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PECULIARITIES OF POETRY

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ABSTRACT

This article highlights the responsibility of students and the causes where students and teachers take role in learner autonomy and how culture may react to the learners' goals. Poetry uses forms and conventions to suggest differential interpretations of words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia, and rhythm may convey 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.

KEYWORDS: *Learner Autonomy, Culture, Poetry, Interpretations Of Words, Poems*

INTRODUCTION

In the Republic of Uzbekistan great attention is given to the radical reorganization of the educational system that will give an opportunity to raise it to the level of modern standards. In order to realize the aims and tasks put forward by the Law of the Republic of Uzbekistan "On Education", the complex system of reorganizing the structure and the content of personnel training, proceeding from perspectives of the social, economic development of the society, contemporary achievements of science, culture, technique and technology are being created in the country. New approaches in the system of education also influenced on the learning and teaching of foreign languages, as language is the major factor of person's development. The first President of the Republic of Uzbekistan Islam Karimov highlighted the organization of a complex system of learning and teaching foreign languages in the country, focused on the upbringing of comprehensively developed, educated and intellectual young generation, who can meet the requirements of the time. After the Presidential Decree 1875" On measures to further improve of foreign language learning system"(2012) a lot of projects have been done as an

implementation of this important document. This work is devoted to the study of the relationship between culture of learning and Uzbek university preparatory school learner autonomy. As we know, before starting learning some kind of language or before getting knowledge, every learner sets target that leads them to the achievement. When you are interested in learning languages, especially the most common ones, you need to be patient enough and work on yourself. However, some learners need help and some can do it themselves. In both cases learner autonomy is essential. Because you get responsibility to your own faults and achievements. Of course, not everybody can do that and that's why some of them just give up and change their target. So, in this article we will discuss the responsibility of students and causes where students and teachers take role in learner autonomy and how culture may react to the learners' goals. Poetry uses forms and conventions to suggest differential interpretations of words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia, and rhythm may convey 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, figures of speech such as metaphor, simile, and metonymy establish 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. We will discuss the characteristics of poetry. While learning it you may come across with different information which are new for you, about poetry. In order to understand the poetry we should know some characteristics of poetry. It would be better for people who are interested in poetry and especially, young poet. These, of course, vary from country to country, not just language to language. So the culture of a country will be expressed through the language. Sometimes the culture can be harder to pick up than the language itself. Of course, there is the culture of a country but also within that, there is a multitude of variations within each one. We all can recognise that even in our own countries when we go to a place or situation where there is unfamiliarity.

MATERIALS AND METHODS

Poetry (derived from the Greek *poiesis*, "making") is a form of literature that uses aesthetic and often rhythmic qualities of language such as phonaesthetics, sound symbolism, and meter to evoke meanings in addition to, or in place of, the prosaic ostensible meaning. Poetry has a long history – dating back to prehistoric times with hunting poetry in Africa, and to panegyric and elegiac court poetry of the empires of the Nile, Niger, and Volta River valleys. Some of the earliest written poetry in Africa occurs among the Pyramid Texts written during the 25th century BCE. The earliest surviving Western Asian epic poetry, the Epic of Gilgamesh, was written in Sumerian. Early poems in the Eurasian continent evolved from folk songs such as the Chinese Shijing; or from a need to retell oral epics, as with the Sanskrit Vedas, the Zoroastrian Gathas, and the Homeric epics, the Iliad and the Odyssey. Ancient Greek 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 writing. Poetry uses forms and conventions to suggest differential interpretations of words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia, and rhythm may convey 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, figures

of speech such as metaphor, simile, and metonymy establish 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 poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes. Readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz, or Rumi may think of it as written in lines based on rhyme and regular meter. There are, however, traditions, such as Biblical poetry, that use other means to create rhythm and euphony. Much modern poetry reflects a critique of poetic tradition, testing the principle of euphony itself or altogether forgoing rhyme or set rhythm. In an increasingly globalized world, poets often adapt forms, styles, and techniques from diverse cultures and languages. A Western cultural tradition (which extends at least from Homer to Rilke) associates the production of poetry with inspiration – often by a Muse (either classical or contemporary)

There are few, if any, hard and fast rules for writing poetry. It is a subjective art form that affords its authors freedom to express themselves in ways both traditional and innovative. Poems do not have to rhyme, nor do they have to follow any particular structure or include any particular style. Still, most poems do feature a few key characteristics. These are stylistic choices that can vary from piece to piece, but must nonetheless be made by every poet. Figures of speech, or figurative language, are ways of describing or explaining things in a non-literal or non-traditional way. For example, a metaphor describes something by likening it to something else: "His touch was a lightning strike." The author doesn't mean that the touch was literally a lightning strike, but rather that it produced feelings of heightened excitement and charged emotions. Other figures of speech may include hyperbole, which is a frequently humorous exaggeration that hints at a larger truth. The quote "I ran faster than a cheetah" is an example of hyperbole. The mention of object to symbolize or represent something else is also hyperbole.

Descriptive Imagery. Imagery is something concrete, like a sight, smell or taste. Imagery describes what the poet sees, hears or otherwise senses, be it a literal image or one that exists in his mind. Visual imagery, which describes what the poet sees, is the most common type of image in poetry. It creates a picture that the reader or listener can see in his mind.

Punctuation and Format. The punctuation and format of the poem deal with how it is arranged on the page and how the author intends for you to read it. For example, if a poem has frequent line breaks and short stanzas, it forces you to read it in a different rhythm than if it were arranged in longer stanzas with fewer breaks. To better understand this concept, read poetry aloud instead of in your head; when you read poetry, or listen to the poet read his own work, you see the impact of the format.

Sound and Tone. Poets use different sounds and tones throughout poetry to change the way it sounds. For example, the poet may use alliteration, which is when multiple consecutive words start with the same letter. For example, he may write, "Pretty pugs playfully prance on the promenade." The poet may choose his letters to give the poem a soft or sharp sound, as well. For example, choosing words that use "soft" consonants like f, m and w produces a different sound than words with "hard" consonants like d, k, t and z.

Choice of Meter. The meter of a poem is the rhythm or pattern of speech with which you read it, and it doesn't happen by accident. Poets use different meters to give their poetry different

rhythms, which have technical names like iambic pentameter or spondaic heptameter. These names function like measurements for poetry -- a poem's rhythm and meter can be broken down and analyzed according to measurements like these.

Characteristics of modern poetry. To clarify, not all contemporary poetry is considered "modern" in the sense of the modernist literary movement. The modernist poets, such as T.S. Eliot, tended to favor intellect over emotion, and valued themes of alienation and isolation as reactions to the romanticism of the previous era of literature. Modernist poetry in English started in the early years of the 20th century with the appearance of the Imagists. In common with many other modernists, these poets wrote in reaction to the perceived excesses of Victorian poetry, with its emphasis on traditional formalism and ornate diction. In many respects, their criticism echoes what William Wordsworth wrote in Preface to Lyrical Ballads to instigate the Romantic movement in British poetry over a century earlier, criticising the gauche and pompous school which then pervaded, and seeking to bring poetry to the layman. For contemporary poetry, common trends include stream of consciousness, free verse, and the preference for suggestion or ambiguity of ideas. In addition to the points made by the first two educators, it should also be noted what Modernism was essentially about, the reason it emerged as it did. After the formal, flowery, and romantic era of Victorian literature, Modernist works leaned towards experimentation. Modern poets wished to both extract inspiration from diverse works of the past and ground poetry such that its language and meaning was more accessible to the average person. With the end of the nineteenth century and two World Wars, the Modernists wished to comment candidly and competently on the degenerating state of the world. This context helps to explain the pervasive characteristics of Modern poetry: free verse and otherwise untraditional forms, disillusionment and a preoccupation with perception, and how to cope with a fragmented reality. Modernists saw themselves as looking back to the best practices of poets in earlier periods and other cultures. Their models included ancient Greek literature, Chinese and Japanese poetry, the troubadours, Dante and the medieval Italian philosophical poets (such as Guido Cavalcanti), and the English Metaphysical poets. Much of early modernist poetry took the form of short, compact lyrics. As it developed, however, longer poems came to the foreground. These represent the modernist movement to the 20th century English poetic canon.

CONCLUSION

Formally, poetry is recognizable by its greater dependence on at least one more parameter, the line, than appears in prose composition. This changes its appearance on the page; and it seems clear that people take their cue from this changed appearance, reading poetry aloud in a very different voice from their habitual voice, possibly because, as Ben Jonson said, poetry "speaketh somewhat above a mortal mouth." If, as a test of this description, people are shown poems printed as prose, it most often turns out that they will read the result as prose simply because it looks that way; which is to say that they are no longer guided in their reading by the balance and shift of the line in relation to the breath as well as the syntax. That is a minimal definition but perhaps not altogether uninformative. It may be all that ought to be attempted in the way of a definition: Poetry is the way it is because it looks that way, and it looks that way because it sounds that way and vice versa.

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