SEMANTIC ANALYSIS OF ENGLISH POETIC TERMS IN LITERARY DICTIONARIES

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ABSTRACT

The analysis of the scientific recourses shows that poetic terms are not studied uniformly and steadily in Germanic languages. This article discusses the level and importance of the study of poetic terms in the example of Germanic languages. Therefore, it is relevant to study the terms of philosophy, culture and spirituality, ethics, aesthetics, religion, linguistics
and especially literary criticism. The degree of study and significance of poetry terms are carried out in the given article. Terms belonged to the theory of literature, its history, process and lyrical works are discussed.

Key words: blank verse, hyperbole, pentameter, ballad metre, ballad, sonnet, acrostic, folkore, acmeism, accentual verse.

INTRODUCTION

Poetry have provided outlets for emotive expression and the creative impulse for centuries. Poignant, inspiring, and thought-provoking, plays and poems spoken or written in any language help reinterpret reality and evoke some of humanity s most profound truths. The terms culled in this volume describe many of the most potent elements of language those that venture beyond the realm of poetry and invoke the power of cadence, lyricism, and drama to recount all aspects of the human condition. The relative nature of literary terms requiring serious development of their accuracy criteria from scratch reaches Only then can the terms be used and included in dictionaries a certain accuracy can be achieved. Regulation of these terms, especially now - the various metadialect and idiolect terms are sufficient It is also prevented from being used without thinking. Literary concepts, the reasons for the diversity of content of terms and, consequently, space and It is expedient to study in time, socio-ideological, national section. Therefore grading of literary terms, one of which is

literary science and the goal for the practice is to determine which is primary and which is secondary is compatible. Therefore, to ensure the reliability of observations and conclusions the unity of the system of concepts and worldviews of literary terms in order should be studied as. Literary terms are dynamic - formation, use in speech and dictionaries, acquire new meanings, be active and inactive have features such as experiencing developmental stages. English and many dictionaries of literary terms in other languages however, their thematic groups, sources, structure, and the content is still almost unexplored. The literary terms used in the study are Slavic, shows that it has not been studied at all in Romance and German [In this field Serious research has been conducted in Uzbek linguistics. N.Hotamov, 1983]. Therefore, philosophy, culture and spirituality, ethics, aesthetics, religion and mysticism, It is important to study linguistic terms, and especially literary terms issues.

METHODS AND RESULTS

The relative nature of literary terms requiring serious development of their accuracy criteria from scratch reaches Only then can the terms be used and included in dictionaries a certain accuracy can be achieved. Below some basic poetic terms are are analysed in the literary dictionaries. Relevantly Concise Oxford dictionary of literary terms by Chris Baldick and A glossary of litearay terms by M.H. Abrams is used as a material for this article and taken is an example

Acrostic- is a poem in which the initial letters of each line can be read down the page to spell either an alphabet, a name (often that of the author, a patron, or a loved one), or some other concealed message. Variant forms of acrostic may use middle letters or final letters of lines or, in prose acrostics, initial letters of sentences or paragraphs. Yana bir manbada esa shunday ta'rif va misol berilgan:

 "acrostic A poem in which the first letter in each line spells out a word. A well-known example is the notoriously sentimental mother acrostic. The form's low repute as a literary device is reflected in John Dryden's satiric poem "MacFlecknoe", in which he advises his hapless adversary to:

 Leave writing plays, and choose for thy command
 Some peaceful province in Acrostic land.
 There thou mayest wings display and altars raise,
 And torture one poor word ten thousand ways

In The concise Oxford Dictionary of Literary Terms by Chris Baldick acrostix is defined as:

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accentual verse- verse in which the metre is based on counting only the number of stressed syllables in a line, and in which the number of unstressed syllables in the line may therefore vary. Most verse in Germanic languages (including Old English) is accentual, and much English poetry of later periods has been written in accentual verse, especially in the popular tradition of songs, ballads, nursery rhymes, and hymns. The predominant English metrical system in the 'high' literary tradition since Chaucer, however, has been that of accentual syllabic verse, in which both stressed and unstressed syllables are counted: thus an iambic pentametr should normally have five stresses distributed among its ten syllables (or, with a feminine ending, eleven syllables).

Acmeism- a short-lived but significant movement in early 20th-century Russian poetry, aiming for precision and clarity in opposition to the alleged vagueness of the preceding symbolist movement. Its leaders, Nikolai Gumilev and Sergei Gorodetsky, founded an Acmeist 'Poets' Guild' in 1911, and propounded its principles in the magazine Apollon. The principal poetic luminaries of this school were Anna Akhmatova and Osip Mandelstam.

Ballad- a folk song or orally transmitted poem telling in a direct and dramatic manner some popular story usually derived from a tragic incident in local history or legend. The story is told simply, impersonally, and often with vivid dialogue. Ballads are normally composed in quatrains with alternating four-stress and three-stress lines, the second and fourth lines rhyming (see ballad metre); but some ballads are in couplet form, and some others have six-line stanzas. Appearing in many parts of Europe in the late Middle Ages, ballads nourished particularly strongly in Scotland from the 15th century onward. Since the 18th century, educated poets outside the folk-song tradition— notably Coleridge and Goethe—have written imitations of the popular ballad's form and style: Coleridge's 'Rime of the Ancient Mariner' is a celebrated example.

Ballad- metre or **ballad- stanza**- the usual form of the folk ballad and its literary imitations, consisting of a quatrain in which the first and third lines have four stresses while the second and fourth have three stresses. Usually only the second and fourth lines rhyme. The rhythm is basically iambic, but the number of unstressed syllables in a line may vary, as in this stanza from the traditional 'Lord Thomas and Fair Annet':

'O art thou blind, Lord Thomas?' she said, 'Or canst thou not very well see? Or dost thou not see my own heart's blood Runs trickling down my knee?'

This metre may also be interpreted (and sometimes printed) as a couplet of seven-stress lines, as in Kipling's "Ballad of East and West":

The Colonel's son has taken horse, and a raw rough dun was he,

With the mouth of a bell and the heart of Hell and the head of a gallows-tree.

blank verse, unrhymed lines of iambic pentametre, as in these final lines of Tennyson's "Ulysses":

One equal temper of heroic hearts,

Made weak by time and fate, but strong in will

To strive, to seek, to find, and not to yield.

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Blank verse is a very flexible English verse form which can attain rhetorical grandeur while echoing the natural rhythms of speech and allowing smooth enjambment. First used by Henry Howard, Earl of Surrey, it soon became both the standard metre for dramatic poetry and a widely used form for narrative and meditative poems. Much of

the finest verse in English—by Shakespeare, Milton, Wordsworth, Tennyson, and Stevens—has been written in blank verse. In other languages, notably Italian and German, blank verse has been an important medium for poetic drama. Blank verse should not be confused with **free verse**, which has no regular metre.

Blank-verse poems written by Samuel Taylor Coleridge in the late 1790s. These are addressed to close friends, and are characterized by an informal but serious manner of deliberation that expands from aparticular setting. Apart from 'The Nightingale' (1798)—which Coleridge subtitled 'A Conversation Poem'—the group of poems includes 'This Lime-Tree Bower My Prison', 'Frost at Midnight' (addressed to his infantson), and 'Fears in Solitude'. There are some equivalents among the poems of his friend William Wordsworth—most importantly Tintern

Abbey' (1798). Sometimes the term 'conversation poem' or 'conversation piece' is applied more generally to informal verse epistles by other poets.

Folklore- a modern term for the body of traditional customs, superstitions, stories, dances, and songs that have been adopted and maintained within a given community by processes of repetition not reliant on the written word. Along with folk songs and folktales, this broad category of cultural forms embraces all kinds of legends, riddles, jokes, proverbs, games, charms, omens, spells, and rituals, especially those of pre-literate societies or social classes. Those forms of verbal expression that are handed on from one generation or locality to the next by word of mouth are said to constitute an oral tradition. Folk song, a song of unknown authorship that has been passed on, preserved, and adapted (often in several versions) in an oral tradition before later being written down or recorded. Folk songs usually have an easily remembered melody and a simple poetic form such as the quatrain. The most prominent categories are the narrative ballad and the lyric love-song, but the term also covers lullabies, carols, and various songs to accompany working , dancing, and drinking.

Hyperbole - exaggeration for the sake of emphasis in a figure of speech not meant literally. An everyday example is the complaint 'I've been waiting here for ages.' Hyperbolic expressions are common in the inflated style of dramatic speech known as bombast, as in Shakespeare's Antony and Cleopatra when Cleopatra praises the dead Antony:

His legs bestrid the ocean: his reared arm Crested the world.

Pentameter- a metrical verse line having five main stresses, traditionally described as a line of five "feet". In English poetry since Chaucer, the pentameter—almost always an iambic line normally of 10 syllables—has had a special status as the standard line in many important forms including blank verse, the heroic couplet, ottava rima, rhyme

royal, and the sonnet. In its pure iambic form, the pentameter shows a regular alternation of stressed and unstressed syllables, as in this line by Percy Bysshe Shelley: If Winter comes, can Spring be far behind?

There are, however, several permissible variations in the placing of stresses, which help to avoid the monotony of such regular alternation ; and the pentameter may be lengthened from 10 syllables to 11 by a feminine ending. In classical Greek and Latin poetry, the second line of the elegiac distich, commonly but inaccurately referred to as a 'pentameter' is in fact composed of two half-lines of two and a half feet each, with dactyles or spondess in the first half and dactyls in the second.

Sonnet- a lyric poem comprising 14 rhyming lines of equal length: iambic pentametres in English, alexsandrines in French, hendecasyllables in Italian. The rhyme schemes of the sonnet follow two basic patterns. (1) The Italian sonnet (also called the petrarchan sonnet after the most influential of the Italian sonneteers) comprises an 8-line 'octave' of two quatrains, rhymed a b b a a b b a, followed by a 6-line 'sestet' usually rhymed cdecde or cdcdcd. The transition from octave to sestet usually coincides with a 'turn' (Italian, volta) in the argument or mood of the poem. In a variant form used by the English poet John Milton, however, the 'turn' is delayed to a later position around the tenth line. Some later poets—notably William Wordsworth—have employed this feature of the 'Miltonic sonnet' while relaxing the rhyme scheme of the octave to abbaacca. The Italian pattern has remained the most widely used in English and other languages.The English sonnet (also called the Shakespearean sonnet after its foremost practitioner) comprises three quatrains and a final couplet, rhyming ababcdcdefefgg. An important variant of this is the Spenserian sonnet (introduced by the Elizabethan poet Edmund Spenser), which links the three quatrains by rhyme, in the sequence ababbabccdcdee. In either form, the 'turn' comes with the final couplet, which may sometimes achieve the neatness of an epigram. Originating in Italy, the sonnet was established by Petrarch in the 14th century as a major form of love poetry, and came to be adopted in Spain, France, and England in the 16th century, and in Germany in the 17th. The standard subject-matter of early sonnets was the torments of sexual love (usually within a courtly love convention), but in the 17th century John Donne extended the sonnet's scope to religion, while Milton extended it to politics. Although largely neglected in the 18th century, the sonnet was revived in the 19th by Wordsworth, Keats, and Baudelaire, and is still widely used. Some poets have written connected series of sonnets, known as sonnet sequences or sonnet cycles: of these, the outstanding English examples are Sir Philip Sidney's Astrophel and Stella, Spenser's Amoretti , and Shakespeare's Sonnets; later examples include Elizabeth Barrett Browning's Sonnets from the Portuguese and W. H. Auden's 'In Time of War'. A group

of sonnets formally linked by repeated lines is known as a crown of sonnets. Irregular variations on the sonnet form have included the 12-line sonnet sometimes used by Elizabethan poets, G. M. Hopkins's curtal sonnets of 10 1/2l ines, and the 16-line sonnets of George Meredith's sequence Modern Love.

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CONCLUSION

To conclude, it in a nutshell, I pen down saying that above-mentioned ways has shed light on the translation of poetic terms as a problem that causes real translation challenges. It attempted to focus on the translation of the terms in general. Furthermore, conducting ideas in the aboveproposed areas of the issue would contribute to overcome a major translation problem, that is the translation of poetry, and it means it does need to be investigated again particularly by any researchers who has willing of contributing to the development of English poetic performance in general.

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