



DISTINCTIVE CHARACTERISTICS OF POETIC TEXT

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Annotation: This article explores the concepts, distinguishing patterns, requirements, and conventions of poetic text. Poetic composition has a unique style that distinguishes it from other discourse registers. The study clearly distinguishes between numerous speech patterns, including the language of journalism, television, fiction, and conversational speech. Stylistics is at the heart of linguistics; it improves the aesthetic and artistic quality of speech while revealing the figurative language and artistic-linguistic essence of linguopoetic texts. Furthermore, the article gives a thorough examination of the fundamental elements of poetic discourse, such as rhythm, rhyme, meter, and intonation.

Key words: meter, rhyme, intonation, rhythm, syllabic meter, quantitative meter, syllabic verse system, metrical verse system, tonic verse system, syllabo-tonic verse system, national meter, foot, iamb, trochee, anapest, dactylic system.

INTRODUCTION

Poetry, a kind of literature that requires a certain amount of aptitude, has a long history. When studying the origins of world literatures, we unavoidably come across a rich and old poetic past in almost every society. Poetry is a genre that contains significant concepts in compact phrases, touches the human soul, and occasionally transports the reader to states of joy or realms of fantasy. Poetry, with its ancient history and evolutionary routes that have been continuously improved and evolved from its inception to the present day, plays an enormous role in human progress, culture, and literature. “A poem (she’r) comes from the Arabic terms for “consciousness, intuition” (shuur, sezgi), and it is an artistic work with a specific internal cadence articulated through emotionally charged poetic speech that arises as a blend of thought and emotion. The term “nazm” (verse) is sometimes used instead of “poem” It is an ancient form of belles-lettres, and humans created their first literary works in verse”¹. According to historians, the first poem is thought to have been written by Adam, the father of humanity, and dedicated to his deceased son Abel.²

METHODS

This study employs a combination of qualitative and structural-comparative methodologies within the context of philological analysis. The research technique is operationalized through linguopoetic and stylistic analysis. This method is used to explore the aesthetic characteristics, stylistic devices, and tropes that set poetic discourse apart from other speech registers.

The comparative and contrastive method is used to critically evaluate traditional uzbek verse systems (particularly barmoq and aruz meters) to western metrical systems, with a special emphasis on the English iambic pentameter.

¹ National encyclopedia of Uzbekistan. Volume 10.– T.: State scientific publishing house, 2005. P. 51.

² <https://uz.m.wikipedia.org> She’r



Structural-metrical modeling examines the poetry text's micro-components, such as the metrical foot, syllable patterns, rhythm, rhyme schemes, and structural pauses. Conceptual and etymological analysis is used to trace the historical origins, linguistic evolution, and cross-cultural adaptations of specialist literary terms in various languages.

RESULTS AND DISCUSSIONS

Poetry is a literary product written in a distinctive style that penetrates the reader's heart, touches the strings of emotions, and sometimes evokes laughter and sometimes suffering. The difference between its expressive power and other texts also lies in its style. In this regard, before examining speech styles and their similarities and differences, let us pay attention to the following quotation by Academician Y. Grot on artistic style: "Style, in the full sense, is the character of the writer's narration; it is an attitude toward speech; just as the body moves when you walk, it is something similar to that – handwriting in writing and facial expression; it is the individual appearance of each writer"³. Stylistics – the study of style – has also been defined by Russian scholars in various ways. For instance, in R. A. Budagov's work *Literary Language and styles*, it is stated that "Stylistics is the soul of every developed language." In continuation of this idea, A. V. Stepanov, in his work *Fundamentals of stylistics*, asserts that "The highest peak of philology is stylistics"⁴. From these statements, it can be concluded that stylistics occupies a central position in philological sciences and contributes to their formation and development. Based on such statements by world linguists regarding stylistics and speech styles, it is first necessary to note that the style of poetic text differs from other styles. "For instance, the conversational style is a type of speech used by people in families, on the streets, and during the exchange of ideas. The conversational style is often used in dialogic form". In this speech style, dialectal words are also used, and strict adherence to language rules is not required. The publicistic style, as its name suggests, is the language of mass media, including newspapers, journals, and television. This style is intended to cover socio-political issues of the time and to provide information. The scientific style consists of relatively narrow terminology used only by specialists in a particular field, and such lexical units are generally understood and used exclusively by experts of that field. The official-administrative style is a distinct speech style. All laws, presidential decrees and governmental resolutions, various official documents, administrative papers, interdepartmental correspondence, and similar texts are written in this style. Sentences in the official-administrative style are concise and precise. In this style, standardized expressions and phrases such as "it is decided," "it is to be taken into consideration," "accepted for execution," and "approved" are widely used.⁵ The artistic style is the language of literary works, in which expressiveness and artistic qualities predominate, and such a style provides aesthetic pleasure and delight to the reader. In accordance with these ideas, we may consider V. V. Vinogradov's classification of speech styles: "Taking into account the main social functions of language – communication, information transmission, and aesthetic influence – the structure of language in general is divided into the following styles: oral conversational style (communication function), official communication, official business papers and scientific styles (information transmission function), publicistic and artistic –

³ Grot Y. Филологические разыскания. – Sankt-Peterburg, 1899. – B. 74–75.

⁴ Xalilova M. O'zbek tili stilistikasi asoslari. – Farg'ona nashriyoti, 2009. – B.13

⁵ M.Sh.Xudoykulova Nutq uslublari//Pedagogs International research journal. Volume-5, Issue-1,2022. – B.157-161.



belletristic styles (aesthetic influence function)”⁶. As can be seen, V. V. Vinogradov also particularly emphasizes that the artistic style provides aesthetic pleasure to the reader. The poetic style is regarded as a component of the artistic style, and poetic text is considered the primary object of this component. There are also several essential criteria that play a significant role in the formation of this object. At the same time, there exist forms of speech style that appear in the state of a “refined language,” meaning they are formed on the basis of a specific standard, distinct rhythm, intonation, and meter. This is poetic speech.⁷ In such a speech style that adheres to defined criteria and follows the rules of rhythm, intonation, and meter, poetry emerges that touches the strings of the human heart, immerses one in imagination, and sometimes makes one laugh and sometimes cry. The term “refined language” itself belongs to Aristotle, who defines it as follows: “By refined language I mean a language that has rhythm, harmony, and musicality”⁸. Poetry is precisely the poetic discourse composed of rhythm, harmony, and musicality as Aristotle understood it. Poetic speech, that is, poetic text, differs from other arts and other speech styles in that poetry allows the simultaneous use of several types of figurative and expressive devices, whereas in other speech styles these are used only partially. A poetic text is an art of skillfully using words, requiring mastery of artistic expression and having its own specific rules and conventions. Naturally, a poem written to a proper standard inevitably reaches the reader’s heart. Poetry is not only a literary form that flows from the heart and settles in hearts, but it is also a genre with special requirements and its own established patterns that must be kept in mind. A poetic text is distinguished by its unique stylistic expression, vivid imagery, stylistic devices, hyperbole, and tropes, and it is precisely here that the full charm of the artistic style is revealed. One of the most essential criteria required in poetic text is rhythm. The English literary scholar D. Attridge states in his work: “The means that makes poetry not only meaningful but also increases its sonority is rhythm: rhythm is a continuous movement that urges speech forward, and it continues in the form of regular and constant waves. Understanding and enjoying a poetic text requires perceiving its rhythm, comprehending it, and also actively participating in it. Rhythm should be regarded not as one of the elements of poetry, but as its central and core component”. Through this statement alone, the scholar clearly demonstrates that rhythm occupies a central position in poetry. Nigerian researchers A. Bridget and M. Adaobi, in their treatises, provide a concise definition: “Rhythm, when translated from Greek into English, means ‘flow’. It is one of the most important elements of poetry and is considered one of the poet’s technical resources”⁹. Rhythm is considered the fundamental element that makes a poem a “poem,” and it is the most essential component available to the poet within poetic composition. “Not only is rhythm an equally important factor for both prose and verse, but it also manifests itself through the harmony of stress and pauses.”¹⁰ From this information, it becomes clear that rhythm reveals itself during the reading of poetic text, and at the same time, these pauses enhance the expressive power of poetry, distinguishing it from ordinary texts. Uzbek literary scholars have also expressed their views on this concept. In particular, D. Quronov, in his *Dictionary of Literary Studies*, provides a specific definition of rhythm: “Rhythm (Greek

⁶ Vinogradov V.V. *Стилистика. Теория поэтической речи. Поэтика*. – 1963. – С. 6

⁷ Mamaziyayev O.X. *O‘zbek poetik nutqida xiazm va gradatsiya: Ph.D. diss.* – Farg‘ona, 2004. – B. 10.

⁸ Aristotel. *Poetika*. – T.: G‘afur G‘ulom nomidagi adabiyot va san‘at nashriyoti, 1980. – B. 16.

⁹ Bridget A., Adaobi M. *Introduction to poetry*. – National open university of Nigeria, 2006. – P. 37.

¹⁰ Agrawal S. *Poetry*. – Registrar, MP Bhoj (Open) University, 2020. – P. 6.



rhythmos – equal measure) in a broad sense is the regular repetition of certain segments within specific time intervals.”¹¹ As a logical continuation of these ideas, it can be stated that “If rhythm is metaphorically considered the heart of a poem, then the creator of this rhythm is meter. The term ‘meter’ is derived from Arabic and means ‘measure’ or ‘scale’”¹². It becomes clear that rhythm is manifested through meter; that is, a poetic text is necessarily written in a certain meter. Therefore, poetic text and rhythm are inseparable and interdependent phenomena that cannot be fully conceived without one another. According to researcher L. Tashmukhamedova: “The primary feature of poetry is rhythm. Poems may exist without rhyme and may have varying syllable counts in their lines; however, there is no poetry without rhythm. Rhythm is the foundation of poetry. It is the beauty of poetic speech. It is a rhythmic harmony formed through the regular repetition of speech units in lines and stanzas according to a specific order. This rhythmic harmony affects human perception”¹³. To provide an even simpler definition of rhythm, it may be described as “the harmony (beat) that emerges through the regular and consistent repetition of equivalent speech units within the lines of a poem”¹⁴. Rhythm is the harmonious arrangement of stressed and unstressed syllables within a poetic line. At the same time, this harmony can only truly be perceived during the reading of a poem; in other words, it is rhythm that provides the liveliness, melodiousness, and musicality of poetic text. During the research, it was determined that rhythm emerges in close interrelation with pause patterns, syllables, meter, intonation, stylistic devices, and rhyme. Intonation is considered one of the characteristic features of poetic text, and poetic discourse differs from conversational or prose texts through its distinctive intonation. According to the views of the Russian linguist G. P. Torsuyev: “Intonation is a complex structure of pitch, intensity, timbre, and tempo in speech, and it is one of the most important means of expressing meaning”¹⁵. Intonation is regarded as one of the most important elements in enhancing the expressiveness and emotional impact of poetic text. At the same time, together with such devices as rhythm and pauses, intonation ensures the structural integrity of poetic discourse.

When examining Uzbek poetry, it becomes evident that the traditional meter characteristic of Turkic peoples is the syllabic meter known as *barmoq*. Later, the *aruz* meter, which began to be used in classical literature, gained wide significance due to the influence of the Arabic language and literature. In the *barmoq* meter, emphasis is placed on the equality of syllable counts within poetic lines, whereas in the *aruz* meter the length and shortness of syllables are of primary importance.

If we observe the systems of poetic texts among the peoples of the world, we can identify several poetic systems: the syllabic system, based on the number of syllables in a poem; the tonic system, based on the stressed and unstressed pronunciation of syllables (during the course of our research, we arrived at the conclusion that this term is connected with the tone of voice); the melodic system, based on high or low intonation in pronunciation; and the metrical system, based on the long or short pronunciation of syllables. According to the literary scholar A. Ulugov, four systems of verse are especially widespread in world literature. These are: *the syllabic verse system*, which is based on syllable count; *the metrical verse system*, which is

¹¹ Quronov D., Mamajonov Z., Sheraliyeva M. Adabiyotshunoslik lug‘ati. – Akademnashr, 2013. – B. 252.

¹² Boboyev T. She‘r ilmi ta‘limi. – O‘qituvchi, 1996. – B. 33.

¹³ Tashmukhamedova L. Adabiyot tarixi va nazariyasi. - Shafoat Nur Fayz, 2000. – B. 80.

¹⁴ Boboyev T. She‘r ilmi ta‘limi. – O‘qituvchi, 1996. – B. 21.

¹⁵ Торсуев Г.П. Фонетика английского языка. – М., 1950. – С. 212.



based on the length and shortness of syllables and the nature of vowels; *the tonic verse system*, in which the ratio of unstressed syllables between stressed syllables remains free; and *the syllabo-tonic verse system*, which is based on the stressed and unstressed nature of syllables, their quantity, arrangement, and regular repetition.¹⁶ Among these four systems, Uzbek poetry primarily employs the syllabic verse system, that is, the poetic structure based on the number of syllables within a line. Fitrat, one of the prominent Jadid poets of the Uzbek nation, made a number of significant observations regarding the *barmoq* meter and referred to it as the “national meter”: “The foundation of our national meter is the number of syllables in words. If the first line of a couplet contains a certain number of syllables, the second line must contain the same number of syllables as well”¹⁷. Continuing our examination of the poet’s valuable observations on the *barmoq* meter, we may observe that he also acknowledged the antiquity and long historical development of this poetic system: “The *barmoq* meter is the national meter not only for all Turkic peoples but also for us Uzbeks. Even before the advent of Islam, all Turkic poets composed poems and poetic systems in this *barmoq* meter”¹⁸, emphasizes A. Fitrat. During the course of our research on these four verse systems, we became convinced that not only the syllabic system but also the metrical verse system is familiar to our people. While discussing metrical poetry, we consider it appropriate to cite the following views of the Russian researcher V. E. Kholshchikov: “The metrical verse system (from the Greek *metron* – ‘measure’) developed in languages in which the distinction between long and short vowel sounds exists, and this distinction constitutes an important and fundamental feature of the phonetic structure of the language. Such languages include Ancient Greek and Latin, and among modern languages, Arabic may also be mentioned”¹⁹. In English, meter is expressed by the term *meter*, and this word encompasses a wide range of concepts. In particular, when discussing the metrical system in English poetry, the term *foot* is frequently mentioned. The term *foot* (plural: *feet*) is also noteworthy because of the remarkable history of its introduction into poetic discourse: “The concept of the ‘foot’ historically traces back to Greek and Latin poetry. Ancient Greek and Latin poets recited their poems while marching, and this corresponded to the rhythm of footsteps. In Ancient Greek, there existed the term *metron pous*, and in Latin this expression was rendered as *pes*, meaning ‘foot’”²⁰. In this system, a short syllable may be represented by the symbol *U*, whereas a long syllable is represented by */*. Thus, a *foot* is formed through the combination of stressed and unstressed syllables. Metrical systems are divided into four principal types, all of which differ according to the number of syllables and their long or short pronunciation. In order to present these four metrical feet more clearly and comprehensively, we consider it appropriate to illustrate them in tabular form:

Metrical Foot System	Number of Syllables	Stressed or Unstressed (Long–Short) Pronunciation of Syllables	Representation of Syllables
Iamb	2	da DUM	U / or ∪ —

¹⁶ Umurov H. Adabiyotshunoslik nazariyasi. – T.: G‘afur G‘ulom nomidagi nashriyot-matbaaijodiy uyi. – 2018. – B. 189.

¹⁷ Fitrat A. Adabiyot qoidalari. / Tanlangan asarlar. 4-j. – Ma’naviyat, 2006 – B. 25.

¹⁸ Umurov H. Adabiyotshunoslik nazariyasi. – G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi. 2018. – B. 190

¹⁹ Холшевников В.Е. Основы стиховедения. – Издательский центр Академия, 2004. – С. 9-10

²⁰ https://en.wikipedia.org/wiki/Metrical_foot



Trochey	2	DUM da	— ∪ or / U
Anapest	3	da da DUM	∪ ∪ — or U U /
Dactyl	3	DUM da da	— ∪ ∪ or / U U

The most common system in English is called iambic meter, and it is formed by the successive combination of one stressed and one unstressed syllable. The following example can be read according to the sequence of unstressed and stressed syllables in a schematic form:

In metric verse the me-ter keeps the beat.
U / U / U / U / U /

If this example is read according to the sequence of stressed and unstressed syllables, it creates the impression of hearing the sounds “da DUM da DUM da DUM da DUM da DUM”²¹. This style is also one of the poetic styles widely found in English literature, and it was introduced into English poetry from French and Italian poetry in the 14th century by Geoffrey Chaucer. The metrical pattern we examined above is called **iambic pentameter**, and it is a poetic system that is clearly evident in the works of both Chaucer and Shakespeare. At this point, it is useful to define the term “*iamb*,” which may be somewhat unfamiliar to Uzbek readers. This term originates from the Greek language (its exact etymology remains uncertain) and refers to a metrical foot consisting of an unstressed syllable followed by a stressed syllable. Its metrical scheme is as follows: ∪—. For example: *de-feat* (the first syllable is unstressed, the second is stressed). It is assumed that this term was first used by the Greek poet Archilochus, who lived in the 7th century BC. In antiquity, the iambic rhythm was considered the closest to natural speech, and it is also the most widely used metrical foot in English poetry. The reason for this is that the iambic rhythm corresponds closely to the natural stress patterns of the English language.²² Continuing to define the term *iamb* (or *yamb*), which is well established in English poetry but relatively unfamiliar to the Uzbek reader: “*Iamb*” comes from the Greek word “*jambos*”, meaning “a two-part dance,” and it consists of a metrical unit made up of one short syllable followed by one long syllable. In iambic pentameter, there are five stressed and five unstressed syllables arranged in an alternating pattern of one short and one long syllable. In our interpretation, the alternation of stressed and unstressed syllables in iambic pentameter creates a dynamic, drum-like rhythmic intensity when recited. If we examine the following example:

“*The dróghte of Márch hath pérced tó the róte*”²³

This style is also one of the poetic forms widely found in English literature. Here, words pronounced with strong stress are marked in bold, while those with weaker, unstressed pronunciation are presented in a regular font. When read according to this rhythmic pattern, the verse produces a remarkable musicality and an effect similar to the beating of a drum.

The main feature of poems written in iambic meter is that each line consists of ten syllables, maintaining a strict sequence of unstressed and stressed syllables. Two adjacent syllables – one unstressed and one stressed – form a single iambic foot. One notable and somewhat surprising feature of Geoffrey Chaucer’s language compared to modern English is that in the 14th century, word-final “e” which is now referred to as a “silent e,” was usually pronounced. For example, the word *tale* [teil], which is monosyllabic in modern English, was pronounced as two syllables in Chaucer’s works, with the final “e” articulated as a separate

²¹ AddonizioK., LauxD. The poet’s companion. – W. W. Norton & Company LTD, 1997. – P. 141.

²² Cuddon J.A. Literary terms and literary theory. – Wiley-Blackwell, – P. 349

²³ <https://chaucer.fas.harvard.edu/lesson-3>Harvard’s Geoffrey Chaucer Website

syllable. Works written in iambic meter are typically composed of lines structured around a specific number of feet.

From Arabic poetry, the aruz system entered classical Turkic (particularly Uzbek, Turkish, and Azerbaijani) as well as Persian-Tajik literature, and it is likewise classified as a metrical verse system. H. Umurov, in his textbook “Literary Theory”, notes that aruz, which was adopted from Arabic poetic tradition, belongs to the metrical systems. Furthermore, the literary scholar D. Quronov also emphasizes that aruz is one of the metrical systems, stating: “Aruz, which occupies a leading place in Eastern poetry, is also a form of the metrical system”²⁴. The similarities and differences between aruz and metrical systems can be examined in the following table:

Similarities and differences between the aruz and metrical systems

Features	Aruz system	Metrical system
Region of origin	Originated in Arabic poetry and later used in Persian-Tajik and Turkic poetry	Originated in Greek and Latin poetry and later used in English poetry
Focus of analysis	Length and shortness of syllables (quantitative system)	Stress patterns (whether a syllable is stressed or unstressed)
Structural units	Mafa‘ilun, fa‘ilatun, fa‘ilun, fa‘, fa‘il, etc.	Iamb, anapest, trochee, dactyl
Formal symbols	V – – – , – V – – , – V –	U / U / U / , U / U / or also represented as ◡ —

CONCLUSION

Poetic text has its own specific laws and regular patterns, which have existed since the emergence of human civilization. The fact that the earliest written sources were composed not in prose but in poetic form serves as clear evidence of this phenomenon. The poetic traditions of Eastern peoples, dominated by the aruz system, and Western poetry, grounded in metrical systems, can be regarded as branches of a single origin that developed in different directions. Thus, it would not be an exaggeration to describe them as two vast branches of a single great “tree of verse” that has grown and diversified throughout human literary history.

²⁴ Quronov D. Adabiyot nazariyasi asoslari. – Noshir, 2019. – B. 130

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