



A STYLISTIC ANALYSIS OF MODERNIST POETRY

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Abstract: *This study explores the historical disconnect between language development and literature, particularly in language learning programs since 1945. It highlights how literature, especially poetry, has often been excluded from language curricula due to a shift in focus from reading to studying literature. Linguistics has traditionally engaged with language at the sentence level, while literary criticism has concentrated on interpretation, neglecting broader cultural relevance. The grammar-translation method, though utilizing literary texts, failed to connect these works to cultural awareness, and the audiolingual method proved even less effective for literature. However, a shift towards communicative language teaching has emerged, reinvigorating interest in integrating literature into language education. Recent advances in reading and psycholinguistics support this approach, emphasizing the reader's active role in deriving meaning from texts. The discussion also touches on key Romantic attitudes, including a heightened appreciation for nature, emotion, individual creativity, and the exploration of complex human experiences, which further enrich the potential of literature in language learning.*

Keywords: *writings, cultural awareness, an old dictionary, folk culture, creative spirit, medieval era.*

Introduction: Although language and literature seem to go hand in hand, a study of the literature on language development reveals that they are frequently very different. Since 1945, the majority of language learning programs have not included literature, and poetry in particular. This is mostly because the focus is now more on studying literature than on reading it.¹ The study of linguistics had little to say about literature beyond the sentence level, and literary criticism remained fixated on interpretation. The grammar-translation method of teaching languages made use of literary texts, but it made no effort to show how relevant these writings were outside the context of cultural awareness; instead, it only reminded us that reading was a good thing in and of itself, maybe paired with an old dictionary.

RESEARCH MATERIALS AND METHODOLOGY

When compared to the methodical and progressive building of appropriate linguistic structures, the following development of the audiolingual technique proved even less useful for literary texts. However, a sizable corpus of language learning theory

¹ Levenson, Michael. (2011). "A Genealogy of Modernism: A Study of English Literary Doctrine, 1908-1922." Cambridge University Press.



has since concentrated on the communicative foundation of language. Our perspective has changed in a socio-cultural way, and this has rekindled interest in the use of literature in language learning curricula.²

Recent studies in reading and psycholinguistics provide more evidence for this viewpoint, which holds that the reader is an active participant who adds significance and meaning to a given text. Among the characteristic attitudes of Romanticism were the following: a deepened appreciation of the beauties of nature; a general exaltation of emotion over reason and of the senses over intellect; a turning in upon the self and a heightened examination of human personality and its moods and mental potentialities; a preoccupation³ with the genius, the hero, and the exceptional figure in general and a focus on his or her passions and inner struggles; a new view of the artist as a supremely individual creator, whose creative spirit is more important than strict adherence to formal rules and traditional procedures; an emphasis upon imagination as a gateway to transcendent experience and spiritual truth; an obsessive interest in folk culture, national and ethnic cultural origins, and the medieval era; and a predilection for the exotic, the remote, the mysterious, the weird, the occult, the monstrous, the diseased, and even the satanic, an emphasis upon imagination as a gateway to transcendent experience and spiritual truth.⁴

RESEARCH RESULTS AND DISCUSSION

When literature is suggested, poetry in particular has frequently been shunned. After all, the arguments go, how can an English learner at the beginning or even intermediate level benefit much from an explanation or interpretation of such a frugal or artistic use of language? When you combine this with the literary devices of time, meter, metaphor, and so on, you have a situation that is beyond the comprehension of the majority of language learners. However, this doesn't have to be a critique of poetry; rather, it should focus on the application process and goal. In actuality, its use is frequently suggested as a diversion from the monotonous schedule of a purely linguistic approach to language learning. A series of connected movements from the middle of the 18th century onwards, might be considered the precursor of Romanticism proper.⁵ One of these was a renewed interest in the mediaeval romance, which is where the romance was a chivalric adventure tale or ballad that stood in stark contrast to the elegant formality and artificiality of dominant Classical forms of literature, such as the English heroic couplet in poetry or the French Neoclassical tragedy, with its emphasis on individual heroism and the exotic and mysterious. In fact, such poetry is often defined by its author's decision to call it poetry; fragments from newspapers or overheard conversations, for instance, may, by their mere presence in the poem, constitute an

² . Hughes, Ted. (1994). "The Invention of Poetry: The Modernist Movement". In "The Cambridge Companion to Modernist Poetry", edited by Alex Davis and Lee M. Jenkins. Cambridge University Press.

³ Baldick, Chris. (2008). "The Oxford Dictionary of Literary Terms." Oxford University Press.

⁴ Miller, James E. (1987). "The Modernist Poem: A Study in the Aesthetic." In "Modernism: A Guide to European Literature 1890-1930", edited by Malcolm Bradbury and James McFarlane. Penguin Books.

⁵ Kinnahan, Linda. (2004). "Poetics of the Modernist Lyric." In "The Cambridge Companion to Modernist Women Poets", edited by Jane Goldman. Cambridge University Press.



aspect of poetic language.

CONCLUSION

Some otherwise readable poems have been destroyed by this side-show use of poetry; Lewis Carroll and E. E. Cummings are only two examples of the numerous poets whose works have been compiled and forced into some kind of linguistic service. These warriors haven't been content. These explanations frequently center on the most well-known code-breakers, but you don't have to rely on these rather arcane linguistic models. Their usage has frequently overshadowed a lot of poetry that seems to employ everyday language. Modern poetry's primary "concern with contemporary issues—issues which are the concern and province of native and non-native speakers alike" will become evident upon a close examination.

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