

THE USAGE OF LITERARY DEVICES IN BRITISH POETICS

*А.Ю. Юркевич, К.М. Павлова, 2 курс
Научный руководитель – Л.А. Изотова
Полесский государственный университет*

All languages have poetry, all languages have their own take on poetry. Poetry primarily expresses the feelings of the author, so it is sometimes difficult to identify the meaning of what the author wanted to convey, because he is free to use all sorts of linguistic constructions and even come up with new ones that have not been used by others. If it seems that you have mastered a foreign language well, having reached the study of poetry, you can immediately "go down to earth", because the analysis of a work requires not only knowledge of vocabulary, but also other nuances of the linguistics of a foreign language and sometimes even the biography of the author.

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 metre – to evoke meanings in addition to, or in place of, a prosaic ostensible meaning.

Poetry is so important as it is the highest form of literature that influences us because it shows different shades of human beings. In fact, poetry is one of the most ancient arts and also the product of human imagination. It expresses different feelings such as friendship, love, death and other human emotions.

The poetic language, in particular, refers to the tools of sound or meaning that a poet can use to make the poem more surprising, vivid, complex or interesting. Examples of these tools include alliteration, onomatopoeia, imagery, metaphors and similes, and allusion.

While analyzing a great number of poetic devices we have found out such an captivating phenomena as a visual poem (sometimes known as a concrete poem). This class of a written poem creates a visual image that relates to its meaning. What is more, a visual poem may use spaces between words and letters, breaks between lines, and even alternative spellings of words to produce a visual effect.

Literary studies, with poetics as their focal point, consist like linguistics of two sets of problems: synchrony and diachrony. The synchronic description envisages not only the literary production of any given stage but also that part of the literary tradition which for the stage in question has remained vital or has been revived. Thus, for instance, William Shakespeare, on the one hand, and John Donne, Andrew Marvell, John Keats, and Emily Dickenson, on the other, are experienced by the present English poetic world, whereas the works of James Thomson and Henry Wadsworth Longfellow, for the time being, do not belong to viable artistic values.

Nevertheless, the selection of classics and their reinterpretation by a novel trend is a substantial problem of synchronic literary studies. Synchronic poetics, like synchronic linguistics, is not to be confused with statics; any stage discriminates between more conservative and more innovative forms. Any contemporary stage is experienced in its temporal dynamics, and, on the other hand, the historical approach both in poetics and in linguistics is concerned not only with changes, but also with continuous, enduring, static factors. So, a thoroughly comprehensive historical poetics or history of language is a superstructure to be built on a series of successive synchronic descriptions [1].

We would like to take a deeper look at a few of our favorite Shakespeare's sonnets. One of the most interesting things about Shakespeare's sonnets is the words, comparative constructions and set expressions he used. Anyone who has ever had the opportunity to get acquainted with the works of Shakespeare, faced with these phenomena. Because Shakespeare's sonnets were written more than four hundred years ago, they inevitably contain words that are unfamiliar today. Some are words that are no longer in general use – words that the dictionaries label archaic or obsolete (*an – if; anon – now, at once, shortly; nay – no; dost/doth – do, does; fie – shame!*), or that have so fallen out of use that dictionaries no longer include them (*coil – distress, trouble; couch – to go to sleep; abhor – to reject, disdain; cunning – clever, sharp*). One surprising feature of the Sonnets is how rarely such archaic words appear [2].

His sonnets vary its configurations and effects repeatedly. Shakespearean sonnets use the alternate rhymes of each quatrain to create powerful oppositions between different lines and different sections, or to develop a sense of progression across the poem.

Throughout the fourteen lines of sonnet 66, the author takes the reader through the numerous things that he is tired of in his life. He's fed up seeing weak people taken advantage of by the poor and the deserving losing out on opportunities. He doesn't want to see good women become prostitutes any longer, nor does he want to experience the "authority," or government controlling art. It is only because of his love, the Fair Youth, is still alive that he remains in this life.

Shakespeare makes use of several poetic techniques in 'Sonnet 66'. These include but are not limited to alliteration and anaphora. The first of these, alliteration, occurs when words are used in succession, or at least appear close together, and begin with the same sound. For example, "beggar born" and "needy nothing" in lines two and three. Anaphora (the repetition of "And") is used in lines five through eight ("And gilded honor shamefully misplaced, And maiden virtue rudely strumpeted, And right perfection wrongfully disgraced, And strength by limping sway disabled,"). He describes how there are too many people who receive donors that are "shamefully misplaced".

Usually, in a Shakespearean sonnet, the final two lines conclude the poem with a solution. In this case, the solution perspective does not come until the fourteenth line ("Save that to die, I leave my love alone.") The line tells the reader that although death is appealing the speaker isn't going to enter into it yet because that would mean leaving his "love alone".

Sonnet 5 is rich in literary devices. There are alliteration, personification, epanalepsis, and extended metaphor. These devices were used to enrich and enhance writing.

The significance of using alliteration in this sonnet is to add demension and structure to the deeper meaning of the poem ("Nor it nor no remembrance what it was"). Alliteration emphasizes specific details in the poem bringing attention to a particular part of the text.

Shakespeare uses personification to enhance the meaning of the inanimate object, which plays an important role in this sonnet ("Those hours, that with gentle work did frame").

The use of an epanalepsis is to draw attention to a specific word or words, as they are repeated and to give the words a more thorough explanation of the word it is describing ("Beauty's effect with beauty were bereft,").

Extended metaphors are used in this sonnet to continue a comparison made in one sentence into the following sentence. Extended metaphors are also used to extend beyond the usual word ("But flowers distill'd though they with winter meet, Leese but their show; their substance still lives sweet").

Sonnet 5 is based on the relation between seasons and humans. It shows that time changes the looks of seasons, which resembles the appearance of old age over time. Although winter is said to be hideous, it is beautiful in it's own way, as old age is said to be ugly the beauty of your inside remains the same.

Thus, poets use literary devices that add so many things to a poem such as texture, energy and excitement to the readers. They are added to grip reader's imagination and this helps conveying information more easily. It helps to grab attention of the reader. Poetry also allows writers to play with the standards of conventional grammar and generally bends the rules of language a bit – or a lot. You can learn a great deal about a language by the ways its speakers have wrought and wrangled its syllables and words into lines and stanzas [3].

Список использованных источников

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