

A Pragmatic Approach to Poetry's Syntactic Aspects**Abdurozikova Ismigulbegim Inoyat qizi**

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Abstract

Poetry's vocabulary is distinct from those of other literary genres. That is, the grammar of poetry is distinct. This relates to the fact that grammar rules will have to be amended in order to allow certain "liberties" or "licences" on the one hand, and to account for the unique types of limits put on linguistic units in poetry both within and outside the sentence on the other. A comparison with the grammar of the common language would disclose significant discrepancies between poetic language, the grammar of the ordinary language, and any literary genre. As a result, literature, particularly poetry, cannot be studied in isolation from language. As a result, poetry cannot be understood without a good understanding of grammar.

Keywords: linguistic, aspects, poetry, pragmatic, perspective

Introduction

This paper will discuss certain research and analyses that deal with poetry's language as it differs from the language of other literary genres. Poetry is made up of words that generates effects that plain language does not. So poetry is a distinct order or arrangement of language. Levin (1969) observed that linguistic analysis applied to poetry produces a grammar that differs from the grammar produced by linguistic analysis of regular English (11). Poetry's vocabulary is very different from everyday speech. Many of these discrepancies stem from literary norms. In other words, many characteristics differentiating poetry from everyday talk stem from the writer's intention to produce a poem. This fact implies a large number and variety of linguistic peculiarities. The literary form's norms include aspects such as rhyme, alliteration, metre, and so on (Levin 59).

Types of Deviations in Poetry Language

According to Leech (1969), any variation from expected patterns of language behaviour will result in confusion and astonishment. Leech elaborates that rules in poetry are designed to be disobeyed (10-12). Looking back over the history of English literature since Chaucer, Leech remarked that certain liberties of language have usually been sanctioned in verse but not in prose (17-23). The obvious function of these freedoms, according to Leech, is to compensate the poet for the loss of freedom in submitting himself to the discipline of verse composition; to provide him with a broader set of choices than are normally available in English, and thus to give him a better chance of squeezing his language into a predetermined mould of versification (18).

Lexical Deviation (violation of lexical rules of word formation)

According to Leech, the obvious function of these freedoms is to compensate the poet for the loss of freedom that comes with submitting himself to the discipline of verse composition; to provide him with a broader set of options than are normally available in English, and thus to give him a better chance of squeezing his language into a predetermined mould of versification (18).

1. And I, Tiresias, have endured all ("The Waste Land" 243).

This impresses us as a unique and unexpected development of the language's expressive capabilities. According to Leech, "Eliot's "foresuffered" is not just a new word, but the encapsulation of a newly formulated idea: that it is possible to anticipate mystically future suffering just as it is possible to foresee, foretell, or have foreknowledge of future events" (44).

Another method poets employ is the use of affixes to create new words. For example, Eliot coined the term "unflowering." 2. And apathy is spreading between them. Being unflowering, between the living and the dead nettle ("Little Gidding" III: 4-7). According to Jeffries (1993), poets' vocabulary choices are occasionally impacted by spoken language. The influence might come from a variety of sources. It might be a poet's choice to utilise a locally specific lexicon or terminology that is plainly informal, even slang or forbidden (31). Poets make such decisions for a variety of reasons, including the desire to escape from an oppressive standard language, the desire to employ a spoken style for specific characters in poetry, and the goal to shock readers by using terminology that is rarely seen in print. Other poets, for example, defy readers' preconceptions about lexical selection by utilising words allocated to one syntactic class as if they were members of another, as in the rhetorical figure known as anthimeria. Thus, in e. cumming's line "he sang his didn't he danced did," "did" and "didn't" operate as nouns, while "grief" becomes a time expression in Dylan Thomas's "a grief ago."

Syntactic Deviation:

Jeffries (1993) argues that poets have not hesitated to use a grammar which reflects everyday usage or the cultural background of the poet (35). Jeffries evidence is that Kofi Anyidoho, in his poem "My Mailman Friend was Here", uses a grammatical structure typical of a West African pidgin. For example, "I go write you something small again" has a verb phrase form which differs from the standard English am going to write, and this is followed by a pronoun you which in standard English would be introduced by a preposition "to" as it is an indirect object. Minor sentences, sentences without a finite verb, are one way that poets vary their grammatical structures. Both of the following examples are from "Canticle for Good Friday" by Geoffrey Hill. The first consists of a NP not followed by a verb of any kind,

1. And I Tiresias have foresuffered all ("The Waste Land" 243).

This strikes us as a novelty and as a surprising extension of the expressive possibilities of the language. Leech maintains that "Eliot's "foresuffered" is not just a new word, but the encapsulation of a newly formulated idea:; that it is possible to anticipate mystically the suffering of the future just as it is possible to foresee, foretell, or have foreknowledge of future events (44-48)

Forming new words using affixes is another process used by poets. For examples Eliot invented "**unflowering**."

2. And growing between them, indifference Being between two lives - **unflowering**, between The live and the dead nettle ("Little Gidding" III: 4-7).

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3. A clamping cold-figured day while, the second contains subject and complement but no verb to create a full sentence

4. He, as yet unsearched, unscratched The effect of avoiding using main verbs in poetry may be used to render the poem timeless, thus achieving the purpose of not anchoring the action in a particular time span. Leech (1969:45) cites another syntactic violation in English poetry i.e., the successive genitives in Hopkins' "The Wreck of the Deutschland" as in the following example:

5. Our hearts' charity's hearth's fire, our thought's chivalry's throng's lord. Moreover, word order, as mentioned in George M. Landon's article (1968:194-200) is a syntactic violation. He proposes the view that sentences such as (6a) and (7a) below exhibiting an unusual word order may be described as violating certain rules which would have yielded the corresponding, sequentially well-formed sentences (6b) and (7b).

6. a. Our sons their fathers' failing language see (Pope).

b. Our sons see their fathers' failing language. By them had slimy paths been trailed and scraped (Owen)

7. a. b. Slimy paths had been trailed and scraped by them.

Along the same lines, poets have always had the ability to arrange syntactic components in an irregular sequence (hyperbaton).

8. John Giloin was a citizen

Of credit and renown,

A train-band captain eke was he

Of famous London town

John Gilpin's spouse said to her dear,

Though ***wedded we have been***

These twice ten tedious years; ***yet we***

No holiday have seen.

The portions in bold italics each contain the key sentence elements subject (s), verbal (v), and object/complement (c), which would very definitely appear in the sequence SVC in writing as well as in regular speech. Cowper provides three distinct variants of that order: CVS, CSV, and SCV. Furthermore, poetic language may break or diverge from the language's commonly recognised standards in a variety of ways, such as word order, pleonasm, and ellipses. Fronting, postponement, and passivisation are all examples of word order. Brook

(1958), Leech (1969), Roscow (1981), Traugott (1972), Dillon (1975), and Dillon (1976). These mechanisms define the peculiarity of syntax in poetry. In reality, the majority of them may be seen as a loosening of the limitations on transformations in Modern English (i.e. licences) (cf. Dillon, 1975).

Poets follow the majority of Modern English principles that apply to front constituents: topicalization, left dislocation, Prep. Adjective phrase-preposing, P-fronting. PP-fronting and NP-fronting are commonly used in the same phrase, with the verb normally remaining in clause-final position. Interestingly, the common application order appears to be NP-, then PP-fronting, such that Od comes right before the subject, like in the following line:

9. In golden chains the willing world she draws (Pope).

10. But since like slaves his bed they did ascent (Dryden). The following examples illustrate inversion: **Cs v s**

11. *Vain is her wish.* (Wordsworth) **Adv v s**

12. *After many a summer dies the swan* (Tennyson). **o v s v**

13. *Full many a glorious morning have I seen* (Shakespeare)

Conclusion

To conclude, it is expedient to sum up the major characteristics of poetic language in general:

1. The use of complicated language that frequently rejects standard syntax, grammar, and punctuation. That is, poetry language is distinct, especially in word arrangement. The word order is erratic or hyperbatonic.

2. The use of sloppy syntax. Spoken language influences poetic language. "Poetry is a return to common speech". It is distinguished by its use of overtly prosy and vulgar features of daily language. The syntax of poetry is often free and nonsensical, resembling the pattern of spoken conversational language. As a result, the lax syntax might be described as colloquial.

3. Imagery creation, as well as semantic transfer tropes like as repetition or parallelism, metaphor, metonymy, piles of images, simile, personification, and irony, and musical techniques such as alliteration and assonance, are key features of poetry. That is, rhetoric is permitted to take the place of syntax, because it is concerned with the rearranging of words to achieve an impression of sound and meaning rather than with precise language syntax or even the logical ordering of concepts. Thus, the use of rhetoric and the absence of a rigid rule or grammar in English go hand in hand.

4. Another element of poetry is the use of foregrounding as an aesthetically intended distortion of the language components. Furthermore, the word's liberation from its usual referent implies its potential freedom to join with an infinite number of referents.

5. Poetic language is distinguished by the use of neologism and archaism. That is, poets are not limited to the language of their own time.

6. Grammar modification. Grammar rules are adjusted in the poetic language to allow for specific licences and to account for various types of restrictions put on linguistic units in poetry. Rules in poetry are designed to be disregarded in order to create bewilderment and surprise. Poets make use of lexical, grammatical, and semantic variations.

7. The poetic language's sentence and phrase structure differs from that of any other literary genre and is analogous to that of spoken code. Poets allow themselves great leeway in word order for certain goals, such as emphasis, front focus, end-focus, end-weight, rhyme, and so on, since syntax is akin to that of spoken language.

Pedagogical Implications

Although this work is not pedagogically focused and is linguistically descriptive, it may have pedagogical consequences for foreign language teachers, translators, textbook authors, test producers, and syllabus designers. This article may assist language instructors and learners in a variety of ways, notably in recognising syntactic forms and structures that have specific tasks and differ from those of other literary genres, and hence are likely to create trouble.

Furthermore, the study may be useful to ESP practitioners who are interested in developing ESP teaching materials based on real text analysis and are concerned with syntactic characteristics as well as functions and meanings transmitted by syntactic structures. Based on my own experience, I feel that both linguistics and literature teachers should allow their students to read aloud and linguistically analyse select poetry in the classroom. According to I. A. Richards (1960), the basic goal of teaching poetry is "just to help us read better" (14). According to William C. Morse and G. Max Wingo (1962), "reading is an ideal activity for motivation because it not only initiates behaviour but also operates to motivate."

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