

## Poetic Text and its Types

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### ABSTRACT

*The focus of this article is a thorough analysis of the poetry forms that poets most commonly choose and that are most generally utilized globally. It provides examples from the verse of well-known poets who wrote in both ancient and modern forms of poetry, as well as information on when and where these forms first appeared. Poetry has always attracted human interest as one of the most ancient and exquisite literary traditions; its forms and genres are always evolving and reaching new heights. Poetry, one of the three main branches of literature, is renowned for its ability to produce beauty from a few lines as well as its massive works that continue to enthrall readers. Poetry will continue to develop and improve even today. Analyzing the works of authors like Alisher Navoi, Babur, Chaucer, William Shakespeare, Heine, Goethe, and Wordsworth requires a thorough understanding of poetic forms; for this reason, each poetic form discussed in this article is followed by examples from the poetry of well-known poets from each era.*

**Keywords:** Poetry, acrostic, visual poems, masnavi, ghazal, sonnet, haiku, tanka, ode, free verse, rhyme, syllable, meter, Chaucer, Alisher Navai, E.Williams, “Makhbub ul-kulub” eye-catching technique, M.Basho, mora.

### 1. INTRODUCTION

Poetry has a long history as a literary form that calls for a particular level of skill and aptitude. Every country has its own rich and historic poetic tradition, which is something we come

across when studying the evolution of world literatures. Poetry is a form of writing that can evoke strong emotions in the reader, squeeze deep meanings into short lines, and occasionally transport the reader to a state of joy or the realm of the imagination. Poetry has always played a vital role in the evolution of literature, society, and humanity. Poetry has undergone constant refinement and perfection from its inception to the present, as evidenced by its ancient history and creation paths. The term poem originates from the Arabic word *shi'r*, which means “awareness” or “sensation,” is where the word poetry originates. It is described as an expressive poetical piece of art with a particular underlying rhythm that conveys thoughts and sentiments intermingled. Poetry, one of the most ancient genres of artistic writing, is the medium in which humanity created its first creations. The earliest known poetry is said to have been written by Adam, the father of humanity, and is attributed to his late son Abel (Habil). The three categories of literature – lyric, epic, and dramatic – were initially distinguished by the ancient Greek scholar Aristotle in the fourth century BCE. Literary works started to fall into one of these three categories after that.

## 2. THE VIEWPOINTS OF POETS AND WRITERS ABOUT POETRY

Poetry has been defined differently in different languages by a variety of authors from various countries. For example: “Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility” (Worthworth 1800) said William Wordsworth, an English poet and one of the architects of Romanticism. Regarding poets as the authors of poetry, Davlatshah Samarqandi provides a lovely definition of the terms “poem” and “poet” in his work *Tazkirat al-Shu'ara*: The words “to find” and “to know” are the lexical meanings of the word *shi'r*. Therefore, a poet is referred to be “the one who knows and discovers” because he or she elevates words to a level that others cannot reach and finds sophisticated words that others cannot find. The term *shi'r* refers to the harmony of meaning, meter, and rhyme from a terminological standpoint (Ulug'ov

2018: 170). In addition to defining poets, the 14<sup>th</sup>-century poet Sayfi Sarayi compares some to crows and others to nightingales in his masnavi *On the Description of Poets*. In keeping with Sayfi Sarayi's analogies, the renowned author Alisher Navoi, who is known as the "Sultan of the Realm of Words," also dedicates the sixteenth chapter of his *Mahbub al-Qulub* to poets, calling them "the melodious birds of the garden of poetry" (Navoi 2018: 23). "Poetry is the child of feelings," said Zulfiya, (<https://n.ziyouz.com/>) the ardent poet and People's Poet of Uzbekistan, who captured the hearts of the country with her poignant poetry. Similarly, renowned Uzbek poet Erkin Vohidov highlighted:

A poem captivates the reader's soul by expressing the life-inspired feelings that are born in the poet's heart. The poet can't inspire others if he doesn't burn. It is hard to make other people feel warm if you don't have the fire of sentiments in your own heart. No literary embellishment, artistic technique, or mastery is worth anything without this enchanted flame. (Vohidov 1987: 220)

G. Khalliyeva claims that "Phrases like melody, rhythm, syllable, meter, rhyme, stanza, figures of speech, poetic devices, and phonetic approaches are all related to poetry. A syllable is the smallest rhythmic element in a poem, whereas a verse is a single line. The poem's musicality is accomplished in stanzas, which are full units in both semantics and rhythm.

Poetry, the literary genre we are studying, is a member of the lyric type; however, poetic writings are further subdivided into many forms within literature. Literary production is always influenced by the time period, location, and social consciousness of the author or poet. As a result, the creations of artists who lived in various countries yet during the same time period may differ greatly. Any work created in poetic style is referred to be a poem, according to literary researcher I. Sulon. More specifically, Uzbek lyricism and English poetry may be very different. The poetic works of poets from both countries can be categorized as lyric in nature, although they are very different in terms of rhythm, rhyme, and style. First and foremost, every

lyrical work is a poem, followed by a work that falls under a particular genre (e.g., ghazal, rubai, epic, poetry, song and etc) (Sulton 1986: 408).

### 3. TYPES OF POETRY

As part of our research, we have had to look at the forms and genres that we have seen in Uzbek and English poetry. Poetry that is acrostic typically conceals a certain word in the first few letters of each line. The French language introduced the word “acrostic” into literature by adopting it from the Greek word *akrostikhis* which is formed from the words *akron* which means “end” and “stikhos” which means “line” (<https://www.oxfordreference.com/>). “A poem, word puzzle, or other composition in which certain letters in each line form a word or words” is how the Oxford Dictionary defines the term “acrostic” (Oxford dictionary 2010: 15). In addition to being straightforward and simple to write, this poetry form combines the first letters of each line, which are written vertically from top to bottom, to form a hidden word or phrase:

Open your mind to the  
Universe, and  
Run back home and get your lunch. (Padget 1987:5).

As seen in the triplet above, the hidden word “OUR” is revealed. Another example can be found in Debra L. Brown’s poem ‘The Poetry Masters’ in which the acrostic feature is also evident.

Pouring your heart out with pen in your hand,  
Orchestrating your words like no one can.  
Elizabeth Browning, Dickinson, Shakespeare, and Poe,  
Twain and Frost – these great ones you know.  
Reflecting on their works, which have brought us to tears.  
Yes, yearning for more, we felt all their fears.  
([www.familyfriendpoems.com](http://www.familyfriendpoems.com))

Each line’s first few letters combine to form a full word here as well. The word meant for the reader to uncover may appear in the

middle or even at the end of lines in acrostic poetry, in addition to the beginning. Greek, Hebrew, and Latin literature were the first to produce poetic pieces in the acrostic style. On the Poem Generator blog, author and publisher Daniel Oliver claims that this literary form was first employed in covert communications in Ancient Greece (aipoem-generator.com). On leaves, letters were romantically etched, with the first letter of each line encoding a secret word. Poetry written in this style can also be found in the writings of Chaucer, Ben Jonson, and Edgar Allan Poe. There are also “double acrostic” poetry in English literature, where a particular idea is expressed by the initial and final letters of the lines taken combined:

**H**earts are where we cheris**H**  
**E**ach much loved person in lif**E**  
**A** piece of music maybe a son**A**t  
**R**emembrance of a special summ**R**  
**T**rue romance from a love that we fel**T**  
**S**weet memories all stored in our heart**S**

Shaped poems, sometimes known as “Concrete poems” in English literature, are regarded as one of the most exceptional types of poetic compositions. We translated this genre as *shakliy she’rlar* (shaped poems) or *vizual she’rlar* (visual poems), highlighting their unique form and appearance, because we have not come across poetic samples produced in this way in Uzbek poetry and because the term “concrete poems” has not yet been established in Uzbek. Despite the designation “concrete poems” being a new literary word, our investigation uncovered that this poetic genre is, in reality, rather ancient. For example, at the city of Alexandria, situated on the contemporary Mediterranean coast, this poetry was already prevalent from the 3<sup>rd</sup> – 2<sup>nd</sup> centuries BCE. During that era, poets composed verses in the forms of eggs, wings, and axes, which were subsequently incorporated into the Greek Anthology (<https://en.wikipedia.org/concrete-poetry>). Princeton University’s *The Handbook of Poetic Terms* defines this poetic genre as “a form of graphic art that, in addition to utilizing specifically chosen fonts, employs particular

graphemes” (Preminger 1986: 46). These graphemes are arranged in such a way that the work is read in an unusual visual form.” Because of the arrangement of these graphemes, the work is read in a unique visual format. The following is how American poet Ron Padgett, who practices concrete poetry himself, describes the genre: “Concrete poetry usually uses spaces and sounds”. An idea in this genre is not only applied; rather, it is dramatized by the poem's words. (For instance, the word “leaf” draws attention by taking the shape of a real leaf). By doing this, the physical form of the ink on the page is highlighted. The poem becomes a patchwork of letters, phrases, and other symbols. Its form is the primary focus, hence it may or may not convey a meaning. Put differently, concrete poetry highlights the ink on the page and its tangible form. Since the poem's shape is the main focus, it becomes a collage of words, letters, and other symbols that may or may not communicate semantic meaning (Padgett 1987: 67). Words are not simply delivered in a traditional way in this genre. Concrete poetry's form is different from the conventional couplets, tercets, or quatrains that we are used to seeing, which is why it is defined in this manner. Here, poetry and art interact, and the poem is illustrated rather than merely written in the intended style. A range of typefaces and inks may be used in this genre. We might use the poem ‘Like attracts like’ by American poet Emmett Williams as an illustration of poetry written in this unusual style. *Yaxshi o'ziga yaxshini tortadi, O'xshash o'xshashni tortar* or *O'xshashlar bir-birini topadi* are some possible Uzbek translations of this phrase. The premise is that individuals with similar personalities and worldviews seek each other out, become closer, come together, and, if necessary, become one cohesive whole. The poet uses an eye-catching technique to express these meanings: he depicts the gathering of like-minded people in a triangle; in other words, the phrase “Like attracts like” starts out wide at the top and progressively gets smaller as it moves down. The poem itself illustrates unification and convergence in this way. Toward the end, the phrases blend together so well that they are nearly identical, creating a sense of one. The key characteristic of shaped poetry is that they embody and concretize the very notion they convey, rather than just

stating it. The following is the format in which Williams' poem appears:

**like attracts like**  
**like attracts like**  
**like attracts like**  
**like attracts like**  
**like attracts like**  
**like attracts like**  
**like attracts like**  
**likeattractslike**  
**likeattractlike**  
**likeattractlike**  
**likeattractlike**  
**likeattractlike**  
**likeattractlike**  
**likeattractlike**  
**likeattractlike**

(Padgett 1987: 54)

The epitaph, which is derived from the Greek and means “on the tomb” is another common poetic form. It alludes to poems or memorial inscriptions that are inscribed on gravestones, as the name implies. The first known epitaphs were found in Egypt, where they were written on coffins and sarcophagi. Note that elegies which are more frequently written in Uzbek literature, are somewhat different from epitaphs. Epitaphs are frequently written in honor of a person, recounting and praising their actions or acts of heroism, but elegies usually express grief, mourning, and the spirit of loss. The well-known Orkhon-Enisei inscriptions in ancient Turkic literature might also be considered epitaphs. The analysis of Robert Burns' poetry in English literature makes the use of epitaphs in his writings clear.

“Free verse” (*vers libre* in French) refers to poetry written without adherence to fixed poetic rules. “This type of poetic text consists of lines that are not bound by strict conventions, possessing neither a consistent rhythm nor rhyme. The *vers libre*

movement began in Europe, particularly in France, in the late 19<sup>th</sup> century” (Padgett 1987: 85). Prominent individuals fostered this genre, which became extremely popular among European and American populations. Walt Whitman was among the first American poets to write in free verse, and T. S. Eliot was one of the most successful English writers in this style. This type of poetry is called *свободный стих* (free verse) in Russian. Ezra Pound is famous for creating free verse in its most condensed and compact form, despite the fact that he wrote mostly in America. Pound also had a significant impact on English poetry.

The apparition of these faces in the crowd  
Petals on a wet black bough.

The poet depicts people waiting for a train in the subway, likening them to petals on the branch of a tree. In Uzbek literature, poets such as Oybek, Mirtemir, Rauf Parfi, Shavkat Rahmon, and Usmon Azim have also created notable examples of free verse. In contemporary Uzbek poetry, Usmon Azim has also composed in this genre. Consider, for example, the following excerpt from one of his free verse poems:

*Insonni tushunish kerak...  
Sizni zor etib beparvo boquvchi,  
Tushlaringizga kiradigan jodugar ko'zlar  
Balki mag'rurlikdan,  
Balki hayodan,  
Sizga olislardan olisroq erur.*

(Azim 1995: 36)

Haiku, also known as *hokku* or *haikai*, is another commonly recognized poetic form. The 13<sup>th</sup> and 14<sup>th</sup> centuries saw the development of this genre in Japan (Preminger 1986: 85). The fact that this kind of poetry just has three lines sets it apart. But not every poem with three lines qualifies as a haiku. A haiku has a total of 17 syllables and is written in the 5-7-5 syllabic pattern. Haiku first emerged as the introductory or opening segment of *renga*, a longer poetry form in Japan. The Japanese poet Matsuo

Bashō, who wrote exceptional haiku poetry in the 17<sup>th</sup> century, is regarded as the genre's creator (Tangirova 2020: 32). Now let's look at a haiku sample from Matsuo Bashō's writings:

Stars in my eyes  
Wishing to see blossoms  
On weeping cherries.

(Basho 2008: 31)

The "tanka" is another type of Japanese poetry that has become well-known in international literature. "Tanka," which translates to "short poem" in Japanese, is a type of poetry that usually expresses feelings and is frequently devoted to themes like love, the fleeting nature of life, the changing of the seasons, or grief. Unlike haiku, tankas use literary tropes like personification and metaphor in addition to strong imagery. A tanka typically has five lines, with the first and third being quite brief and the second, fourth, and fifth being a little lengthier. Counting syllables is not of fundamental importance since English lacks rhythmic patterns that are comparable to those in Japanese. Using a model that is based on the number of stressed syllables in each line – that is, 2 – 3 – 2 – 3 – 3 stressed syllables is more – acceptable" (Padgett 1987: 198). Since the Japanese word *tanka* itself conveys this concept when translated, the Tanka may alternatively be called a "short song" The fact that "Tanka is one of the oldest genres of Japanese poetry and occupies an important place within the Japanese poetic tradition" is something that academics from all over the world have highlighted in their studies. "Tanka" literally translates to "short song" The first and third lines of a tanka include five moras each, whereas the remaining lines contain seven moras, which are phonetic units comparable to syllables" (Кутафьева., Янковская : 108). As seen by their essays and research on poetry, Uzbek literary academics have also taken an interest in this genre. For example, the form is already covered in the *Explanatory Dictionary of World Literary Terms*: "Tanka is an ancient Japanese poetic genre that consists of five lines and is also known as a short song." It has a particular traditional meter in which the second,

fourth, and fifth lines have seven syllables each, while the first and third lines have five syllables each. Tanka peaked in the eighth century with the publication of the anthology *Manyōshū* (O'rayeva, Quvvatova 2019: 153). Scholars and fans of Japanese literature are quick to acknowledge the tanka's lengthy history and position as one of the most popular genres of Japanese poetry. "The essence of Japanese national poetry is embodied by tanka. The syllable is the fundamental component of the tanka, which is composed without rhyme like the hokku. The syllable thus conveys the poem's naturalness and structural perfection, as well as the musicality of the words" (<https://kh-davron.uz>). As a remark on these concepts, it should be mentioned that the name *mora*, which is exclusively Japanese, would be more appropriate to use because *hijo* comes from Arabic prosody (*aruz*). The native structure of Japanese poetry is better reflected by the idea of *mora*.

One of the most prestigious genres of ancient Eastern poetry is the ghazal. "It is a genre that first appeared in Eastern literature in the eighth century, specifically in Arabic, Persian, Turkish, Urdu, and Pashto, according to *The Princeton Handbook of Poetic Terms*. Five to 10 couplets make up a standard ghazal, and the poet's name is customarily included in the last couplet" (Preminger 1986: 84). The ghazal is described as follows in the *Explanatory Dictionary of the Uzbek Language*: "It has at least three and up to nineteen couplets within the framework of *aruz* prosody. It is regarded as a lyrical poetry in Eastern literature, notably Uzbek literature. Only the second line in the following couplets rhymes with the lines before it, although both lines in the opening couplet rhyme with one another" (*Explanatory Dictionary of the Uzbek Language*). Let's look at this ghazal that was written by Navoi:

*Kimki oshiq bo'lsa zor-u xastahol o'lmoq kerak,  
Rashkdin olam eliga badhayol o'lmoq kerak.  
Vasl topmog'lig'ki ishq ahlig'a amredur mahol,  
Kechavu Kunduz ishi fikri mahol o'lmoq kerak.  
Shavq aro gah mo'yadin bo'lmoq kerak andoqki mo'y,  
Hajr aro gah noladin andoqki nol o'lmoq kerak.*

Qosimboy Ma'murov adapted this ghazal into English as follows:

He who is in love, for love always be sick he must,  
From jealousy, of world folks think badly he must.  
For lovers' folk to reach love dating is a difficult trust,  
Night and day, dream of this impossible affair he must.  
Once doing woes you must become thin as hair from lust,  
Once moaning in missing turn into weed's woes you must.  
"G'aroyib us-sig'ar"

"The sonnet is a poem consisting of 14 lines, and it is attributed to Giacomo da Lentini around the 1200s" (Padgett 1987: 189). The Italian word *sonetto* which means "a little song" is where the word "sonnet" originates (Nagy-Kolozsvári 2021: 9). The sonnet is referred to as "the elegant jacket of poetry" by renowned Uzbek author A. Muxtor (Umurov 2004: 234). Sonnet typically embodies a specific way of thinking. That is, the poet presents and develops a particular idea or thought at the beginning of the sonnet, and by the end, reaches a conclusion on the matter. Additionally, a sonnet can initially be described as a lyrical work intertwined with love, the sufferings of the lover, and their hopes (Kolozsvári 2021: 9).

The sonnet originated in Italy and became popular in England during the Renaissance, according to researcher R. Padgett. Furthermore, the theme range of sonnets broadened in the 17th century and beyond to encompass religion and faith, art, and war, although in the early centuries they were mostly used to convey love. Authors like Petrarch, Shakespeare, Milton, and Wordsworth were very successful in this genre. The octave, which is eight lines long, and the sestet, which is six lines long, make up the most popular sonnet form. Sonnets can also be written with the sestet in the form of a quatrain followed by a couplet, and the octave split into two quatrains. (Padgett 1987: 189)

Michael R. G. Spiller, Senior Lecturer in the Department of English Language and Cultural History at the University of Aberdeen, made a great observation on the sonnet as a genre and

its role as a “prototypical genre” which we felt was essential to mention when talking about it. He admits that the sonnet is arguably the most enduring of all poetry forms (Encyclopedia of Russian history 2004: 1499).

Numerous poets have experimented with the sonnet form in Uzbek literature. Usmon Nosir is rightly recognized as one of the first. Furthermore, Cho‘lpon started using the sonnet form in the 1920s, hence his poem ‘Men va boshqalar’ was composed as a sonnet. Furthermore, Uzbek poets like R. Parfi and B. Boyqobilov also worked in this form; Boyqobilov is credited with writing more than 700 sonnets. (Umurov 2004: 234)

Abulla Sher remarks on this genre in his piece ‘Secrets of the Sonnet’ saying:

Many people have a rough concept about the sonnet. Not everyone is aware that a sonnet is a sophisticated poetic form requiring a very high level of talent, rather than merely being a 14-line poem. The sonnet is, in fact, a lyrical composition composed in accordance with inviolable standards. There are fourteen lines with eleven syllables each, for a total of fifty-four syllables in its classical version. The first section is composed of two quatrains joined by a rhyme, while the second portion is composed of two tercets with free rhymes. (Sher 2009)

Poets from all around the world have long produced poetry in the ode form, which has also become more well-known. The commonality among the genres known as “dithyramb” by the ancient Greeks, “ode” by the Romans, and “psalm” by Christians (Quronov 2019: 276). According to the literary historian D. Quronov, this genre is known as “qasida” in our country, and E. Vohidov is regarded as a writer who was highly successful in this genre. If we consider how the ode was formed historically:

Like the qasida in Eastern poetry, the ode (from the Greek word oide, meaning “song”) is a lyrical form in Western and Russian poetry that is devoted to a person or significant event. Odes were performed by a choir with music and dance in ancient Greek literature. They were naturally classified as laudatory, sorrowful, or

joyful odes. Horace distinguished the ode from music and molded it into a literary form in ancient Roman literature. The ode made a comeback in France later in the 16<sup>th</sup> century and became a popular form of poetry in Western Europe. The ode peaked in the writings of French classicism's leading lights, including F. Malherbe. Boileau devised the ode's theoretical underpinnings. This theory states that every line of an ode must convey a clear idea (i.e., words should not flow from one line to the next), be written in a sophisticated and fascinating language devoid of colloquial features, and not contain any open rhymes. (O'rayeva 2019: 106)

With its abundance of captivating forms and genres that appeal to the emotions, the world of poetry might be compared to a magnificent palace. Poets have produced their works in all of the different poetry styles and forms that have flourished within this castle. When a poem finds its way into a poet's heart, it endures through the years and centuries without incident. We explored the lyrical passion of the ghazal, the controlled elegance of the sonnet, the high praise represented in the ode, the delicate verses of free verse, the succinct yet profound imagery of haiku and tanka, and more. Despite having diverse histories and structures, all genres have the same goal: to capture the ephemeral moments of life in the timeless rhythm of words and to give voice to human feeling. Therefore, poetry flourishes wherever the human heart yearns for expression and is not constrained by time, culture, or language. Every form we came across served as a gateway to knowledge about the world and ourselves, demonstrating that as long as there are voices to sing into it, the palace of poetry would always be brilliant.

#### 4. MATERIALS AND METHODS

This study employs a comparative-literary and descriptive-analytical approach to explore not only the origin and development, but also distinctive features of different poetic forms within both Eastern and Western nations. The primary sources of analysis include Aristotle's classification of lyric, epic, and other dramatic works, Alisher Navoi's *Mahbub al-*

*Qulub*, as well as contemporary literary handbooks such as *The Princeton Handbook of Poetic Terms*.

To illustrate the evolution of genres of poetry, examples have been drawn from Uzbek poetry (Navoi, Usmon Azim, Rauf Parfi, Erkin Vohidov, Zulfiya) and alongside international poets (Wordsworth, Chaucer, Whitman, Eliot, Bashō, Petrarch, Shakespeare). In addition to this, translations – such as Qosimboy Ma'murov's rendering of Navoi's ghazal – were used to demonstrate cross-cultural literary influence. The research methodology combines the following dimensions:

- Comparative analysis of literary scholars' definitions about poetry and literary genres and theoretical interpretations (Ulug'ov, Sulton, Quronov, Preminger, Padgett).
- Historical-contextual examination of the emergence, evolution, and dissemination of each given poetic genre.
- Descriptive synthesis highlighting both culturally specific elements (e.g., *aruz* in Eastern poetry, *mora* in Japanese poetry) and other universal aspects (e.g., emotional depth, rhythmic structure).

Through this integrated approach, the study not only traces the historical trajectory of poetic forms but also underscores their enduring relevance in world literature.

## 5. RESULTS AND DISCUSSION

Poetry is a universal but culturally valuable type of literary expression, according to the research. The following criteria are considered to be the summary of the findings:

- Universality of poetic expression: Poetry is a means of expressing passion and beauty in many cultures, but its shape, rhythm, and vocabulary vary (for example, “*mora*” in Japanese and “*hijo*” in prosody derived from Arabic);
- Diversity of genres and specialization: The usage of poetry for covert communication in ancient Greece and,

subsequently, for artistic experimentation in English literature is demonstrated by acrostic poems. By emphasizing the text's physical appearance rather than only its semantic content, concrete or formed poems highlight the connection between art and poetry.

- Ancient Egyptian and Turkic cultures emphasize recollection through epitaphs, and European literature also uses this form (e.g., Robert Burns) as a cultural monument. Whitman and Eliot invented free verse, which poets like U. Azim have incorporated into Uzbek poetry as a sign of freedom from rigid measurements.
- Japanese forms (Haiku, Tanka): These genres emphasize imagery, depth of meaning, and brevity. Tanka extends through personification and metaphor, whereas Haiku symbolizes simplicity and nature. With Navoi as a master and contemporary translations that engage it with global literature, the Ghazal is a timeless Eastern form that strikes a balance between philosophical contemplation and poetic beauty.
- Originally from Italy, the Sonnet was honed in England before being incorporated into Uzbek literature by Usmon Nosir, Cho'lon, and Boyqobilov. Its octave + sestet structure illustrates the process of rational thought.
- The Ode is well-known around the world, yet it is similar to the Eastern qasida in that it is ceremonial and full of lofty praise.
- Cross-cultural Resonance: Poetic forms have the same capacity to condense content, evoke strong feelings, and represent collective memory, regardless of their diverse origins (Greek, Japanese, Arabic, and European).
- Influence on Uzbek Literature: Uzbek writers demonstrated both adherence to classical traditions and receptivity to international trends by imaginatively adapting world poetry forms (such as ghazals, sonnets, and free verse).

Table 1. *Types of poetry and origination with notable examples by prominent poets*

Genre	Origin	Key features	Notable examples
Acrostic poems	Ancient Greece, Medieval Europe	Hidden word or name can be revealed from the first or last letters	Edgar Allan Poe
Concrete poems	Hellenistic Greece	Visual form reflects a special meaning	Max Bill, Augusto de Campos, Decio Pignatar
Epitaph	Egypt, Turkic	Grave inscriptions, memorial praise	Orkhon inscriptions
Free verse	France	No fixed meter or rhyme	Walt Whitman, Ezra Pound, T.S.Eliot
Haiku	Japan	3 lines, 5-7-5 mora, seasonal word	Matsuo Basho, Masaoka Shiki
Tanka	Japan	5 lines, 5-7-5-7-7 mora	Masaoka Shiki, Lady Marosaki Shikibu
Ghazal	Arabic Persian/Turkic, 8th c.	Monorhyme, radif, aruz; poet's name in last couplet	Alisher Navai, Lutfi, Ganjavi
Sonnet	Italy, 13th c. England	14 lines; Petrarchan/Shakespearean forms	Petrarch, Shakespeare
Ode	Greece/Rome and Europe	A lyric poem which is written in celebration or appreciation of a person, place or even an object	Horace, Pindar, Pablo Neruda
Qasida	Arabic and Persian/Turkic	Long monorhyme, panegyric	Sakkoki, Lutfi, Gadoi, E.Vohidov,

These findings support the idea that poetry is a form that cuts beyond linguistic and cultural boundaries. Despite having their roots in particular traditions, all forms ultimately aim to provide artistic expression for human feelings and life experiences. The merging of Uzbek and global literary traditions serves as a great example of how literature changes as a result of cross-cultural communication, translation, and reworking.

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