</u>,

<u>As any she belied</u> with false compare

</div>

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
Мусиқаларда ёқимлироқ наво бор
Мен тан оламан маҳбубам юрагида
Ҳеч қандай фариштадан садо йўқ
Худо ҳаққи, менинг севгим шундай ноёбдир, аммо
У ишонадиган ёлғон 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 eophony 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 diverse cultures and languages

B)Poetic language

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

Since poetic language derives its material from the colloquial language, the competence of the linguist may 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 thechemist 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"[9]

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 drawned into endless thoughts…….."[10] (Abdulla Oripov,1983)

Nil va Rim

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

[9] 1Style in language. Thomas A. sebeok New York/London.1960,page 69
[10] A.Kattabekov,Q.Yo'ldoshov, H.Boltayev "Adabiyot"8-sinf uchun darslik "O'qituvchi" Toshkent,2001

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 defferent 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 5th line : "…kuchim ko'zimga kelar…". Again the using of **simile** in the 6th line :

"Chirogimga parvonadek urilar yillar"

In the 13th line one can observe **onomatopoeia:**

"…qichqiradi yillar odamlar..."

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

MONOLOG

Sevgi !
Sening shirin tiligdan –(pessonification)
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.(metonomy)
Buyuk rimning Sapfosi 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)
Dezdemona, 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,
Qodiriyni sotib shoir bo'lganlar --
Mehrobingdan chiqqan chayonlaring bor..

Qurboning bo'layin ey onajonim

Sening foryodlaring 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. "…<u>a</u>do <u>b</u>o`lmas armonlaring <u>b</u>or"

2. "<u>O</u>`tmishingni <u>o</u>`ylab …"

3. "…<u>k</u>o`nglingizdek <u>k</u>eng.."

4. "<u>Y</u>ulduzni <u>y</u>ig`latgan…"

5. "…<u>ch</u>iqan <u>ch</u>ayonlaring…"

6. "<u>O</u>`tmishingni <u>o</u>`ylab <u>o</u>`rtanar…"

Onomatopoeia:

1. "Toshlarni yig`latgan…"

2. "Yulduzni yig`latgan…"

Personifification:

1. "<u>Ko`ksing</u> to`la shahid o`g`lonlaring…

2. "Yurtim, <u>ko`nglingdek</u> keng osmonlaring…"

3. "<u>Qo`ling</u> qadog`iga bosay yuzimni"

4. "Qainbarlar yopib qaro <u>ko'zini</u>

5. "Sening <u>faryodlaring</u>…"

Simile:

1 "…ko'nglingdek keng….."

2   "Jayrondek termulgan…"

Metaphor:

1"<u>Onamsanku</u> , og'ir olma so'zimni"

2"Qurboning bo'layin ,ey <u>onajonim</u>"

Repetition:

"<u>Alhazar</u>, <u>alhazar</u>, ming bor <u>alhazar</u>"

Metanomy:

"Ana yurishibdi kiyganlari <u>zar</u>"

BIZ BAHTLI BO'LAMIZ

Maylida kimgadir yoqsa yoqmasa
Ularga qo'shilib yiglasharmidik
<u>Biz baxtli bo'lamiz xudo hohlasa</u> (alliteration)
<u>Xudo hohlamasa</u> uchrasharmidik
Rayhon hidlarini yo'llarimga sep
<u>Kut meni</u> 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 (metahphor)
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 it 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, there fore, 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 from. 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, bother 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 origan.

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 exageration, 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.