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**ENGLISH TEENAGE POETRY:  
REVEALING TEENAGE POETIC IDENTITY**

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## **PREFACE**

Poetry has always been a part of people's lives because it perennially gives a chance to people through words reflect their ideas, feelings, thoughts. The age does not matter in poetry; both representatives of the mature age and the young age are attracted by this oldest way of cognition of the world and self through words written on paper. Poetry has no limits, and exactly this attracts writers, especially the young ones. Today young poets with confidence show how important poetry is for themselves. An increasing number of teenage writers intercept the leading role in poetry. The development of teenage poetry has a big potential, which can probably lead to various changes in the modern poetry world. The main aim of this research paper is to study and determine if English teenage poetry is on the way to revolutionize the modern poetry world. The second aim is to consider if English teenage poetry reveals new ways of perceiving the world through comparison of poems written by English teenage poetry writers.

The research paper consists of four parts: the Introduction, two core chapters, and the Conclusion. The Introduction gives an overview of English teenage poetry and its development in our century. In the Introduction there is also presented the importance of poem writing for English teenagers. Chapter I, titled "The Art of Being a Teenage Poet" is focused on the main features of English teenage poetry. Secondly, it considers poetry slam organisations and competitions for English teenage poets which are widely spread nowadays. Chapter II, titled "Revealing Teenage Poetic Identity" presents a comparative analysis of poems, written by 21<sup>st</sup> century English teenagers, and it discusses teenage consideration of concepts about love and life topics. Ten poems, which were chosen from famous Teen Ink Internet site, on such themes as love and life are compared. The Conclusion sums up the results of the research and provides comments on the hypothesis.

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## INTRODUCTION

### Development of English Teenage Poetry in the 21<sup>st</sup> Century

Nowadays, many English teenagers are addicted to poetry writing. They simply find poetry as a key to the world's doors where most of them probably hide a secret of the whole world and their identity understanding. Adolescents are not afraid of expressing their thoughts and ideas. Moreover, they are ready to write and find new angles of visions for approaching poetry in their own new way. They are ready to make revolutionary steps of modern poetry reconsideration.

More than 20,000 teenagers are writing poetry on the social reading website Wattpad, and over 100,000 are actively reading Wattpad site poems on both web and mobile, while on the young adult community writing site Movellas, there are 20 to 30 new poems uploaded a day, with the most popular read up to 15,000 times, receiving between 20 and 200 comments. That's not a particularly convincing display of indifference. (Flood 2013: para 1)

The stream of poetic verses written by youth is increasing each year. Quite many of young writers find Internet publishing worth using and for this there are numerous reasons. In 2013 Alisson Flood published an article „How the Internet is Kick starting a Teen Poetry Revolution.” Flood presents a research which shows that teenagers like to post their poems online. The given statistics surprise amazingly. Young generation post and comment different poems with such a great enthusiasm. The question is what the reasons for such a visible activity are. Teenagers can be too modest and feel emotions of fear to present their works, so online publishing is a real advantage for them. Also, a really good point is that submitting of poems is very fast and easy. However, to be published in a newspaper or books could take months.

With the internet, publishing is easier than ever before. You don't have to wait months to hear back from a publisher, or worry about constant rejections, which can be off-putting. This makes writing online very attractive to young writers. (Flood 2013: para 16)

Another important fact which again reflects the reason why teenagers post poems is that they want to be estimated by others, they want to have an avowal from others and they want to see if their poems could have a sense for others. The importance of having an approval from social audience anyway stays always at the first position. It is impossible to separate a person from society because he/she is a part of that society, plays some kind of a role there, whereas society (e.g. people opinions, cultural/social foundations, social discipline) in return produces a big influence on him/her. Flood (2013: para 9) emphasizes that „It's not only self-expression but the ability to have someone to appreciate your work.”

English teenage writers today open and discover new approaches to life and reflect them on a piece of paper. The focus should be placed on the importance of understanding in which aspects English teenage poetry differs from modern poetry. The research will cover the following aspects: the writing style of poems, the plausibility and comprehension of poems and the choice of the topics/themes for poetry writings. An attempt to explain which poetic writing

styles are used by teenage poets will be made. Then, it is important to find out how plausible and available to readers' understanding the poems of the representatives of teenage poetry are.

Promotion of something new always leads to disputes and transformations. But youth are ready to these challenges. It is worth noting how big the wishes of being heard by the world English teenage poets have. Not only by various teenage poem posts they are showing this, but also they find courage for something more specific. Appearing of thoughts generates desire to act. English teenage poets have already started to present their visions of life in slam poetic competitions. Young poets have found strength in themselves to express freely their opinions through written poems which they present in public speeches. In our century there are many widely spread organizations' for English teenage poets. Considering this fact, it is topical to discover the effect of poetic slam organizations on youth and audience. Also, it is important to reveal what roles these organizations have, and if they are profitable.

### **An Important Mission to Be a Teenage Writer**

Inspiration to write poems often comes at early age. However, exact answers to the questions when and why teenagers start to write poems cannot be found now as there are not so many researches and not that much information about adolescence poetry. The present research will try to answer these questions.

It can be said that teenagers have a huge motivation and many reasons for poetry writing. They have some kind of important risky mission to introduce to people new ways of perceiving the world, which might completely change the whole understanding about everything which exists. This statement confirms Patty Sosnowski's research of the teenagers' attitude toward poetry.

Writing poetry is risky, especially to adolescents who may fear their own new, intense feelings. But, in today's impersonal world, poetry can be a vehicle for lifelong learning, for escaping from reality, for examining reality, for connecting with the past, and for moving toward the future. (Sosnowski 2002: 3)

According to Sosnowski's research which presents the results of teenage students' attitude toward poetry it can be summarized that young people like to write poetry and, moreover, they enjoy learning from poetry.

Students reported an increase in attitude with regard to their enjoyment of expressing thoughts and observations through poetry, and in their perceived ability to write poetry. Students also reported a positive shift away from the notion that learning to write poetry was a waste of time. Changes in both positive and negative directions resulted in a 0.00% change in attitude toward the desire to learn more about writing poetry. (Sosnowski 2002: 12)

It is important to define whether poetry has a sense to adolescents or not. Assuming that they have interest in poetry, and that poetry is a meaningful activity for them it is possible to predict the further development of that interest and to see to what it can lead. Considering the outcomes of the research conducted by P. Sosnowski, poetry is really important for teenagers. In

teenage poems, which teenagers write by themselves, it is possible to see how big that importance of poetry is. Teenager's poetic contemplation cannot be just a waste of time, because it provides him/her by a pursuit of discovering himself/herself and others, of putting meaningful things forward and of reconsidering world's beliefs and people's statements. Teenager's ideas and thoughts have a potential to reconsider the world. A new generation has a big variety of abilities to create new understandings which will lead them to the creation of a new successful and joyful future. New ideas and thoughts are leading to a revolution. Anyone can contribute something to life from himself, something that can change the world. English teenagers are already trying to do so with big enthusiasm and with the help of their poetry.

It can be hypothesized that teenagers write poems which enrich the world of modern poetry by presenting new approaches to life, new visions of things and new ways of perceiving the world. Having this hypothesis in mind it is assumed that the present research into how teenagers are revolutionizing with their teenage poetry the modern poetry world is topical and important. The influence of teenage poetry on understandings of the world by other people is also in the focus of the present research.

## CHAPTER I. THE ART OF BEING A TEENAGE POET

### 1.1 What it Means to Be a Teenage Poet

Not every teenager can say that she or he at least likes poetry not to speak of poetry writing by itself. Some of teenage students find poetry classes to be the most boring thing and cannot catch any sense in reading or writing poems. Many teachers find it hard to encourage students to learn how to work with poetic verses. Emilie Zoey Baker, famous poet and spoken word performer, shared with readers of her article most common teenage comments towards poetry:

I hear comments like, “I thought poetry was for old people”, or “I thought it had to be about flowers and stuff, I didn’t know it could be fun.” And my favorite: “When I first heard we were doing poetry, I was gutted.” (Baker 2013: para 5)

Without having any basic knowledge about poetry youth tend to misunderstand the importance, value and effects of poetry. Effects of poetry are not precise. They are often evocative, suggestive, and allusive-elusive (Widdowson 1992: viii). Students always want to do things without putting in a lot of effort into it. Considering this, it is often hard for them to take some time and look deeper at something really interesting and worth their attention. Poetry is not a simple word with a simple meaning. Poetry is a sort of literature writing, which transfers the meaning of the written through poems. Robert Frost, a famous American poet, once said:

A poem is heard as sung or spoken by a person in a scene- in character, in setting. By whom, where and when is the question. By the dreamer of a better world out in a storm in autumn; by a lover under a window at night. - Robert Frost, Preface, *A Way Out*. (An Introduction to literature. 2001: 671)

Every writer has an own way of approaching to poetry and exactly because of that the setting and speaking tone of voice differ in every poem. During the writing process, a person uses appropriate components of the chosen style of writing. These components (feelings, ideas, thoughts, etc.) are selected and presented in the process of the expression of human’s experiences. Thoughts, emotions and feelings play an important part in poetry. First of all, to be a teenage poet means to be an artist of your thoughts and visions. It is a master’s work to organize the own process of thinking in the way that, while reading, readers could understand the main message that a writer wanted to deliver.

Writing, then, is not only a way of expressing pleasure but also a way of learning...when we write we hope to make at least a little progress...We hope to interest our readers. (An Introduction to literature. 2001: 24)

Secondly, to be a teenage poet means to be an independent thinker who is encouraged by poetry and who is ready to show that it is possible to reach the undiscovered and imagined fields of life, to disrupt the veil of ignorance and to present new ways of perceiving the world through poetry. When teenagers write poems they find out for themselves something extraordinary, extremely new, of course they learn from their writings and also give an impulse to their readers to learn and to define something important for themselves from their works.

## 1.2 The Role of Emotional Experiences for Teenage Writers

According to the *Oxford English Dictionary* (2015) adolescence is the period of puberty during which a girl or boy reaches to the line of person's development from a young person to an adult (Oxford English Dictionary. 2015: para 1). Especially at this age feelings and emotional experiences play an important role. The whole world of adolescents is built on contradictions and oppositions. Teenagers are often being ignored in an adult-driven world; paying attention to that fact poetry is the way of salvation for them because it offers a place where they can be just themselves and where they can embrace their own experiences and impressions of the world (Jocson 2006: 700). With poetry it is possible to get to real life and to appear in the world of real feelings and words. Of course at first it is always imagination which creates this perfect world, but where creation is, reality can be found.

Reality often can be cruel and unfair to people, therefore many are trying to ignore it or look at the world through so called pink glasses. Obtrusion of socially worth ideas and rules covers people's eyes and plugs up the mouth with the veil of ignorance.

Korina M. Jocson in her article "There's a better word: urban youth rewriting their social worlds through poetry" pointed out reasonable things about poetry itself and its effects in young people's lives. When she was a student she learned some things that she still remembers and finds important to mention. One of which is that through poetry social justice can be achieved (Jocson 2006: 700). Moreover, it can be achieved by teenage writer's poetry; or at least some poems can force people to rethink some social problems and situations. Young poets are too brave just to let down and let their eyes being covered. They are ready to speak and to reveal the painful reality.

Some poems are meant to interpret human's sequences of events; and what is really important to mention is that something notable, that most probably can be relevant to other people's lives, can be said by poems (Widdowson 1992: 11). A great example of attempt to achieve social justice and to confirm the statement that poems always have something significant to say was made by a young poet from the social network Twitter.

The last words of Eric Garner, the 43-year-old man who died after being placed in a chokehold by New York police officers in Staten Island in July, have found a new audience on social media, thanks to a teenage poet from Minnesota. Jason Fotso, 17, from Maple Grove near Minneapolis and now a freshman at Duke University in Durham, North Carolina, constructed a poem, Last Words, out of the letters that make up the words said by Garner as he struggled with police in an arrest. (Pengelly 2014: para 1)

Teenage emotional experiences, particularly, when they are written down at the moment of painful situational perception and then presented to public audience, have a great impact. The interview with Jason Fotso confirms an earlier mentioned fact that young writers are not afraid of being heard by people and are ready to deal with injustice (Pengelly 2014: para 4). He found a way to speak out about inequity; and this way was found in poetry. His stanzas encompass



important details which should force people to think; the death of a person should not be a matter of indifference.

First lines of his poem “*Last Words*”:

I – I – I can’t breathe. I can’t breathe. I can’t be.

You see me.

You see thug.

You see sin.

I see the letters of “hate” alive in your “heart”

Can’t I breathe? Can’t I breathe? Can’t I be? (Pengelly 2014: para 3)

Fotso, wrote a poem from the rearranged last words of Eric Garner (Pengelly 2014: para 8). The poem clearly expresses the feelings of Garner; his tiredness: of fighting with the officer for nothing, of being misunderstood, of being hated and of incomprehension of why he cannot be left alone. All these do not give him an opportunity to live and to survive, which is fully expressed by several times repeated words:”Can’t I breathe? Can’t I be?” The usage of refrain in the poem shows how the final words find a new after-sound by the slightly change of the last refrain line. To compare, when the writer in the first line uses the following combination of words:”I can’t breathe. I can’t breathe. I can’t be.” it shows the assertion of the painful moment when Garner catches the feeling that there is obstacles which are making him feel breathless. Then, notably, in the final lines of the presented unit of the poem words are changing their meaning just being narrowly replaced in the sentence:”Can’t I breathe? Can’t I breathe? Can’t I be?”, now showing by that an inability to resist all obstacles as well as the powerlessness of fighting with them. Fotso with the help of his poem outlined the painful experiences of Eric Garner. So sad and so profound this written teenage writer’s poem is.

Jason Fotso for already over a month has been posting his poems on the social network Twitter. His poem “*Last Words*” was posted as a protest against deaths of all unarmed black men (e.g. Michael Brown, Eric Garner) in the hands of white police officers (Pengelly 2014: paras 4-6). Many people who read on Twitter Jason's poem were amazed by it and started to share it.

By Saturday afternoon more than 8,500 people were following Fotso on Twitter. His original tweet containing the poem Last Words had been retweeted more than 19,000 times and favorited nearly 20,000 times. (Pengelly 2014: para 5)

No one was left apathetic. On the one hand, a teenage boy found courage and moral responsibility to come out with his work online and make others see possible problems of the society such as injustice. On the other hand, he showed his peers that it is important not to be silent and talk about things which do not let you stay indifferent. His interview words were addressed to other young people like him as a reminder that sharing your work can be valuable for others (Pengelly 2014: para 11).

Not only boys are trying to deal with injustice throughout their poems. Another example of attempt to achieve social justice by poetry was demonstrated at the age of 14 by now famous American poet and spoken word performer Sarah Kay. When she was a teenager she wrote a poem about the injustice of being seen as unfeminine by her peers at school. After hearing her poem a wide audience caught her message and understood her motive (Guest Blogger 2014: para 9). In contrast to Jason Fotso's motive of revealing injustice against deaths of people, Sarah Kay wrote a poem with a motive to reveal injustice referring to her individuality. However, in both cases teenagers achieved desired results. Poetry is a powerful thing; its power covers both the writer and the audience (Guest Blogger 2014: para 9). It helps people to get into the world of emotions and feelings of a writer and along with it to understand the writer's condition and heartfelt cry.

At the end of the interview Fotso described his poetry style as "*nightmare, nostalgia*": *nightmare* as a connection to any injustices and *nostalgia* as a connection to topics of memories, loss and etc. (Guest Blogger 2014: para 12). Being only seventeen years old teenager Jason already affects serious topics such as death and loss. At the moment of poem perception its words cannot be explained but only experienced through own perception and insight. Emotional experiences show the way to a new realization of some aspects of reality of which at first person was uninformed (Widdowson 1992: 12). To youngsters this way is closely related to the disclosure of themselves, their identity and their outside world.

### **1.3 Consideration of Teenager's Poetry Purposes Based on the Example of Complex Structure of Activity by Engeström's Triangle**

Unexplained acts do not exist. Every act has own background and reasons. Engeström in his approach to complex structure of activity leaned from Vygotsky's earlier presented concept of mediation, which explains human's behavior (McPherron 2010: 6). Vygotsky's triangle of activity has *subject* or the doer of the action, the *object* or a purpose for the action and the *mediating artifacts* or *tools* which need to be used to lead to *outcomes*. By Engeström the triangle of mediating action was extended (e.g. Figure 1), *rules* which regulate the system, *community*, which interacts with the object and subject, and *division of labor*, which reflects the need to build the individual activity, were added to the triangle. All these constituents form a triangle of complex structure of activity (Ibid 2010: 6-7).

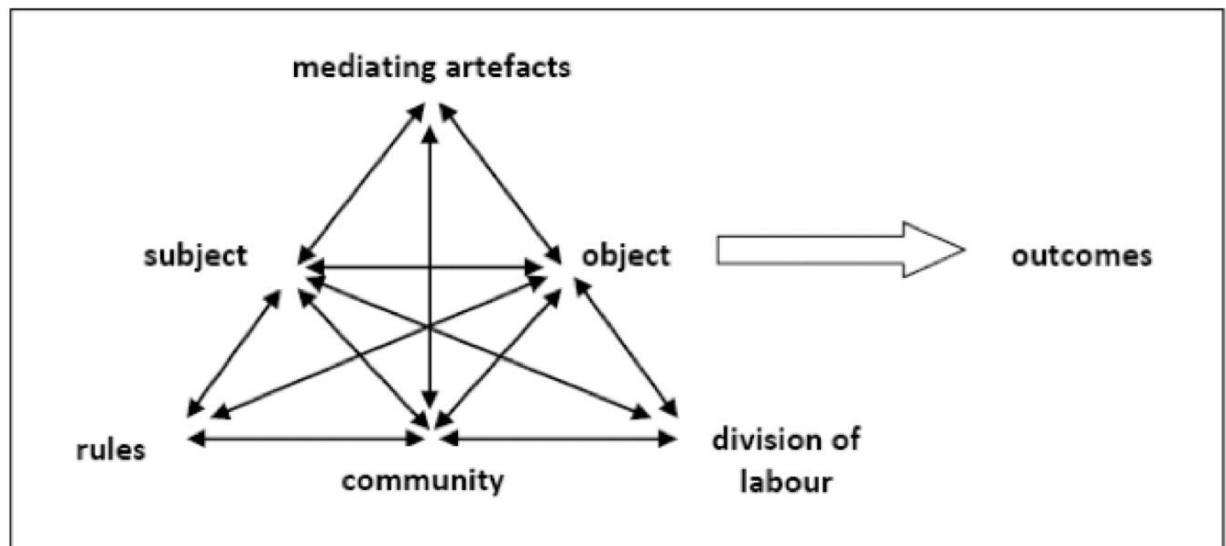


Figure 1. Complex structure of activity (Engeström, 1999, p. 31, based on Engeström 1987) (Hampel, Montoro 2011 para: 16)

Such a model shows how a writer's inner world both influences and is influenced by the outer world, and that being the case, the interrelations of the subject, tools, object, and community are a holistic system that can involve human intention. (McPherron 2010: 7)

According to McPherron's dissertation there is an advantage of viewing student writing in a sociocultural activity system and thus, this also creates a better focus on his or her cognition of outer world (McPherron 2010: 8). Much depends on the form of perception of the world by a teenager. The way how youth see the world and people around will be influencing further their motivation, outcomes of writing (McPherron 2010: 4). It is worth drawing attention to the purposes and intentions of teenager's expression of his or her individuality, videlicet, to the self-expression in a poetic form. In other words, for which purposes teenagers have to write their poems. Having in mind the scheme above it will be possible to examine this question.

The *subject* of this triangle is a teenage poet. As for the *object* poetry writing has to be taken as the general motive for a better expression of own identity and as the aspiration for being heard by other people. Expected *outcomes* of these motives are successfulness of getting positive/negative feedback from audience and the inwardness of the manifestations of their own identity. Activity theory sets the effect on the writer being influenced by social and cultural ideology conflicts (McPherron 2010: 8). Any kinds of conflicts can often give an impulse for poem writing. Human activity is driven by certain purposes. Taken into account young poet's purposes and dynamics for poem writing a psychological construction of learner's self-efficacy needs to be reviewed.

Self-efficacy is a psychological construct of a learner's self-perception of their "capabilities to organize and execute the course of action required to attain designated types of performances" (Bandura, 1986, p. 391) (McPherron 2010: 14)

Writers with high self-beliefs such as self-efficacy are more believed to achieve better results in their performances and the studies have shown that self-efficacy beliefs are predictors

of academic and behavioral success (McPherron 2010: 14). The belief in his or herself is an important indicator which can predict fortunate outcomes of the taken action, for example such as the publication of poetic masterpiece online. Emphasizing the words of Pajares (2006), when you are confident you are motivated (McPherron 2010: 15). Only after having confidence in own writing motivation to write and to present works on public appears. If you want people to believe in you, at first you must believe in yourself.

The research, conducted by McPherron (2010) into how students' self-beliefs influenced their attitudes to writing in general, shows that self-beliefs have a specific role in writing perception which help adolescents to reveal what is a good piece of writing and which shows even their identity as writers (McPherron 2010: 49).

Onwards, examining the teenage poetic activity triangle, *mediating artifacts or tools* can be of three kinds: physical, psychological and semiotic (McPherron 2010: 7). *Tools* which are used by teenage poets are physical (e.g., a pencil, a paper, a computer), psychological (e.g., discussion, conference, discourse, poetry slam), or semiotic. (e.g., linguistic forms, symbols) Self-efficacy and self-regulation can also be considered as *mediating tools* of writing. Then, *community* of youth's peers, teachers, parents, poetry sites and organizations staff and just all people around who somehow are related, provide him or her with support and feedback. *Community* can give support whether online or face-to-face. It plays one of the most valuable roles because a person is inseparable from *community*. The set of *rules* can regulate a process of performing teenager's poems to public audience. Finally, *division of labor* has own role in the triangle of teenage poetic activity. *Division of labor* can be presented by organizations which are working on behalf of adolescence poets. Each of the representatives of *division of labor* has own important and individual role which helps to reach common tasks and aims.

The holistic system of teenager's intentions, formed under the influence of external and internal worlds of the teenager, shows how activity system components are interconnected with each other and what kind of impact the inner world of the writer renders on the outside world of a community, and how this external environment responds to the attempts of the young writer to establish contact, closing thereby the chain of activity system. On the example of the activity theory triangle it is possible to explain that English teenagers' poetic activity is as an intermediate between themselves and multidimensional relationships in community which are attempted to be reflected through poetic verse.

#### 1.4 20<sup>th</sup> Century Poetry and Adolescence vs 21<sup>st</sup> Century Poetry and Adolescence

According to Stephen Burt's book *The Forms of Youth: Twentieth-Century Poetry and Adolescence*, twentieth-century adolescence was built on the impact of twentieth-century English poetry (Burt 2007: Introduction 1). In the 20<sup>th</sup> century an immense interest and attention was enchaind to adolescence understanding. Twentieth-century poets like W.H.Auden, John Ashbery, Philip Larkin, Marianne Moore, George Oppen and others made their contributions to the understanding of the term *adolescence*, and what it meant to them while writing their works and why it was important to reveal its changing meaning (Burt 2007: Introduction 1-2). Every poet would define the term *adolescence* differently according to his/her views and representations. Furthermore, the given definition would have had much deeper and capacitive revelation if it could have been given at the moment of referring to adult poet's memories of youthfulness.

Having as an example 19<sup>th</sup> century adolescence French poet Arthur Rimbaud, to whose works in 1910 American and English poets of the 20<sup>th</sup> century started to pay attention increasingly, the secret of Rimbaud's discoveries of poetry was explained. To the real understanding and discovering of poetry he came through revealing the secret of adolescence (Burt 2007: Introduction 14). Rimbaud's sense that he is the leader, a unique inventor but fully alone distinguished him among of his century poets and predecessors. Exactly this uniqueness helped him to find his life way and to predestinate his destiny as a successful and remarkable writer of his century. It was mentioned in the book that he spoke in a phase of not yet adult but not child already (Burt 2007: Introduction 15). He spoke in a phase of gaining maturity in a boundary period of the life which is called adolescence. Teenagers of the present days also are trying to discover the world of poetry through revealing their adolescence poetic identity.

Poetry written by male adolescent differs from poetry written by female adolescent. The way of thinking and perception of external information from the world differentiate, thus, the manner of writing a poem, a theme choice for poems also are not the same. Greenberg and Klaver in 2009 in their essay wrote down some aspects about what it means to be a teenage girl poet and what influences their views; also discussion about Sylvia Plath's poetry was held (Greenberg, Klaver 2009: 1). Sylvia Plath, a famous poet of 20<sup>th</sup> century, is the best example of ambitious and gifted teenage age girl who already started to succeed with her poems from an early age. By the 1950's she had published in newspapers her poems and over fifty short stories (Stevenson, Wagner-Martin, 1994-1995: para 14). Plath's early poems often referred to the imagery of blood, hospitals, death; the reason 'why' was hidden in her admiration of W. B. Yeats, M. Moore and Dylan Thomas poetry. The theme of death was close to Sylvia Plath

considering the facts that in her life few times she tried to suicide and eventually her life was cut precisely by a suicidal impulse (Stevenson, Wagner-Martin, 1994-1995: paras 16; 17).

From the period of 1960 her poems especially reflected her imprisoned psyche concerned with the surreal landscape. Her poetry is known as confessional poetry because it was filled with her emotions, doubts and fears that followed her soul and which had to be released from her psychological condition and reflected in her poems (Ibid: para 16-17). For nowadays readers Plath is a heroine of the feminist movement, she had a serious psychodrama in her life and in it she was always struggling with her emotional states. Final poems of her life period contain a most valuable idea that only death has an ability to provide a dignifying escape from life (Ibid: para 21). Plath's rectilinear language which she uses speaks about betrayal and powerless of doing something to avoid it. Also, her near and slant rhymes of free-form structure of poems which contain serious elements are valuable for readers, as they reach reader's understanding (Ibid: para 11).

In Greenberg's and Klaver's essay it is pointed out that the Sylvia Plath's model is being widely discussed in present days. In 2001 psychologist James Kaufman introduced an interesting term: „*Sylvia Plath effect*”, which is superimposing influence on poets, peculiarly on female poets. Usually, this influence comes with signs of illness, suicidal thoughts and later suicidal attempts (Greenberg, Klaver 2009: 182). Plath's poetry is popular among 21<sup>st</sup> century teenagers, where more girls are addicted to her confessional style of writing. Teenage girls of present days who write their poems can choose the topics of death, loss, suicidal themes, however, in some cases that would mean that they are using the confessional poetry style just to understand better themselves and to transfer all the pain and feelings that they are suffering from to paper and in that way to feel more free. Either Sylvia Plath being young in a certain sense was writing her poems to become freer from her feelings that did not want to let her go. In other cases, certainly, could be found a terrifying signs of teenage thoughts of suicide itself and of pre-death notes which are composed in poetic verses.

The topics of death and depression are closely connected with bad circumstances of life, which leads to the decisions of choosing these topics for poetry writing. In the 21<sup>st</sup> century the so called "Teen Angst" or "Teen Angst-Ridden" poetry is fairly spread among youngsters. It is possible to draw a parallel between "Teen angst poetry" written by some of 21<sup>st</sup> century teenagers and "confessional poetry" that, for instance, was favored by Sylvia Plath in 20<sup>th</sup> century.

I believe there are strong parallels between "teen angst poetry" and "confessional poetry." Both are written primarily by women, about women's experiences, in a voice that makes it abundantly clear the writer is intimately connected to the speaker of the poem. (Hart 2001: 9)

*Confessional* poetry and *teenage angst* poetry have some similarities; both are mainly concentrating on private topics which try to reflect poet's morbid experiences (Hart 2001: 9). Both types of poetry turn out soul of a writer inside out. Secondly, more often women are interested in these types of poetry. Thirdly, voice of poems is bright and easy for understanding and perception (Hart 2001: 9).

In some sources *teenage angst* poetry can be equaled to "bad poetry", meaning that it is full of negative emotive experiences, by which discontentment with life is reflected and, in total, this poetry style reflects only bad sides of life. Referring to the *Collins Dictionary (2015)* the first definition which comes to term *angst* is an anxious or regretful condition which can be strongly felt (Collins Dictionary 2015). Another term *angst-ridden* has almost the same description. It is a state that is driven by anxious feeling (Collins Dictionary 2015). Susan Hart (2001) in her research described *teen angst* poetry through setting attempt to understand the adolescent girls and their *teen angst* poetry. Three teenage girls were asked to answer a question, after reading a poem, what kind of representation about *teenage angst* poetry they have. All girls answered that it is poetry about dissatisfaction with life, description of how horrible this life is and all people around are (Hart 2001: 4). According to Hart research (2001) girls, with whom she had a discussion about poetry, knew what the term *teen angst* meant and how these poems look like and where it is possible to find them in the Internet.

By the opinion of girls, many of teenage poets use *teen angst* poetry just for the one reason to achieve a cultivating effect of reflecting their depression in order to get more attention from people (Hart 2001: 5). In other words, teenagers write *teen angst* poetry only because they seek public attention. And if they really would suffer from life and had terrible inner feelings they would not post poems about them, because it is a too private thing (Hart 2001: 6).

Susan Hart discusses that if to consider *teen angst* poetry only as a piece of not so serious poetry but just as a kind of intention to achieve attention, it can reject the significance of contemplation of the value of adolescence endeavors to express themselves (Hart 2001: 7). Additionally, when audience labels teenage poetry as *teen angst* poetry it can disserve young poets (Hart 2001: 10). Negative prejudices interfere with society's wish to examine teenage poetry properly. It means also that the identity of a writer an adolescence poet can lose.

Coming back to Sylvia Plath and the discussion why she is a role model for today writers, it can be mentioned that Becca Klaver (2009) has conducted a survey to reveal why there is an obsession with Plath's poetry among women who have read her books; respondents' comments included such as her poetry helped to struggle with depression, to rethink the meaning of some aspects of life, even more, to one seventeen years old teenage girl Plath became an example of a person she wants to be alike (Greenberg, Klaver 2009: 182-183). To some extent this poetess

helps today teenage poet writers and just to women to understand themselves. Answering the question of what is the clue idea which helps, it is possible to state that Plath's poetry mirrors other women's personalities and their disillusionments about life (Greenberg, Klaver 2009: 186). Another thing is that her poems, (e.g. "Lady Lazarus") show how Plath skillfully transforms personal pain to pain of the whole society and culture (Greenberg, Klaver 2009: 192).

In the period of puberty more often girls than boys tend to experience life drama, emotional shocks, depressions. Arielle Greenberg confirms that being a teenage girl poet she also had in favor melodramatic and sad inner experiences until the time of puberty ending when she realized that to be happy is much better (Greenberg, Klaver 2009: 185). Greenberg discusses a fan blog where she saw a self-description of one girl which probably can be marked as a formula for an adolescent girl poet. Defining words which constitute a formula of a teenage girl poet are: depressed, creative, lonely, unlucky, melancholic etc. (Greenberg, Klaver 2009: 186). *Teen angst* poetry writers and *confessional* poetry writers such as Plath absolutely fall under this description.

But, is it true that poetry of today adolescent girls is totally different from young men poetry? Greenberg and Klaver do not see much difference, meaning that both girls and boys write doleful poems. Is not this a shame of being weak for men? Sure enough that it is not. For instance, as a proof an example of the earlier mentioned Rimbound can be taken. (Greenberg, Klaver 2009: 186). He was melancholic and lonely but it did not influence his desire to write and to be unique at his times. He just knew and was confident that all he needed was to enlighten people with his knowledge that he was an extraordinary writer and his poems were extraordinary too and worth attention.

The wisest and greatest thing that poetry can give to teenage girls as well as to boys is to convince that they are not alone (Greenberg, Klaver 2009: 195). After having this poetic support life would seem not so difficult and tough. New realizations and confidence would appear which could play a role in a further vision of writing a poem on other theme on which they have never tried to write before. In addition, poetry could help understand him/herself of his/her poetic identity as a writer.

The most important thing about Plath's example was that you could be a young woman and a good poet, you could think of yourself as a serious writer, your book could be published and sold: that all this was possible for a girl. (Greenberg, Klaver 2009: 183)

Again referring to Plath it is ought to be said that the most significant thing that can be marked in this extract is that Sylvia Plath can be a good example of 20<sup>th</sup> century poet for young writers of the 21<sup>st</sup> century because she is the model of a great poet whose talent and maturity were connected with each other in the adolescent period already and, what is more important, that she did not lose her chance of writing experience and thereby, she showed that being a young girl poet of the 20<sup>th</sup> century it is possible to succeed in the poetry world.



Today's youth support the idea of inwardness and self-creation in literature. In present days there is much more opportunities for young writers than it was a century ago. As the technological world has made many contributions now teenagers can feel convenient in the computerized century and take all advantages of it. Poetry slams, battles, different organizations, websites, and blogs - all these allow them to share their works more quickly and more effectively.

Youngsters enjoy being creative and finding something new. This is confirmed by the creation of new peer cultures, subcultures or new art forms. Adolescence can be named as the period during which a person understands who he or she is (Burt 2007: 6-7). Because of that young person is always in constant search of his or her identity, and that is why he or she is always ready to invent something new which can bring him or her to the revelation of identity nature and own inner potential.

In the constant search for identity and because of the need to find a way of self-expression new things appear, one of them, found in the 20<sup>th</sup> century and being still quite popular among youngsters today is *Rap*. The site *Acronym Finder (2015)* gives the following explanation of *Rap* abbreviation: *Rhythm and Poetry* (Acronym Finder 2015: para 1). This term is known in the 21<sup>st</sup> century mostly as a kind of music style but it would be better to define it as a style in between a song which has rhythm and a poem which has rhyme. The abbreviation itself suggests that it is poetry with a special rhythm. Many of today teenagers who admire rap think that it is a kind of poetry. That is why it is worth drawing attention to rap poetry. Well, it has rhyme and sounds, poetic tropes and composing of rap comes just from the heart as it would come for any poem writing. But does it mean that if teenagers are interested in rap they are interested in poetry itself unreservedly? Quite a doubtful question it is. However, they can just not realize that rap is somehow connected to poetry or, quite opposite, some can be sure that poetry and rap are two things which come together. Today not everyone would agree that it is right to equate rap to poetry. Not all are sure whether rap is a type of poetry or not. Can it be an evolution in poetic form, to which is added the rhythm of a musical beat to make a word performance more spellbinding for audience or it cannot be.

Most people would not find in rap any connection lines with poetry because it does not have direct roots in formal poetic forms. However, some sources agree that rap can be acknowledged as a new modern poetic form (Englart, Mindi.R. 2003: para 7). In 2011 an article about the book "The Anthology of Rap" was published, whose editors are Adam Bradley and Andrew DuBois. In this book authors explore rap as a literary form and its value in literature. The main aim which writers of this book put was to make an accent on the development of rap as a literary art form by considering rap songs' lyrics. Since the late 1970's, when rap revealed itself, public disputes

have been continuing (Bradley 2011: paras 1, 3). After getting a start in the 20<sup>th</sup> century world, rap is only gaining more and more turnovers in the 21<sup>st</sup> century world. In rap as well as in poetry the same postulates: rhyme, wordplay, emotive expression make the basis (Bradley 2011: para 5). Young rap lyric writers of the 21<sup>st</sup> century would not differ from 20<sup>th</sup> century writers because they have the same wish of being heard; it is just self-expression of their identity.

“If rap is mainly a genre for and by adolescents,” he writes, “it is largely because its notion of artistic self-assertion is an adolescent one—a fight for status in a closed hierarchy.” (Ibid: para 5)

For adolescents the reason why they chose rap to express themselves is the thing that they want to fight for their identity by artistic self-assertion. It is great to write poems but in order to make a poem resound with a new after-sound a bit of musical beat will not be in excess. Rap lyrics speak about all fields of human’s life and soul experiences, about joy, love, sadness, about simple things and more complicated issues. When Bradley refers to the meaning of the rapper as a poet he says that since the rap beginnings rappers equaled themselves to poets. They felt themselves in poet’s line and moreover rhymed about their identity as poets (Bradley 2011: para 14). Returning to sub-chapter 1.3, in which a psychological construction of learner’s self-efficacy is discussed, it can be marked here that self-assertion and self-efficacy are the main indicators that can most likely predict the successfulness of a poet onwards.

DL from the Cold Crush Brothers rhymed these lines back in 1982: “Well, I’m here to be known and I’m known to be / as an electrified prince of poetry.” A few years later, KRS-One performed an entire song called “Poetry,” which included this clear self-identification:

I am a poet, you try to show it yet blow it

It takes concentration tion for fresh communication tion

Observation tion, that is to see without speaking ing

Take off your coat, take notes, I am teaching ing (Bradley 2011: para 14)

To compare the extract of the song “Poetry” by the 20<sup>th</sup> century rapper and the poem “Rap or Poetry” by the teenage 21<sup>st</sup> century girl, who submitted her poem to the popular Teen Ink website and magazine, one can see that both texts look like poems. In the first verse one can clearly hear the repetition of sounds. It could be said that the stanza pattern and sound effects of both poems have some similarities. In the first presented extract of the rapper’s poem it is clearly seen that he uses internal rhyme because there are repetitions of sounds in lines and at the ends of lines as well as in the teenage girl’s poem. There are rhymed stanza units. The first poem has the rhyming pattern of abcc. The second poem has the rhyming pattern of abbcc/deeff.

(Person 1)

Poetry – Smoetry

I don’t think I like it

It has no music to play behind it

I like rap better r

Words warm you like a sweater r

(Person 2)

What are you talking ing about?

Your writing ing poetry right ow

It's probably making people stand up and say wow  
 Poetry is as creative as rap  
 You just got to put the words together to make it snap! (Teen Ink. Miss\_Lissa. n.d: para 2)

When teenage writers turn their focus to rap they can find in it just a much better reflection of poetic intention. At least poetry can help to sharpen the skills of performing their poems in the rap form.

*Teen angst* poetry likewise *rap* poetry reflects teenage poetical potential of revealing their identity as writers of present days. In *teen angst* poetry youth find more freedom in self-expression. It should be taken as a piece of serious writing, worth researching and a detailed study.

It can be assumed that the image of a teenage girl poet is a depressed, creative, lonely, unlucky, melancholic individual (Greenberg, Klaver 2009: 186). The image is based on fact that teenage girls in the adolescence period tend to favor melodramatic, digressional experiences which they represent and formularize in their poems. In contrast, teenage boys are more in favor of *rap* poetry as in the adolescence period they usually try to put themselves in a place of a leader. The choice of style for poetry writing can be explained by puberty changes inside an adolescent. It is possible to state that the period of puberty makes impact on teenage poetic identity development. As it is hypothesized (Petersen & Taylor, 1980) by the maturational deviance hypothesis, youth in earlier or later puberty often contact with psychological distress (Grimm, Houts, Marceau, Ram, Susman. 2011: 1390). Girls in the earlier puberty are having higher percentage of depressive symptoms than boys, risk factors about boys are less clear that is why girls incline to experience more severe psychological depressing states of emotional well-being (Ibid). And that explains why girls write *teen angst* poetry which for them is like a way of escaping from reality and understanding themselves through confessional identity reflection attempts.

### **1.5 Young Poets Conquer Stage and Public Attention**

The range of teen poetry slams today is increasing. Poetry slam can be defined as a poetic competition which gives an opportunity for writers to present their works to an audience. Poetry slam has rounds in which poets get according to their collected scores (Urban Dictionary. Idiosynthesis 2009: para 1). Slam judges are assessing highly those who have best skills of theatrical performance and poetic writing itself (Ibid 2009: para 5). For participants of slam competitions it is important to perform and to write well. Emotive expressions while performing are necessary; and clear and bright poetic writing is a must.

The first poetry slam, by Farrago Poetry organization, which took place in England dates back to February of 1994 (Gregory, H. 2008: 1). From the late 20<sup>th</sup> century poetry slam started successfully develop and conquer public attention, and in the early 21<sup>st</sup> century it already designated itself as a leading poetry movement (Ibid).

Each year poetry slams offer to young artists of a spoken word to present their works to a public audience. Nevertheless, to perform is not an easy task, and not everyone was born for the stage. Performing as well as story-telling can be marked as an art of giving a word on the stage. It is an art which requires an artist who could perform on the stage. As it was mentioned previously, teenagers are artists of thoughts and visions, artists of expressions who are not afraid of presenting their voices and works in front of a public audience. The age for participation in adolescence slam competitions is 19 or under (Gregory, H. 2008: 2). However, there are slams which have slightly different rules which they set up according to decisions of their poetry slam administration.

Participants can decide to make a performance whether in a group or alone, also the style of performing can be chosen by own preferences (Gregory, H. 2008: 3). Poetry slam competitions such as SLAMBassadors UK often can focus on setting up the community of adolescence poets, who could further deal with different poetry workshops (Ibid). It is essential for poetry organizations to have new talented young people, who could enrich their staff and work with them developing and strengthening teenage poetic identity in poetry world.

Slam poetry has many different aspects different from academic poetry, which usually can be only read rather performed. The main inequality is that in slam poetry a poet performs his or her work in public by his own style using different techniques, for instance, like beat boxing; at the moment of performing the audience judge and pay all attention to the art of performing a poem. Also, the audience participates somehow in poet's performance, because it is expected from the audience to shout and response to words in a poem, with applauses or mooing (Gregory, H. 2008: 6).

Critics of the 'academic' world see in poetry slams a highly weak point as, in their opinion, it disesteems poetry. In poetry slams, first of all, performance is estimated and only after that the writing itself (Gregory, H. 2008: 8). On the other hand, poetry slam can be marked as a supporting force which revive and animate poems and make them sound brighter (Gregory, H. 2008: 9).

It is stated that poetry needs to be reflected through voices of writers, who want to share their works with others. The manner of spoken word in poetry can be different. It can contain, just like in music, a note of sadness or happiness, or it can be a bit silly or otherwise serious. All depends on a wide variety of factors (Guest Blogger 2014: para 3-4). When experienced young

writers, who used to write before only on a paper, get ready to step out on the stage and perform their works they become double experienced as poets and simultaneously they sharpen their skills of giving a public speech.

I do think the writing in youth slams is superior to the writing in adult slams. I think adult slams have become very much rant based, standup comedy based, and they become a big cliché. ... I would put on the page your better youth slammers' writing, up against your better adult slammers' writing, pretty much hands down. (Peter Kahn, Chicago spoken word educator) (Gregory, H. 2008: 10).

It was mentioned in the article that adult poetry slams differ from teen poetry slams. Adult and teenage participants of slams are performing their works in different ways and visions. Adult poets perform trivially and too pompously in comparison to teenage poets (Gregory, H. 2008: 10). That is why teenage voices of younger generation are valued not less than voices of adult people. And that is why teenage poetry slams are more widespread nowadays and are ready to offer all opportunities for teenage poetic identity development. Poetry slams are seen as teaching tools of poetry with didactic quality. They are set for the purpose of giving a starting phase of more large programs which are awaiting farther for gifted youths, also with the purpose of providing youth with improvement of their creativity and literacy (Gregory, H. 2008: 11;12).

Undoubtedly, being on the public scene it is the best way of self-expression both for youngsters and for grown-ups. All depends on poet's manner of giving a word in public and determines the perception and then interpretation of the verse by the whole audience. Widdowson (1992: 32) writes that when a person starts to read a poem loud it can give him itself new images and new representations of renewed experiences of language forms, and along with this written context can be released more clearly, thus it gives a better chance to reflect upon the poetic structure of a poem in more details. However, it is necessary to note that all poems resound with textual verbal echoes which not all people can attune to hear; but it will not change or set back the ability of valid reading or interpretation of a poem because there can be no criteria which can show what is a valid reading or interpretation. All people have diverse literary and linguistic experience, and that is why they can differently interpret poetic texts (Widdowson 1992: 59-60).

Being on a stage can provide a person with opportunity to understand better his or her written poem because while speaking it out, the author can rightly set an accent on every word, punctuation marks, and set a lexical stress in the right manner. There can be also found more reasons why a spoken word is useful. As it is underlined in the article about the art of performing and storytelling there are several reasons why the author finds it useful enough (Guest Blogger 2014: para 6-7). First of all, after putting some thoughts on a paper it is good to share those writings with other people who could give you feedback. Coming back to *subchapter 1.3* which examines teenager's activity triangle based on the example of complex structure of activity by

the Engeström's triangle it has to be repeated that the main feedback generator in teenager's activity triangle is *community*, which influences a person and which coordinates the constituents of the activity triangle. Accordingly, it means that when a poet is ready to share his or her work with the audience he or she is ready to receive a feedback from the *community*. Teenage poets depend on *community* because without getting a feedback it is not possible for poets to understand their real dignity as writers and to clarify weak and strong sides of own poems. It is worth mentioning also *division of labor*. *Division of labor* in teenagers' triangle of activity is represented by poetry slams and poetry organizations. They have a role of coordinator who gives a chance for the doer of the action (i.e. *subject*), that is a teenage poet, to bring to reality motive of being heard through poetry (i.e. through *object*), and who tries to reveal teenage poetic identity. Now, it can be seen clearly that there is a strong connection between those components of the activity triangle. *Division of labor* coordinates activity of a teenage poet and provides him or her with opportunities to follow further next steps of self-development and revelation of own poetic identity.

Secondly, that people are able to understand writer's intentions and a message that he or she wanted to deliver. Thirdly, people are ready to share with the person, who broadcasts a poem, different feelings like pain or happiness (Ibid: para 6-7). This allows a poet to find a new meaning in a verse or to look deeper from a different angle of vision towards his or her piece of writing.

The year 2012 was marked by the record number of young people who entered Young Poets of the Year Award competition, the largest poetry competition in the world, it showed that poetry slams are popular among youngsters. More than 7,000 of people among young writers were ready to submit their works at poetry contest (Owen 2012: para 1). Judith Palmer, the chair of the Poetry Society, notes that submitted poems of younger generation have a real mature capacity of a writing manner which differ from poems of older generation (Ibid: para 4). The comments of the contestants define poetry as inspiring power which help to release from daily challenges, as a perspective of reaching to some level of self-development like becoming another Tolkien, as a journey which helps to become a better poet and just as something which is too close to heart and is shared with people (Owen 2012: paras 14-37).

Among the various number of poetry slam organizations and competitions for adolescents the highest by popularity should be reviewed. Britain's most dynamic and central poetry organization "The Poetry Society" runs several poetry slams which are reviewed as the most recognizable and popular in the United Kingdom. According to the official webpage of "The Poetry Society" these poetry slams are: SLAMBassadors UK., Ted Hughes Award for New Work in Poetry, Foyle Young Poets of the Year Award, National Poetry Competition, Stanza Poetry

Competition, Anne Born Prize, Geoffrey Dearmer Prize, Hamish Canham Prize and Corneliu M Popescu Prize for European Poetry Translation (The Poetry Society n.n. 2015). All of these poetry slams offer young writers different opportunities in the poetry world as well as nummery prizes. "The Poetry Society" organization each year spends about £15,000 for awards and prizes (The Poetry Society. n.n. 2015). Poetry slams are seen nowadays as the leading poetry movements which not only allow young people to present and share their works but also after performing to publish their works in 'academic' journals and anthologies. According to Gregory statement (2008) „<...>they also emphasize different aims, seeking to promote young people as poets whose work exists on the stage as well as the page.<...>”(Gregory 2008: 17).

Today many teenage poetry slam competitions allow to present poems via rapping or beat boxing as a supporting force in a poem performance. For instance, for SLAMBassadors UK poetry slam entry form can be a performance of written poem or a rap piece of writing with any accompaniment. It is great news for teenage poets because they can feel more flexible and freely while performing on the stage. Hip hop culture is widely spread nowadays among teenagers, and poetry slams are ready to provide young artists of a spoken world with all opportunities for a better self-expression.

The influence of hip hop culture is readily apparent in many youth slams, with young poets performing in the improvisational rap form of freestyle, composing rap poetry, using beat boxing or sporting hip hop fashions.<...> Many workers recognize the potential of hip hop as a teaching aid and seek to capitalize on its popularity, mobilizing hip hop forms and culture in their slams, workshops and other events (see for example Low, 2001). Thus, youth slam is often packaged up with hip hop. (Gregory 2008: 14).

Supporters of young poetic voices are seeing huge profit in slam poetry further development. It is clearly stated that „<...>youth slam has the potential to provide an effective and innovative tool.<...>” (Gregory 2008: 19). However the main question for now still holds on; how to constantly work in slam poetry area that it could effectively develop and make the greatest profit and also how to achieve and show poetry slam value inside 'academic' poetry communities. A discussion about youth poetry slam revolution in literary world is still topical (Gregory 2008: 19). This means also that the quiet revolution of adolescence poetry movement in the 21<sup>st</sup> century is being examined so far. Young writers have already made some steps to revolution in poetry world; however, no one is still sure if it will reach the revolution in the global scale or not. That is why the hypothesis, which states that development of teenage poetry has a big potential which can probably lead to various changes in the modern poetry world, is still in consideration in the literary world. Only time will show to which extend teenage poetry and teenage slams will broaden literary bounds of modern poetry.

## CHAPTER II. REVEALING TEENAGE POETIC IDENTITY

### 2.1 Comparative Analysis of Poems Written by 21<sup>st</sup> Century English Teenagers

To have a better picture and idea of teenage poetry a review and a comparative analysis of poems written by 21<sup>st</sup> century English teenagers can be helpful. The computerized 21<sup>st</sup> century has opened and developed new routes for teenagers to explore their adolescence poetry world and the poetry world itself. Youth are especially fond of Internet websites.

Some of the main tendencies and trends in youth writings were attempted to be examined by Harvard University researchers (2011); the famous *Teen Ink* magazine and its website was in the epicenter of attention as the main source which reflects a picture of cardinal trends in adolescence submissions. In the research conducted by Emily Kaplan (2011) five hundred pieces of adolescence writings, written since 1989 of *Teen Ink* magazine edition to the edition of the year 2011 were analyzed; and it revealed new changes in trends for poem writing and determined that some aspects stayed in the same position without any changes (Kaplan 2011: 2). The aim of Kaplan's research was clearly set to identify the changes of adolescence writers' manner of writing taking into account twenty years' time „<...> we aim to tie our findings from our *Teen Ink* analysis with our larger research question regarding the ways adolescents (as individual members of a generation) and adolescence (as a developmental phase) have changed in the past twenty years. <...>” (Kaplan 2011: 4).

*Teen Ink* magazine's historical background dates back to 1989. First issues of the magazine successfully took start from the Boston area and then dialed steps of being distributed throughout the whole nation. In 1999 besides *Teen Ink* magazine publications, magazine's Internet website-teenink.com was founded. Together with the magazine it is devoted to teenagers (Kaplan 2011: 6).

The magazine's website, teenink.com, which was founded in 1999, has become increasingly popular in recent years—today there are more than 100,000 registered users—and the ability to submit work online has resulted in a dramatic surge in submissions. The website also enables far more submissions to be read and viewed by its readers; there are thousands of articles on the website that do not appear in the print edition. (Fewer than two percent of submissions are published in the print edition.) (Kaplan 2011: 6).

According to the statistics of the year 2011 more than one thousands of users find teenink.com useful. The online version of *Teen Ink* allows even much more opportunities and it is a really great trouvaille for people who are used to Internet reading. Record submissions and the major popularity of *Teen Ink* magazine and website provides with an evidence that it is a really trustworthy, valid and favored by most teenagers source. That is why *Teen Ink* magazine and specifically the teenink.com website should be taken into consideration.

As it is stated in the research (2011) nowadays printed version of magazine is seen like *byproduct* of magazine's Internet website - teenink.com - because it is a large producer of



international community for teenage poets and their interaction with each other (Kaplan 2011: 7).

Twenty years were taken as the time interval for describing and discussing of the most interesting discoveries in the field of possible changes in trends and manner of teenage published pieces of writing; the analysis has revealed that in fiction there are bigger changes than in non-fiction. More closer to the present years' publications became more involute in their content and more emotively expressed (Kaplan 2011: 17). Also, it has been marked that nowadays fiction writings such as short stories have a trend to promptly reflect unpleasant and horrible states of life and well-being of a person (Kaplan 2011: 19). Adolescence writers are very straight forwarded about personal life, personal experiences and feelings (Kaplan 2011: 14; 15). It is possible to say that they are ready to share their life thinking and feeling with others. Being extremely expressive is an obvious trend among today's century writers. Teenage angst pieces of writings are still popular. Daily life topics are seen mostly as the most exciting and thrilling for teenage writers. Likewise topics about people who are in person's environment have a wide popularity; on the same line there are also topics about psychological issues and tolerance. (Kaplan 2011: 15).

In the final part of the research Emily Kaplan (2011) states that there are too many questions left to answer about teenage writing. A lot of things still remain to be examined.

Thereafter, a good idea is to make a comparative analysis of the poetic context in poems written by 21<sup>st</sup> century English teenagers, the poems need to be chosen according to the most commonly used themes of poems, namely, such themes as love and life which present the bigger interest for teenage poets. The recent February issue of the online version of *Teen Ink* magazine of the year 2015 is the object of the present analysis. All issues starting from the year 1989 until the year 2015 are available to view on the official site of the *Teen Ink* magazine - [teenink.com](http://teenink.com) - in the section of past issues. The last section of each issue is devoted to poetry columns.

Ten poems, five poems on each chosen topic, are going to be compared. The aim of Chapter II is to reveal through the contextual analysis of poems on topics of love and life, the main new 21<sup>st</sup> century tendencies and approaches to understanding the concept of love and life by adolescence writers. Kaplan's research (2011) has revealed general non-fiction and fiction tendencies between teenage writings, however adolescence poetry as such was not taken fully into consideration.

The following analysis is conducted with the use of the poetic content analysis frame by McDougal Littell. The analysis frame includes five basic questions: I. What is this poem about?; II. Who is the speaker?; What other characters are involved?; III. Where does the poem take place?; IV. What event or situation is described?; V. What is the main idea, image, or message

of this poem? (McDougal Littell. N.D: D38). This scheme was chosen because its structure supports the research task fully.

## 2.1.1 Poems Devoted to Love Topic

### 1. “Dyspnea”

Each labored breath wasted on you  
brings me one step closer to  
the edge of the Earth;  
I don't know how much  
more of you  
my lungs  
can take. (By “Kayley”, Ormond Beach, FL)  
(Teen Ink. February 2015: 43)

#### I. What is this poem about?

Supposedly, it is a poem about unrequited love from which the speaker of this poem is suffering.

#### II. Who is the speaker? What other characters are involved?

It is uncertain who the speaker of this poem is. It can be either a man or a woman. But undoubtedly, it is someone who suffers from love. The voice of the speaker sounds like a direct voice which appeals to the reader. Every reader can feel that this poem is addressed to him/her.

#### III. Where does the poem take place?

According to the poem's content the speaker feels that he is near the edge of the Earth, to this place love makes the speaker to be carried away.

#### IV. What event or situation is described?

A painful perception of love is described here. To which outcomes this love will lead is unpredictable as the speaker expresses uncertainty about for how more he can continue to love and suffer from this love.

#### V. What is the main idea, image, or message of this poem?

The main idea of this poem is to show to the reader that in love there can be two sides which people take up. In love one person allows to love him/herself and another devotes his/her life to love another person. To the person who is completely in love, love itself can be too cruel and can presume love sufferings.

### 2. “My Knees Hurt From Praying to You”

I wish I went to church so I could  
take you with me  
and we could sit in the pews  
side by side thighs touching.  
I want to hear you flipping pages  
to keep along with the service  
I want you to hear my muttered  
effort at remembering what to say.

And when the Father says to hand  
 out peace like candy with  
 joy on our faces and love in our  
 eyes even for strangers  
 I want to turn to you first  
 grab you by the hand  
 I want to be the first person  
 to kiss you on the cheek  
 I want you to hear my words  
 and hear the meaning underneath  
 peace be with you. (by Athena Berreles-Luna, Buda, TX)  
 (Teen Ink. February 2015: 41)

### **I. What is this poem about?**

This poem is about how valuable, precious and sacred love is for the speaker.

### **II. Who is the speaker? What other characters are involved?**

Likewise in the first poem above, it is uncertain who the speaker of this poem is. It can be either a man or a woman. This poem is addressed to the admired person. The poem has repetitions of appealing to the admired person. Also, the speaker involves "The Father", whose role is given to the priest of the church.

### **III. Where does the poem take place?**

The speaker imagines in his mind a possible situation which could take place in the church.

### **IV. What event or situation is described?**

Intentionally, the speaker connects the event of meeting the person he/she loves in the church. Church symbolizes a spiritual, sacred attitude to the one the person loves. The speaker shows by this that he wants to tie the spiritual connection with his beloved one. The repetition of lines „I want you...” implies the speaker’s wish to be heard by the addressee.

### **V. What is the main idea, image, or message of this poem?**

The main idea of this poem is to reach to addressee’s comprehension that the addresser wants to tie his life with him/her. And to show by the church image that love is a sacred thing for him/her.

## **3. “Never To, get, her”**

Life, a, comma, tries,  
 to, separate, us, keeping  
 a, silence, between. (by Tara Troiano, Frisco, TX)  
 (Teen Ink. February 2015: 40)

### **I. What is this poem about?**

This poem is written in haiku like poetry form. It is short but hides in itself a complicated picture of a situation which the speaker of this poem experiences. The speaker in the form of three lines utters the complication of being together with someone whom he/she loves because of life harsh circumstances.

## **II. Who is the speaker? What other characters are involved?**

The speaker of this poem can be either a man or a woman. If to consider the name of this poem "*Never To, get, her*", then the speaker can be a man, because of the pronoun "*her*", which appeals to a woman. However, also the pronoun "*her*" can identify the word "*life*", which is more obvious because in this poem the speaker personifies life. Life is expressed like a doer who has a power to separate two people loving each other.

## **III. Where does the poem take place?**

The speaker does not try to set a specific time and place in the content of the poem.

## **IV. What event or situation is described?**

An unpleasant situation of facing life as an obstructive doer or destroyer of people relationships is described in the poem. Life silently performs its own destructive mission.

## **V. What is the main idea, image, or message of this poem?**

The main idea of this poem is to set an accent on life's ability to be an obstructive force/doer that can be blamed after as an obstacle which intervened people relationships continuation.

## **4. "(Uni) versal"**

When (you) look at her,  
 your eyes (are) brighter than the sun  
 and (her) eyes are black holes  
 that suck you into her little (world).  
 so (too) think I had a chance  
 was the funniest joke of all,  
 because while you were my whole world,  
 you saw a completely different star. (by Sophie Consorti, Wilmington, MA)  
 (Teen Ink. February 2015: 44)

## **I. What is this poem about?**

This poem is about impossibility to be loved by a person who you love and about inaccessibility to change something in order to make a person whom you love experience the same feelings.

## **II. Who is the speaker? What other characters are involved?**

The speaker of this poem can be either a man or woman who talks about his/her experiences of loving someone who does not love him/herself.

## **III. Where does the poem take place?**

The narrator does not try to set a specific time and place in the content of his poem. The name of this poem "*(Uni) versal*" itself speaks that the speaker tries to globalize his/her earlier experienced perception of love which eventually collapsed.

## **IV. What event or situation is described?**

The concept of love through eyes of a person who is totally in love and sees the whole world in the eyes of his/her beloved one. However, the second person does not care because he loves someone else. That is why the love collapsed even before its beginning.

## V. What is the main idea, image, or message of this poem?

The main idea of this poem is to show that it is not always possible to achieve mutual love.

## 5. “Wooden Eyes”

Through these eyes, I will watch and  
 be there  
 Even I'm not in the flesh. My eyes will never leave  
 You and never blink. No matter what  
 happens,  
 My eyes are always watching over you.  
 Even though my eyes are made from wood  
 And my feathers may be wood, they will  
 Still carry me to where and when  
 Ever you may need me – in  
 Mind and voice and soul.  
 My body may be wood; it will  
 Follow you where you may be  
 I will follow  
 As fast as my wooden body  
 Will allow me to,  
 With, also, my wooden  
 Wings, glide me to you. (by Warren Devaney, Genesee, ID)  
 (Teen Ink. February 2015: 42)

## I. What is this poem about?

This poem is about the power of love, which can be an omnipotent verity, especially if this love hides in person's soul with readiness to love someone for the whole life. Even when it seems to be unlikely because of some difficulties of life.

## II. Who is the speaker? What other characters are involved?

The feelings and emotions are expressed in the first person, but it cannot be said that the author is the speaker of the poem. The speaker can be either a woman or a man. The speaker of this poem is someone who knows with confidence that he/she will be like a guardian angel to his/her beloved one. Even being far away from the one whom he/she loves, the soul which loves will continue to protect and support. The rhythm is very gentle and pure in emotive expression. The tenderness of speaker's attitude to his beloved is in its climax. The voice sounds like a direct voice which appeals to the reader. It attracts reader's attention through the usage of addressing speech which has an ability to manipulate the reader. Every reader can feel that this poem is addressed to him/her, and that makes this poem to sound really great for every ear.

## III. Where does the poem take place?

The speaker does not try to set a specific time and place in the content of his/her poem. He tries to show its everlasting, eternal core. He manages to show it in the lines, for instance: „*Follow you where you may be*”, that there is nothing impossible for the speaker to reach the person he/she loves.

#### **IV. What event or situation is described?**

The poem describes some person's love story, his/her attitude to love. In this poem the author shows with metaphorical images how, in spite of being wooden, which seems to be impossible to move, to feel, to make something good for another person, it can still be possible to love if the power of love is the biggest precious value for you.

#### **V. What is the main idea, image, or message of this poem?**

The main message of this poem is to convince the beloved one, to who is addressed this poem, that the love of the speaker is timeless and powerful and its power always will help him/her to protect and to support in everything his/her admired being everywhere, meaning that the universal power of love empowers a person with all abilities.

### **2.1.2 Poems Devoted to Life Topic**

#### **1. "... Yourself"**

Lately  
I've been flaking off –  
(paint chips.)  
Each piece a person  
who was in my life, but  
left me.  
Whether death or choice,  
each left and took a piece of me  
with them. Now  
I find  
it's hard to move  
on with all these  
holes and parts falling  
out –  
it's hard  
to limp through life  
with no crutch, no love,  
and the same broken-leg  
hurt.  
Torn memories wave in the mind  
like torn white waving flags.  
Give up ...  
as now, all you have  
is ... (by April Jones, New Castle, IN)  
(Teen Ink. February 2015: 46)

#### **I. What is this poem about?**

This poem after its reading leaves a feeling that it is a Teenage Angst poem because it reflects speaker's disillusioned attitude towards life. The context of this poem is related to the loss of hope for a better life. He/she is in a state when his/her life is considered as abyss from where it is no way out as with every moment it falls much and much deeper and does not allow a person to look outside its limits.

#### **II. Who is the speaker? What other characters are involved?**

The speaker of this poem can be either a man or a woman who talks about his/her experiences of living life with constant frustrations. The main accent is set on people, with whom the speaker used to have some kind of relationships, who left him/her, and the only thing that they gave was not love but pain. The lack of love and care aggravates the psychological condition of the speaker.

### **III. Where does the poem take place?**

The narrator does not try to set a specific time and place in the content of his/her poem. It can be said figuratively that the poem takes place sometime in person's life, when the speaker reconsiders the sense of his/her life.

### **IV. What event or situation is described?**

Here is described the event of painful perception and realization that life is cruel and people who are in your environment are cruel to your feelings; they simply break your heart which you will be trying to heal but in vain.

### **V. What is the main idea, image, or message of this poem?**

The main idea of this poem is to show life's gloomy sides which are caused by disappointment in people, in love and in life. All what he/she once had has gone somewhere; and the only thing left is Yourself, that is why the poem is called "... Yourself".

## **2. "To the Unaware"**

I am light blue and the sky is gray  
today. you are the car that idles in  
the morning, soft sounds, turn  
signal clicking quietly. you're overgrown  
just a little, face darkened in sleeping

splendor. meanwhile, I – a little bean,  
afraid, an exclamation and a hesitation,  
watch, but I wish to speak.(by Sydney Shavalier, Byron Center, MI) (Teen Ink. February 2015: 46)

### **I. What is this poem about?**

This poem is about speaker's hidden wish to find courage to speak with someone whom he/she likes.

### **II. Who is the speaker? What other characters are involved?**

The speaker can be either a man or a woman, who is uncertain about his/her inner strengths to reveal his/her feelings of love or sympathy to the one he/she likes. The speaker feels vulnerable.

### **III. Where does the poem take place?**

The speaker uses the word "*today*" accentuating by it the conception of own feelings experiences of today.

### **IV. What event or situation is described?**

The poem describes the hesitancy of the speaker to make an action in order to get attention from the person he/she likes.

**V. What is the main idea, image, or message of this poem?**

The main message of this poem is to show vulnerability and hesitancy of a person when he/she experiences love or sympathy feelings.

**3. “Restless Lenses”**

A poet sleeps with  
delirium in her eyes  
contentment is for the rest  
it's a curious life  
sudden quick flooded  
there is stormy color  
there are sharp curves  
there is no stillness  
but every once in a while  
a pause  
I wonder if the crooked moon listens  
to dreams about waking  
traveling moving roaming flying  
I will not accept borders  
I want to go somewhere  
no one else will ever go  
(I don't want to go alone) (by Mallika Singh, Santa Fe, NM)  
(Teen Ink. February 2015: 44)

**I. What is this poem about?**

This poem is about curiosity of living, exploring a restless life but with a partner or a supporter who could go together with the speaker. Presumably, the speaker is ready to break into the most inaccessible vertices of life scopes if he/she finds and is with a like-minded person.

**II. Who is the speaker? What other characters are involved?**

The speaker can be either a man or a woman who is dreaming about his/her new better life with someone who could share the same visions. The speaker personifies the moon by wondering if it can listen to his/her thoughts.

**III. Where does the poem take place?**

It is not clear where and when the poem take place. However, in this poem the speaker emphasizes that there are no borders which could set back his/her desire literally to be everywhere he/she wants to go.

**IV. What event or situation is described?**

The poem describes speaker's restless vision on life as he/she has not found yet a partner with whom he/she could pacify this botheration and converse it to something exciting and restless but already in a positive way.

**V. What is the main idea, image, or message of this poem?**



The main idea of the poem might be that the speaker wants to reveal the life nature being with someone who could have the same wish. The final line of the poem is taken into brackets “(*I don't want to go alone*)” on purpose, i.e. it implicates that the speaker desires to find his life partner.

#### **4. “You are not the (only) reason I wanted to be published”**

I write because someday I want you  
to stumble upon my name in a bookstore  
years from now  
and look at your husband next to you  
scanning biographies of civil war generals  
and I want you to sit down  
pull my book off the shelf  
and read every poem  
not knowing that all these years  
every blot of ink has been for you  
and then you'll remember  
the way my laugh sounded  
and the map of my chest  
and I want you to sit there  
for a minute or two  
and feel how I've felt  
my entire life. (by Jack Coyle, Elburn, IL)  
(Teen Ink. February 2015: 43)

#### **I. What is this poem about?**

This poem is about desire of the speaker to be heard and understood by his/her at one time loved person. The speaker wants to be noticed, and that is why he/she has decided to write and be published. He/she wants to inform a person to who is addressed this poem that he/she will repent that before he/she has made a wrong decision about parting, he/she will reveal true feelings this person has felt in his life.

#### **II. Who is the speaker? What other characters are involved?**

The speaker can be either a man or a woman who might be asking why his/her feelings, features of personal identity were unvalued by the person whom he/she used to love or still loves so much. The speaker involves to his poem directly the one to who his/her poem is addressed.

#### **III. Where does the poem take place?**

The speaker in the first line of the poem writes that „*Someday*” he/she wants to be revealed by his/her addressee.

#### **IV. What event or situation is described?**

The poem describes the speaker's wish to be heard by the addressee. The repetition of lines „*I want you...*” implies that.

#### **V. What is the main idea, image, or message of this poem?**

The main idea of this poem is that once affected self-esteem can induce with all means and ways to convince someone, who perhaps underestimated him/herself, that he/she was wrong and lost much.

## 5. “Longing”

A pool of silver linings  
 Water lapped ocean rocks  
 The sun sank the wishful thoughts  
 Reality struck you like a clock  
 When you whispered “this is the end”  
 And never surfaced  
 Love made you stronger  
 But I wish I had you longer  
 Different lies  
 Of the same variety  
 Banished you to fields of gray  
 Trapped in the looking glass  
 Of memory  
 Where only pictures in my head  
 Brought me to your bed  
 Where cloudless nights  
 Brought forth blinding lights  
 And sleepless fright. (by Justyna Maria Kedziera. Stalowa Wola, Poland)  
 (Teen Ink. February 2015: 44)

### I. What is this poem about?

This poem is about how quickly life can be changed: as quick as a thought. Speaker’s mentioning of love as thing which on the one hand helps to struggle with reality and become stronger, on the other side bare the mendacity of love feeling which now hurt speaker’s awareness.

### II. Who is the speaker? What other characters are involved?

The speaker can be either a man or a woman who through the poem comes to the realization that life reality, love and mendacity of people feelings are strongly intertwined.

### III. Where does the poem take place?

The speaker does not try to set a specific time and place in the content of the poem. He/she has an internal dialogue.

### IV. What event or situation is described?

The poem describes the situation of speaker’s reminiscences about how love, when he/she had no power to struggle with life, made him/her stronger; and then it vanished leaving some things which he would not have liked to know.

### V. What is the main idea, image, or message of this poem?

The main idea of this poem is to have a longing to be able to understand what can make you weak and what can make you strong in life.

### 2.1.3 21<sup>st</sup> Century English Teenagers' Tendencies of Writing on Love and Life Topics

Summing up the present analysis of poems, tendencies in appealing to the reader, key concepts of love/life topics and common traceable tendencies of examining love and life topics used by teenage poets should be noted down. The following table introduces some visions about adolescence poem writing according to the earlier examined content of each poem under analysis:

Tendencies/approaches	Love topic	Life topic
1. Appealing to the reader	In all poems dedicated to the love topic it can be clearly seen how authors of poems try to make their readers feel that poems can be addressed to him/her. Frequent usage of the pronoun "you" allows the reader to feel that the speaker of a poem communicates with him/her.	In the poems dedicated to the life topic the same tendency is reflected: to communicate with the reader through a poem. In the 2 <sup>nd</sup> , 4 <sup>th</sup> and in 5 <sup>th</sup> poems the pronoun "you" is also frequently used. However, in the 1 <sup>st</sup> and 3 <sup>rd</sup> poems speakers have an inner reflection upon the life and its concept for themselves.
2. Key concepts of love/life	<p>1. In the first poem block of love poems love is presented like an unfair and cruel feeling. Especially, if it is unrequited love. Unrequited love presumes sufferings and cannot predict the further ability of a person to escape from these sufferings.</p> <p>2. In contrast, in the second poem love is too precious and sacred and can fill person's heart with joy.</p> <p>3. In the third poem love seems to have an enemy-life, because it is expressed like a</p>	<p>1. In the first poem block of life poems disappointment in people, in love and in life and in total loss of hope for better life is reflected because of being alone, only by yourself it is hard to move on.</p> <p>2. In the second poem person's hesitancy does not allow to change his life.</p> <p>3. In the third poem a possible source of life happiness is examined. The speaker is ready to live to the fullest in case if s/he is able to find his/her life partner.</p>

	<p>doer who has a power to separate two people loving each other. Love is in a vulnerable position. Life is much more powerful than love.</p> <p>4. In the fourth poem similarly love is considered to be unfair and unrequited. Unrequited love is predestined to collapse.</p> <p>5. In the fifth poem, in contrast to the third poem, love is seen to be omnipotent no matter what difficulties life can bring to it.</p>	<p>4. The fourth poem expresses the desire to prove in life to someone once loved, who has underestimated him/herself that he/she was wrong and has lost much; the affected self-esteem starts to rule and overpower a person.</p> <p>5. In the fifth poem life changed due to the help of love and due to inner confrontation of understanding what really makes you weak and strong in life.</p>
<p>3.Common traceable tendencies of examining love and life topics</p>	<p>All in all, it can be said that in reviewed contents of poems of love topic it is possible to see that love force, which has in the world one of the leading effect on a person, is examined in two main ways: love is a force which is very powerful and is not afraid of life cruel intrigues; love is a force which is too weak to resist life's pressure and which can try to destroy a person giving him, for instance unrequited love.</p>	<p>All in all, it can be said that life is just like love: on the one hand, it is cruel and gloomy, on the other hand, it is bright and happy. The speaker of each poem is trying to find the right vision on life experiencing whether disillusion or hesitancy to change something, whether desire to prove something or search of what makes life happier.</p>

Table 1.1 Tendencies in teenage poem writing.

The two chosen topics of poems - life and love - have an intertwined connection. They are examined by young writers like enemies who are measuring their powers, without forgetting to compel a person to suffer or to rejoice. Cognizing life or love aspects speakers of each poem perceive the picture of the own life or love concept and form own approaches to the world.

Due to new opportunities to post poems on-line and share them immediately with a wider audience teenage poetry of the 21<sup>st</sup> century is very sincere and immediate in its approach to love/life topics. Both of the topics are being widely discussed among teenage writers through their pieces of poem writing. Teenage poets focus on the eternal issues but make them sound very personal and dramatic by considering both cruelty of love/life and joys and happiness they bring to a person. The approach is balanced, realistic and very touchy. Youth with this kind of approach show up themselves as an independent settled matured writers, who know life positive and negative angles and take this life as it is not trying to change the life but change own personality or own attitude to it.

Naturally, teenage angst poetry's characteristics can be recognized in life as well as in love block of poems, although teenagers' poetry does not fully belong to angst poetry. However, it is expectable to trace teen angst poetry's signs - such as disappointment in people and in life - for instance, in the poem "... Yourself" in the block of life poems; the image of unrequited love which gives painful sufferings to a person is present in the block of love poems (1<sup>st</sup> and 4<sup>th</sup> poems). The Teenage angst poetry style reveals itself in teenage poetry because it somehow represents the puberty period of teenage writers, when life is seen mostly in dark colours with too many complications in it. In order to reach a happy life or love it is a must to go through many obstacles and problems.

Coming back to the earlier mentioned trends in tendencies in youth writings in the year 2011, that are presented by Emily Kaplan research (2011), and having in mind the conducted comparative analysis of teenage poems above it is possible to observe the continuation of emotively expressive enrichment in poems referring to personal touchy life sufferings and feelings. Reviewed poems confirm that nowadays there is an obvious trend among teenagers, on the one hand, to be expressive and dramatic; and it is confirmed by many researches that usually melodramatic experiences are on top in puberty age especially among girls (Greenberg, Klaver 2009: 185). Though, on the other hand, the trend is to be realistic and not to lose an ability to evaluate maturely doubtful or tricky situations.

The main things, that predetermine the successfulness of teenage poetic movement to modern poetry revolutioning and enrichment is first of all the big number of teen poetry submissions on various Internet networks, high popularity and revolutionary trend of teenage slams (that are examined in Chapter I) and a balanced, realistic and very touchy approach to a manner of poem writing, which really helps young generation of poets to conquer public attention and reconsider the prejudice that teenagers only tend to write teen angst poetry. Nowadays, teenagers do not only concentrate on teenage angst poetry but try to set serious mature views and try to focus on the eternal issues making them sound very personal and

dramatic by considering both cruelty of love/life and joys and happiness they bring to a person. Young generation of today writers reveal themselves as active participants of literary world who broaden habitual visions and consideration of modern poetry. In this respect the hypothesis of the research, which states that teenagers write poems which enrich the world of modern poetry by presenting new approaches to life, new visions of things and new ways of perceiving the world has been proved: life and love are depicted in a very balanced way, where practicality helps overcome romantic hardships and sufferings. The development of teenage poetry has a big potential, which can probably lead to various changes in the modern poetry world.

## CONCLUSION

Today English teenage poetry is untiringly developing. The development is bright and extraordinary. Once a direction of teenage poetry development was found and set, teenage poets revealed the potential in teenage poems to determine that teenage poetry as such is on the way to revolutionize the modern poetry world. However, only after some time it will be possible to state that English teenage poetry has broadened people's visions on life aspects and revealed new ways of perceiving the world.

The present Bachelor's thesis was aimed at providing an understanding about English teenage poetry and its main peculiar features that predetermine adolescence manner of poetry writing, by which teenage poets are slowly leading to the revolution in new 21<sup>st</sup> century approaches to the world; it is also about teenage poetic identity disclosure and significance in literary world. The research has studied that English teenage poetry has a big potential, which can probably lead to various changes in the modern poetry world.

The Introductory part of the research has explained why adolescence poetry is developing by each year and what the main reasons why teenagers start to write poetry are. Chapter I is focused on gaining an understanding of English teenage poetry and its representatives and it purposely titled "The Art of Being a Teenage Poet". It has been highly important to find the right vision on teenage poet's identity as a writer of present days. Adolescence poetic identity is revealed through the revision of teenage poetic mission to introduce to people new ways of perceiving the world through popular poetry slam competitions. The value of slam organizations is huge for many people who are connected to poetry; however slam poetry area is still in need to be developed accurately. The research has briefly presented the information about teenager's poetry purposes based on the example of the complex structure of activity by Engeström's triangle. Chapter II is focused on the comparative analysis of poems written by 21<sup>st</sup> century English teenagers. The comparative analysis has shown that teenage consideration of concepts about love and life topics are in their prior focus of attention. Those topics reflect the teenager's balanced and down-to-earth approach. Young poets do not look at the world through pink glasses but present realistic picture of life and love concepts.

Young poets without hesitation try to find all possible ways of getting attention from community. They write, read, share poems developing and cognizing their identity as writers of the 21<sup>st</sup> century period. The lack of researches about teenage poetry opens broad amount of perspectives for further feasibility of teenage poetry contemplation. Poetry of youth is topical today and the power of it will certainly bring teenage poets being examined as special representatives of literary world who broaden bounds of literary world.

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## SUMMARY IN ESTONIAN

Käesoleva töö teemaks on „Inglise murdeea luulekunst: murdealiste noorte poeetilise identiteedi avastamine”. Töö eesmärgiks oli leida ja anda arusaam inglise murdeea poeesiast, selle peamiste eristustest, mis determineerivad murdealiste noorte poeetilise stiili mille abiga noored luuletajad avastavad uusi lähenemisi ning visioone maailma aspektidest.

Töö koosneb neljast osast: sissejuhatus, kaks peatükki ja järeldus. Sissejuhatav osa selgitab miks noorukite poesia praegusel ajal on oma arengu kõrgpunktis ja mis on suunavateks eeldusteks poesia tegelemiseks noorukite kohta. Esimeses teoreetilises osas keskendutakse, murdeas olevatele noorukitele omastes, tüüpilistes poeetilistes joonte selgitamises, kusjuures ka proovitakse määratleda, mis kujundab tänapäeval noor luuletaja identiteedi. Selles osas ka käsitletakse psühholoogilisi kontseptsioone, mis proovivad seletada põhjuseid miks noored kirjutavad luuletusi. Teises praktilises osas on võimalik tutvuda komparatiivse murdealiste noorte luuletuste analüüsiga. Luuletuste analüüs, mille peateemadeks olid armastuse ja elu teemad, näitas seda, et kirjutamistendentsid peegelduvad realistlikku ja terve maailma nägemisviisi. Nagu töö esimene, teoreetiline osa, nii ka teine, praktiline osa, kinnitavad, et 21 sajandi murdeea poesia omab suur potentsiaal, mis tõenäoliselt saab olla realiseerituks ning mis saab sisse tuua muudatusi kaasaegse poesia maailmasse.

Kindla sammudega murdeea luuletajad astuvad lähemale 21 sajandi revolutsioonile kaasaegses poesia maailmas. Tänapäeval noored luuletajad kirjutavad, avaldavad ja vahetavad oma luuletustega kaasa enda isiku arenemisega ja tundma õppimisega kui 21 sajandi noor luuletajatena. Noorukite poesia on aktuaalne, seetõttu ka vajalik poesia maailmas jälgimiseks oma pidevas edaspidises arengus.

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**ENGLISH TEENAGE POETRY: REVEALING TEENAGE POETIC IDENTITY**

Supervised by Niina Raud, PhD

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Narva, **22.05.2015**