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## STYLISTIC ANALYSIS AND FEATURES OF LIMERICKS

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**ABSTRACT:** This article discusses stylistic analysis and features of limericks. The area of studies of stylistics seems to be less investigated, although the stylistic potential of word-formation is very high. Stylistics of Word-formation deals with the problems of the stylistic potential of derivatives created by means of affixation and word compounding, the stylistic value of such peculiar features of derivation as segmentation, motivation, synonymic and antonymic relations, syntactic variation and stylistic devices based on the specific features of derivative words. There are close links observed between text linguistics and stylistics. Many notions of text linguistics, be it repeated, had long been discussed in stylistics, and it is quite valid since stylistics is based on the study of texts, mainly literary texts.

**KEYWORDS:** Stylistic analysis, features of limericks, Word-formation.

### INTRODUCTION

One of the main tasks of text stylistics is to study language means functioning in typified standard situations. Therefore much attention is attached to the text types characterized by definite stylistic functions and traits. Leech (A Linguistic Guide to English Poetry, 1969) defines stylistics as “the study of literary style or the study of the use in literature, the language of particular writer, a particular period, a particular genre, even a particular poem”.

Therefore, as pointed out above it may be supposed that literature cannot be examined apart from language any more than language can be studied apart from literature. That is to say, a literary work cannot be properly understood without a thorough knowledge of the language, which is its medium of expression. Each register has its own characteristic style with certain lexical and grammatical choices. Poets, particularly modern ones, have successfully freed themselves from constraints of what is so called "poetic language." The major stylistic variants in poetry to produce marked structures are word order (fronting, postponement and discontinuity), pleonasm, ellipsis, and passivization. Every aspects of stylistics can be seen in limericks as well as in Uzbek humoristic genre and Russian folklore poems are not exception from this.

In general, the late nineteenth-early twentieth century xajv (comedy)-most in uzbek poetry has become one of the active genres. Mukimiy, Zavkiy, Abdulkodir Trade (under the pseudonym Free), Tavallo (under the pseudonym Magzava) the xajvs written by those poets such as were popular (Quranov, 2017). These poems includes typical aspects of satire and though they took individuals as a target, the whole society and its upper-level officials were strongly criticized. The generalizing aspects of limericks with other types poems are that they are written in a funny way and these kind of verses reach quickly to individuals and understandable for people.

## THE MAIN RESULTS AND FINDINGS

By stylistic side, mostly uzbek xajvs are written in a critical way. Not only uzbek xajvs but also Russian chastushkas are devoted to reveal upper level officials' faults. For instance: The singing and recitation of such rhymes were an important part of peasant popular culture both before and after the Bolshevik Revolution of 1917. Also, the English limericks are sometimes written ironically such as: during the years of 1649 to 1658, Britain was ruled by Oliver Cromwell as the Lord Protector of the republic. Before he died, he encouraged Parliament to appoint his son, Richard to the post. Richard was not suited for being Lord Protector. In contrast to his father Oliver's nature, Richard was mouse-like and timid. He earned a number of nicknames such as Tumbledown Dick because of his abrupt fall from power when the monarchy was restored under King Charles II in 1660. The silly, trivial nature of limerick lyrics makes them a natural fit for children's poetry.

That said, adults also enjoy bursts of levity. The existence of these two audiences—adults and children—has helped cement the limerick's place in popular culture for well over a century. The limerick is a classic verse form in English. The earliest known example comes from the 11th century! In that time, there has been more than enough opportunity to pen a few classics.

As well as, an Irish writer James Joyce (*Ulysses*, 1904) and Indian writer Salman Rushdie (*The Golden House*, 2017) used satire and humor in their works. James Joyce's "*Ulysses*" stylistically dense and exhilarating, it is generally regarded as a masterpiece and has been the subject of numerous volumes of commentary and analysis. The novel is constructed as a modern parallel to Homer's *Odyssey*. Salman Rushdie is a novelist and he did not write exact limericks.

In 2017 "*The Golden House*", a satirical novel set in contemporary America, was published. 2019 saw the publication of Rushdie's fourteenth novel *Quichotte*, inspired by Miguel de Cervantes classic novel *Don Quijote* (1605).

The limerick could be used to introduce students to some very basic poetic devices. Among those poetic devices are the stanza, couplet, rhyme scheme, alliteration, Onomatopoeia and Personification. The limerick itself is composed of one stanza.

Stanza- In poetry, a stanza from Italian stanza, ("room") is a grouped set of lines within a poem, usually set off from others by a blank line or indentation (cited:<http://ru.wikipedia.org.stanza>). Stanzas can have regular rhyme and metrical schemes, though stanzas are not strictly required to

have either. There are many unique forms of stanzas. Some stanzaic forms are simple, such as four-line quatrains. Other forms are more complex, such as the Spenserian stanza. Fixed verse poems, such as sestinas, can be defined by the number and form of their stanzas. The term stanza is similar to strophe, though strophe sometimes refers to an irregular set of lines, as opposed to regular, rhymed stanzas.

The stanza in poetry is analogous with the paragraph that is seen in prose; related thoughts are grouped into units. The stanza has also been known by terms such as batch, fit, and stave. Even though the term "stanza" is taken from Italian, in the Italian language the word "strofa" is more commonly used. In music, groups of lines are typically referred to as verses. A limerick is a five-line poem that consists of a single stanza, an AABBA rhyme scheme, and whose subject is a short, pithy tale or description. Most limericks are comedic, some are downright crude, and nearly all are trivial in nature.

The etymology of the word "limerick" has inspired some debate. Because there is exact information that where limericks came from. Limericks all follow the same structure and pattern which sets them apart from other poetic forms and makes them easily identifiable. A limerick consists of five lines arranged in one stanza. The first line, second line, and fifth lines end in rhyming words. The third and fourth lines must rhyme.

This poem by Andrew John Young (Winter Harvest, 1933) has three stanzas of six lines each

Frost called to the water Halt  
And crusted the moist snow with sparkling salt;  
Brooks, their one bridges, stop,  
And icicles in long stalactites drop.  
And tench in water-holes  
Lurk under gluey glass-like fish in bowls.

The words halt, salt, stop, drop, holes, bowls are stanzas and each word is rhyming in lines.

This short poem by Emily Dickinson (Hope is the Things with Feathers, 1856) has two stanzas of four lines each.

Nor had I time to love; but since  
Some industry must be,  
The little toil of love, I thought,  
was large enough for me.

Collection of poems written with stanzas that have four lines. Stanzas of 4 lines are called Quatrains the French word “quatre” meaning four.

Alliteration-In literature, alliteration is the conspicuous repetition of identical initial consonant sounds in successive or closely associated syllables within a group of words, even those spelled differently. "Alliteration" is from the Latin word *littera*, meaning "letter of the alphabet" (cited:<http://ru.wikipedia.org.alliteration>); it was first coined in a Latin dialogue by the Italian humanist Giovanni Pontano (Encyclopedia Britannica,1480) in the 15th century. In the nursery rhyme Three Grey Geese by Mother Goose, alliteration can be found in the following lines: "Three grey geese in a green field grazing. Grey were the geese and green was the grazing."

The tongue-twister rhyme Betty Botter by Carolyn Wells (The book of Humorous verse, 1920) is an example of alliterative composition: "Betty Botter bought a bit of butter, but she said, this butter's bitter; if I put it in my batter, it will make my batter bitter, but a bit of better butter will make my bitter batter better..."

An Alliteration is achieved by combining several words with the same initial sound. Alliteration can be written in sentence or verse form.

For example:

An alien announced his arrival

Awakening all to see

A strange alien object

Called the abork ackork astork aglee

An amazing awesome alien sight to see.

There is similarity between limerick and alliteration.

There once was a bear named Kai

He was a kind of chunky guy

He also had a brother named Shai

He too was a chunky guy

They both liked burgers and fries.

Personification- is a literary device that uses the non-literal use of language to convey concepts in a relatable way. Writers use personification to give human characteristics, such as emotions and behaviors, to non-human things, animals, and ideas. You can identify personification by noticing any moments where the author describes something non-human with

human characteristics. Personification examples could include a writer comparing the sun's warmth to the arms of a loving mother.

Personification is a lovely literary tool. It attributes human-like qualities to things that are non-human (such as animals and pets) or inanimate (such as notebooks or stones). Suddenly, a silver stream is winking at you and a tea kettle is whistling your favorite tune. In poetry, personification is particularly enjoyable because it "brings objects to life." This allows readers to feel as though they're standing within the pages. Not only is personification eye-catching, it can also be quite funny. Together, let's explore humorous examples of personification in poetry.

In children's poetry, personification helps writers capture readers' imaginations. It's likely they'll giggle at the vision of a dancing tree and remember the writer's prose. Nursery rhymes, in particular, are filled with rhythmic stanzas that embody personification.

Hey diddle, diddle,  
The cat and the fiddle,  
The cow jumped over the moon;  
The little dog laughed  
To see such sport,  
And the dish ran away with the spoon.

"Hey Diddle Diddle" by Mother Goose. Here, readers enjoy silly imagery, such as a dog laughing and a dish running away with a spoon. While this may be a simple nursery rhyme, without tremendous depth or meaning, it's a great example of personification's ability to charm a smile out of people.

Also, personification has relation to limerick poems such as:

There once was a pear.  
Who had fluffy hair  
He liked to roll  
So was put in a bowl  
And that was a scare  
Another example of personification in limericks  
There once was a doughnut  
Whose friend was a coconut

He lived on the beach  
With his sister named peach  
Who gave him an awful bowl cut.

Rhyme scheme- is the pattern of rhyme that comes at the end of each verse or line in poetry. In other words, it is the structure of end words of a verse or line that a poet needs to create when writing a poem. Many poems are written in free verse style. Free verse poems have no regular meter or rhythm.

They do not follow a proper rhyme scheme; these poems do not have any set rules. It is also called “vers libre”, which is a French word meaning “free verse.” For instance, TS Elliot's “The Love Song of J. Alfred Prufrock” (1949) is a famous free verse poem in which many lines end in rhyme, but those rhymes don't follow any particular pattern (or rhyme scheme) and the poem follows no particular meter.

Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table;  
Let us go, through certain half-deserted streets,  
The muttering retreats  
Of restless nights in one-night cheap hotels  
And sawdust restaurants with oyster-shells:  
Streets that follow like a tedious argument  
Of insidious intent  
To lead you to an overwhelming question ...  
Oh, do not ask, “What is it?”  
Let us go and make our visit.  
In the room the women come and go  
Talking of Michelangelo.

There are different types of rhymes (cited:<http://ru.wikipedia.org.alliteration>). They are:

- Perfect rhyme. A rhyme where both words share the exact assonance and number of syllables. For example, the words “dead” and “head” form a perfect rhyme. Their entry

point to the emphasized vowel is different (“d” and “h”), but the vowel sound (“eh”) and the sound that follows it (“d”) are identical.

- Slant rhyme. A slant rhyme is a type of rhyme with words that have similar, but not identical sounds. Most slant rhymes are formed by words with identical consonants and different vowels, or vice versa. “Worm” and “swarm” are examples of slant rhymes.
- Eye rhyme. Eye rhyme, in poetry, an imperfect rhyme in which two words are spelled similarly but pronounced differently such as: move and love, bough and though, come and home, and laughter and daughter.
- Masculine rhyme. Masculine rhyme, in verse, a monosyllabic rhyme or a rhyme that occurs only in stressed final syllables such as: claims, flames or rare, despair.
- Feminine rhyme. Feminine rhyme, also called double rhyme, in poetry, a rhyme involving two syllables as in motion and ocean or willow and billow. The term feminine rhyme is also sometimes applied to triple rhymes, or rhymes involving three syllables such as: exciting and inviting.
- End rhymes. End rhyme is defined as “when a poem has lines ending with words that sound the same.” End rhyme is also called tail rhyme or terminal rhyme. It is one of many types of rhyme. Two or more lines of the poem have to rhyme for it to be considered end rhyme, but they don't have to be consecutive lines. For example: bend, blend, blende, fend, friend, lend, mend, penned, rend, scend, send, shend, spend, tend, trend, vend, wend.

## CONCLUSION

Stylistic analyzing and its features are crucial issue and should be taken into consideration because of its value and importance on literature. The major stylistic variants in poetry to produce marked structures are word order (fronting, postponement and discontinuity), pleonasm, ellipsis, and passivization. Every aspects of stylistics can be seen in limericks. The limerick could be used to introduce students to some very basic poetic devices. Among those poetic devices are the stanza, couplet, rhyme scheme, alliteration, Onomatopoeia and Personification. The limerick itself is composed of one stanza.

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