

THE GENER OF POETRY IN XVII CENTURY

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ABSTRACT

The purpose of writing this article is give novices directly facts and information according one of the eminent gener is that poetry. Any century's poetry can be asked whether it owes its identity primarily to the practice of its most innovative and prominent poets, or whether it owes its character to "forces"—nonliterary phenomena to which the poets respond, more or less sensitively. The cases of William Shakespeare and John Milton, the twin titans of seventeenth-century England, demonstrate that great poets do not inevitably influence the literature of their century. Ben Jonson's assessment of Shakespeare holds true for both: They are "forever, not just of a certain age!" But two poets who seem to have left their marks on a lot of their own and later generations' poetry are John Donne and John Dryden. Literary scholars have focused much of their attention on innovations that began with Donne and Jonson in the seventeenth century, but the Spenserian legacy should not be overlooked. Its master, the multifaceted poet Edmund Spenser, left behind a rich and varied tradition. The Spenserian pastoral adaptations of Michael Drayton were carried into the early 21st century and into the approaching fourth decade. The greatest English poet since Shakespeare discovered the ideal template for his own epic in *The Faerie Queene*. Some poets emulated Spenser's idealism, while others focused on his demanding stanza, his achievement in romantic tale, and his sensual, even sensual music. There was no writer of the seventeenth century quite like Spenser, but his genius continued to shine throughout the century and even beyond.

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From the outset of theoretical thoughts on language and literature, there has been a clear relationship between narratology and rhetoric. Narratio was originally a phrase from classical rhetoric. Additionally, a significant component of the narrative was the ornatus, or embellishment of the language used, as in figurative speech, for example. Because of the emotions it evoked in the addressee, it was not seen as trivial but rather as crucial to the narrative (Quintilian 4.2.46; also Lausberg, 1990: 150–189). In recent years, there have been fresh endeavors to investigate the role of figurativity in tales. The foundation of a "narratology of rhetoric" was laid out by Biebuyck (2007). This level of narration, which he dubbed "paranarrative," deals with the "additional narrative

unfolded" by "specific figures of speech or tropes" and in some circumstances even amounts to a "figurative counternarrative" that engages readers. Using a similar methodology, Martens (2007) linked the study of "reader-oriented (cognitive and phatic) dimensions of narrative communication" and "tellability, the point of narrating" to rhetorical analysis. The transfer of analytical tools from one literary study field to another has shown to be highly beneficial in both instances. This also applies to the substantial amount of articles published, throughout the last . The use of narratological terminology in trans-generic contexts has taken two decades. Some ideas for researching lyric poetry. We discover a basis for differentiation that is descriptive. Approaches to the study of poetry should distinguish between lyric, narrative, and hybrid forms of poetry. (For instance, Vendler, 1997: 101–104, who concentrates her claim regarding the existence of story in lyric poetry on a poem's "plot" or, at the very least, "the germ of a story" and in more comprehensive theories (see to Bernhart, 1993, who sought a fresh, narratively-inspired "Lyrical forms of discourse" defined). Müller-Zetzelmann encouraged in 2002 and 2011 . Though some have also argued in favor of the opposite, that lyric poetry - or at least The majority of works that we consider to be typical of the genre, at the very least, tend to be non-narrative. shape (e.g. Link, 1995: 88–90), this study confirms the assertion made by Hühn (2007) that at least . It is possible to "profitably analyze" some poetry by using "narratological categories." One implication of several of the previous lyric poetry techniques' limitations is that they are based on a far too limited interpretation of the genre. For instance, Rubik (2005: 194) provides lists.

Many "properties which are generally held to be characteristic of poetry" include the following: briefness, increased artificiality, excessive language structure, and a propensity to stray from mainstream usage (all of which, to be sure, I would agree with, but with the caveat that, in Burdorf's words, While those are common and potentially possible characteristics of lyric poetry, 1997: 21 no prerequisite qualities). Furthermore, "epistemological subjectivity and an emphasis on mental rather than external events as additional poetic qualities verse. The latter two points demonstrate how much of this "general" comprehension of poetry to which, tacitly, she alludes to, is founded on popular knowledge of most poems composed after the mid-18th century, when poetry's emphasis shifted from the imitation and modeling of traditional forms and topoi to the individual admissions and cerebral manifestation of a creative genius that defies all poetry aptum traditions and Meid, 2008: 33–38) as well as prior to the start of the 20th century (when The conventional topoi and forms of "classicromantic" lyric discourse were destroyed by contemporary linguistic experimentation (Hiedebel, 2011: 394–396). 2. Modes: Indeed, a theory of lyric poetry's narratological analysis that is exclusively predicated on The notions of artistic brilliance found in romantic and post-romantic poetry could not hold up well when analyzed in the context of older and

later poetry. As we consider, the Enlightenment's didactic poetry, for instance, in which there isn't a single "poetic I" expressing its emotions, or the unique premises of the story that lie, Such a theory will not work well under baroque occasional poetry. Texts from the 17th and 18th centuries are specifically included by Hühn, Schönert, and associates. in their evaluations. Hühn and Schönert (2007: 313) begin their definition of the lyric with the origin of "the anthropologically universal act of narrating" in communication. It results in them to distinguish lyric poetry, which needs to have the conventional narrative elements of sequentiality and mediation) from "various text kinds, like descriptions," where Though not sequentiality, there is mediacy. Consequently, this would not include descriptive poetry such as Mörike's 1846 "descriptive poem of things," "Auf eine Lampe" from lyric poetry, as there is no chronological sequentiality but mediation. The genre of lyric poetry is highly diverse, encompassing various forms of speech like story, characterization, justification, reflection or meditation, arguments, forms of Address, compliments, and other things can happen concurrently. Hühn (2007) acknowledges that his debate can lead to criticism that he "subsume[s] poetry indiscriminately." under story', something Hühn obviously does not want to accomplish. How he defines poetry Fits several texts from this genre wonderfully. It might even work for most of the poetry in the late 18th and early 19th centuries, yet it misses a lot of other lyric poetry developments, since Sigmund von Birken and George Herbert (1593–1633) are two examples of concrete poetry. (1625–1681) or of Eugen Gomringer (born 1925) and E. E. Cummings (1894–1962). Although lyric poetry "may profitably be analysed on the basis of narratological categories" (Hühn, 2007), I disagree with him since lyric poetry in .Events can be presented in a more limited manner, even if they are merely mental. Still, I would emphasize that stylistic and rhetorical analysis will always be complemented by such narratological study. methods of figurativity and prosodic and metrical categories, even when these categories originate from antiquity or the early Renaissance and don't appear to be extremely inventive. (as regretted by Müller-Zettelmann, 2002). The epitaph written by Hofmannswaldau on a curvaceous nun was not all that remarkable and did not seem as devout to readers in the late 17th century as it may seem to readers in the modern era. Battafarano (1990) is cited. The abundance of humorous, poetic epitaphs from that era attests to that throughout the Baroque era, the classical Christian tradition's use of epitaphs for moral purposes could already be mockingly hinted at as being phony. Pretend respect was a extensive topos of lyrical epitaphs in the latter part of the 17th century. But utilizing courteous synecdoches in place of actual death (as in Fleming's deathbed poem) were also ridiculed. One particularly noteworthy epitaph for a wolf is found in the somewhat popular collection of poetry epitaphs published anonymously under the pen name "Corydon" in 1677: "den ein bleyer bohn / gestürtzet in dem Walde/" ('knocked down by a Corydon, 1987: 121; Evidently, the beast has

been more than just knocked down, but shot down (dead from a bullet or "leaden bean"). To refer to his fall is to Synecdochically, only a single aspect of the entire action is named. The "conversation event" of the For this reason, synecdoche is far more respectful. This hesitation to acknowledge the brutality Because the irreversibility of death appears unsuitable for a wild wolf, as well as in contrast to Fleming's "poetic I," which is reserved while discussing its own death, but is additionally opposed in the poem's final and following phrase by a brutal portrayal of the ravens consuming his corpse. These two shortcomings are the source of Corydon's epitaph on the .Every text designated as a poetic epitaph—whether through paratexts or the standard opening "Here lies"—served as a cue to the modern reader to actualize the underlying meaning. "frame" of a true epitaph, that is, its status as an inscription on a headstone (see Hühn, 2011). Additionally, poetic epitaphs actualize a different frame—that of a poetic poem that mimics the actual cemetery setting, which literary history has actually fictionalized, becoming into a poetic subgenre found in books printed writings. The start of a comic in these texts element in the poem's final few lines has gained great recognition. Such are also the reader's underlying frames in my final example, which I shall examine in additional.

The subtle link revealed by this that exists between piety and humor in the face of death Analysis of the poetic epitaphs from the late 17th century reveals a baroque paradox of attitude that is common in those era's poetic writings. To demonstrate this dilemma This piece integrated a traditional lyric analysis that looks at poetic features and uses narratological toolkits, such as the new rhetorical narratology, to recreate historical background information. This systematically multicultural method enabled me to piece together the silent and implied, revealing the the influence figurativity can have on the reader's mental construction of the "story" universe' of a poem. As in the Spanish poet's epitaph, a figurative narrative can actually subversively undercut a text's central thesis. As this example demonstrates Micro-stylistic components like synecdoche and metonymy are not always exclusive to as a purely ornamental ornament, but can also serve intricate purposes in the story an article.introducing to the field the methodical tools of modern narratology lyric analysis clearly has a great deal of promise for the latter. Traditional narrative classifications such as the differentiation between the "enunciation" and "enounced" levels as well as between "discourse events" and "reception events" (see Müller-Zettelmann). (Refer to Hühn) can be used to analyze a minimum of some poetry.Lastly, additionally a notion like as paranarrative that originates from the new rhetorical narratology (see Biebuyck, 2007). has proven to be beneficial for lyric poetry research.Additionally, rhetorical-narratological analysis such as the ones this article presents can, therefore, demonstrate to traditional narrative theory that figurative language in a text not only decorative and ought to be carefully considered as a component of of an in-depth narratological examination.

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