

## FROM EMOTIONS TO LOGIC: ANALYZING ROGER MCGOUGH'S "THE READER OF THIS POEM"

**Mansurova Nigina Baxtiyor qizi**

Faculty of English Philology

Group FING-K 2203

[zhina.suleimanova7@bk.ru](mailto:zhina.suleimanova7@bk.ru)

**Scientific advisor: Xakimova Maksadxon**

**Abstract:** This article is dedicated to the analysis of the poem “The Reader of This Poem” by Roger McGough using the IMRAD structure. The article explores literary devices, the perception of the text by both humans and artificial intelligence, as well as the dual nature of the work — childlike in form but mature in content.

**Keywords:** Postmodern poetry, reader-response, metapoetics, humor, irony, artificial intelligence, literary analysis.

**Аннотация:** Данная статья посвящена анализу стихотворения «The Reader of This Poem» Роджера МакГофа. с использованием структуры IMRAD. В статье исследуются художественные приёмы, особенности восприятия текста человеком и искусственным интеллектом, а также двойственный характер произведения — как детского по форме, но взрослого по содержанию.

**Ключевые слова:** Постмодернистская поэзия, респондентный анализ, метапоэтика, юмор, ирония, искусственный интеллект, литературный анализ.

**Annotatsiya:** Ushbu maqola britaniyalik mashhur shoir Roger McGoughning “The Reader of This Poem” nomli she’rini IMRAD tartibida o’rganadi va tahlil qiladi. Maqolada she’rdagi badiiy usullar, inson va sun’iy intellekt tomonidan qanday qabul qilinishi, shuningdek, she’rning bolalar uchun mo’ljallangan shakli va kattalar uchun mo’ljallangan mazmuni o’rganiladi.

**Kalit so‘zlar:** Postmodern she’riyat, rеспондент analizi, metapoetika, hazil, ironiyalash, sun’iy intellekt, adabiy tahlil.

**Introduction.** Roger McGough, born on November 9, 1937, in Litherland, Lancashire, is a prominent British poet known for his witty, accessible verse and his role in the Liverpool Poets movement. His works often defy conventional poetic norms by incorporating humor and direct address, inviting readers into a participatory experience. “The Reader of This Poem” exemplifies this interactive approach, directly addressing the reader and prompting exploration of the act of reading itself. This poem disrupts the typical relationship between poet and audience, raising the question: what happens when a poem speaks back to its reader? This article investigates how McGough constructs a metapoetic space that blurs the boundaries between reader and text, author and audience.

**Methods.** This study employs a qualitative analytical approach, utilizing close reading techniques grounded in reader-response theory (Iser, 1978) and stylistic analysis (Leech & Short, 2007). The poem was examined for:

- Pronoun Use and Narrative Stance: The choice of second-person narration places the reader directly in the poem's action.
- Metapoetic Language: The poem frequently refers to itself, prompting readers to reflect on the act of reading.
- Lexical and Syntactic Features: Analysis of word choices reveals how McGough crafts humor and irony.
- Tone and Implied Reader Role: The conversational tone encourages readers to engage actively.

Additionally, thematic connections were drawn to other works by McGough and the broader context of Liverpool Poets to enhance understanding of stylistic and ideological implications.

**Results Poetic Devices.** The close reading revealed distinctive features of McGough's work:

1. Second-Person Narration: The poem's use of "you" places the reader at its center, creating an immediate connection.

2. Conversational Tone: McGough humorously acknowledges the artificiality of the poetic act, stating, "This poem is not about anything except you reading it."

3. Reflexive Structure: The poem references its own existence, making the act of reading both the subject and medium.

4. Foregrounding Reader Autonomy: The poet creates the illusion of control with lines like, "You can stop now. But you won't."

5. Minimalist Diction and Enjambment: These elements foster a fast, flowing rhythm that mimics natural thought.

McGough's poem humorously portrays the reader as a multifaceted character. Comparisons like "As vain as trainers" and "As boring as a draw" mock selfconfidence while observing life's banalities. The final line, "I hope you know how to take a joke!" emphasizes the playful nature of the poem, inviting readers to engage with its humor.

**Discussion.** McGough's poem exemplifies Wolfgang Iser's concept of the "implied reader," a fictional construct that shapes real reader behavior. By addressing the reader directly, McGough creates an intimate textual space where meaning is cocreated. This aligns with postmodern tendencies that question authority, including that of the poet.

**Perception: Human vs. Artificial Intelligence.** Human perception of poetry is tied to emotions, personal experiences, and intuition. Humans interpret irony, humor, sound play, and meaning through their own feelings and associations, with reactions that might include laughter, admiration, or even sadness, depending on their personal context and cultural factors. Artificial intelligence, however, analyzes the text without emotional response. AI detects patterns,

identifies sound elements, structure, and meaning, but does not "feel" them. It relies on data and statistical analysis, without introducing subjectivity into the interpretation. Thus, human and AI perceptions of poetry differ: for humans, emotions and personal associations are key, while AI focuses on structural analysis and logic. Humans sense and experience poetry, while AI sees it as a collection of logical components.

**Conclusion.** Roger McGough's "The Reader of This Poem" blends humor and depth, presenting a playful chaos. Its dual nature – childlike in form but adult in content – appeals to a wide audience, prompting reflection on their responses. The poem suggests that neither poetry nor life should be taken too seriously, inviting readers to engage in a humorous exploration of self-perception.

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