



SYNTACTIC DEVICES USED IN POETIC LANGUAGE

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Abstract

This article explores the syntactic and stylistic features of modern English poetry, with occasional references to similarities in modern Uzbek poetry. Beginning with an overview of the transition from Victorian poetic traditions to modernist innovations in the early 20th century, the paper highlights the contributions of literary critic David Perkins and examines the works of prominent poets such as T.S. Eliot, W.B. Yeats, Ezra Pound, and Kenneth Koch. It analyzes how syntactic devices—such as sentence fragmentation, inversion, and repetition—play a critical role in shaping poetic meaning and emotional resonance. Special attention is given to forms of syntactic repetition, especially anaphora, as well as other rhetorical devices like ellipsis, silence, and rhetorical questions. The study concludes that these syntactic-stylistic elements contribute significantly to the expressiveness and aesthetic quality of modern poetry in both English and Uzbek traditions.

Keywords: Modern English poetry, syntax, stylistics, anaphora, epiphora, repetition, modernism, poetic devices, rhetorical figures, Uzbek poetry, free verse, sentence structure, poetic syntax, emotional expressiveness.



Introduction

Modern English poetry begins in the late 19th century, more precisely, when the traditions of the Victorian era were still continuing.[1,18] Literary critic David Perkins, starting from the study of the works of modernist poets William Butler Yeats, Thomas Stearns Eliot, Ezra Pound, studied representatives of poetic movements and their poetic styles to the present day. Researcher David Perkins is aware of the poetry of the 20th century, and his research is presented consistently, completely and systematically. In his work, he discusses about 160 poets, briefly mentions many others, and does not hesitate to criticize their work. Indeed, at the beginning of the 20th century, a new era began in English poetry. This was reflected in all aspects of the country. In particular, new changes and styles began to appear in English literature.

In modern English poetry, word order changes, sentences are divided into several parts, and words are interconnected, creating complexity. Given the English syntax of subject+verb+object (SVO), poems written in a simple or free verse meter are common in modern poetry.

In the first line of J. Dryden's "Mac Flecknoe" the line "All human beings are subject to decay", in the first line of T.S.Eliot's "The Love Song of J.Alfred Prufrock" the line "I am not Prince Hamlet, nor was meant to be", in the first line of A. R. Ammons' "Pet Panther" the noun (owner) follows the form of the verb to be and completes the owner (predicate complement).[2]

Poet Kenneth Koch's poem "Permanently" features three main types of sentences:

One day the Nouns were clustered in the street.

An Adjective walked by, with her dark beauty.

The Nouns were struck, moved, changed.

The next day a Verb drove up, and created the Sentence.[3]

These sentence types are simple, complex, and compound. After each sentence, the reader pauses (silences), which are used to indicate a pause between thoughts and to indicate a sequence of time. In this passage, the main clause and the subordinate clause are separated by a silence and a conjunction.

In Shakespeare's Sonnet 106, the subject and subject clauses are arranged as follows:

When in the chronicle of wasted time



*I see descriptions of the fairest wights,
And beauty making beautiful old rhyme
In praise of ladies dead and lovely knights,
Then, in the blazon of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have expressed
Even such a beauty as you master now.[4]*

If we think of syntax as the body of a poem, finding the subordinate clauses is like finding its limbs. In line 7 of the sonnet, I see is the main clause, and is connected to the subordinate clause their antique pen would have expressed, with the conjunction that omitted. However, the “when.... then” structure establishes the right balance of ideas.

Syntactic repetitions have been included in the list of syntactic-stylistic means by world scholars and studied at the syntactic level. For example, the famous Russian linguist I.R.Galperin includes repetitions in the list of syntactic-stylistic means.[5,211] Stylistic scholar B.A.Kukhareenko divided syntactic repetitions into anaphora, epiphora, circular repetition, anadiplosis, chain repetition, sequential repetition, and simple repetition, and discussed their stylistic function and characteristics.[6,40] The scientist considers syntactic repetitions to be a powerful means of emphasis. He also studies all types of repetition as part of syntactic-stylistic means.

Among the syntactic repetitions, the most frequently used in poetry is anaphora. “Anaphora (from the Greek anaphora, “carrying back”) is an element of poetic syntax that arises from the repetition of the same word or words at the beginning of two or more consecutive clauses, sentences, or lines. Anaphora gives a prose sentence a unique rhythm, bringing it closer to poetry. It gives speech emotional expressiveness.”[7,73] The Oxford Dictionary defines anaphora as a rhetorical figure of repetition in which the same word or phrase is repeated in successive lines, clauses, or sentences (and usually at the beginning).[8,11] Indeed, in rhetoric, anaphora is a figure of speech in which a word, a series of sentences or lines of verse are repeated. Anaphoras are morphologically formed from nouns, adjectives, adverbs, pronouns, and verbs. M.Kuroyedova notes that the use of anaphora is the repetition of initial parts (words, phrases, sentences). These



repetitions are mainly composed of independent word groups. Anaphora can be extremely short. [9,167]

During the study of samples of modern English and Uzbek poetry, it was found that they widely use syntactic and stylistic devices such as anaphora, epiphora, mesodiplosis, epanalepsis, ellipsis, silence, inversion, gradation (climax and anticlimax), rhetorical question, rhetorical appeal, rhetorical exclamation, asyndeton and polysyndeton. Therefore, we tried to clarify their classifications above. The above-mentioned elements of poetic syntax are actively used in modern English and Uzbek poetry and provide emotionality, colorfulness of the poetic text and serve to enhance the content.

Repetition plays an important role in modern English and Uzbek poetry. In particular, syntactic repetition at the beginning of a line, i.e. anaphora, is used by modern poets to enhance poetic thought and express the feelings of the lyrical hero. Syntactic repetition of a word or phrase at the end of a line, i.e. epiphora, is given almost the same classification by world scholars. The reductive figures that dominated the work of modern English and Uzbek poets - silence and ellipsis - have been studied in the works of such scholars as B.V.Tomashevsky, E.Quinn, M. Abrams, Ch.Baldick, S.Sultansaidova, and O.Sharipova.

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