



EUROPEAN JOURNAL OF RESEARCH DEVELOPMENT AND SUSTAINABILITY

<https://scholarzest.com/index.php/ejfds>

ISSN (E): 2660-5570

Journal Impact Factor: 7.455

Editor In- Chief
Dr. E. A. Houda

Volume 2, Issue 3
March, 2021

**AN OPEN ACCESS, PEER REVIEWED
MULTIDISCIPLINARY JOURNAL**

scholarzest.com

Calle Nelly, 4, 35240 Carrizal de Ingenio, Las Palmas, Spain



ANAPHORA AS AN ESSENTIAL TYPE OF POETIC FIGURES

Karimova Shakhnozaxon Karimovna

Bukhara state university

Department of Foreign languages on Natural directions

karimovashakhnoz@gmail.com

Article history:	Abstract:
Received: 26 th February 2021 Accepted: 7 th March 2021 Published: 28 th March 2021	This article discusses the main role and use of anaphora in poetry, which is one of the poetic repetitions. The role of anaphora in the poem is great. It gives the verse great expressiveness, imagery and brightness. This technique is, as it were, a kind of poet's voice, helping to understand the mental and emotional state of the author. Anaphora is a stylistic figure of speech, it consists in repeating the same elements (sounds, words, phrases) at the beginning of each parallel row (stanza, verse, etc.)
Keywords: Poetic syntax, poetic speech, repetition, tropes and figures of speech, poetic figures, anaphora	

It is well known that in linguistics the syntax is concerned with the construction of speech, the order of words in a sentence, while in poetry (in poetic speech) the syntax deals with the construction of sentences in bytes, bytes and lines and the order of parts. the speech in them is used. In poetic speech, especially in composing poetic sentences, it is important to choose words and use them skillfully in speech construction. The syntax of poetic speech gives the language of the work figurativeness, expressiveness, charm.[1]

The author's syntax is directly influenced by the general features of his poetry - after all it is precisely within the framework of poetic syntax that the writer's creative talent lies in his syntactic structure can be determined by its specific properties.[2]

The role of poetic speech in the organization of speech is great, its musicality, emotional intensity and sensitivity depend in many respects on poetic syntax. Deviations from the norm at the syntactic level are more specific to poetic speech, so there is a special notion of 'poetic syntax' in the literature. To deliver meaning is one of the main tasks of syntax. In the literature, writers use syntax and diction to achieve artistic effects such as mood, tone, and so on. Like diction, syntax is aimed at influencing the reader as well as expressing the writer's attitude.

When a speech is delivered to a person, the listener must enjoy the speech and understand something. Speech should influence him. Syntactic figures help us to increase the effectiveness of speech.[3]

The role of artistic repetition in the structure of poetry is important. Poetic repetitions contribute to the musicality and charm of the poem. There are four types of repetitions: lexical, phonetic, morphological, and syntactic. In this paper, we analyze the functions of anaphora in poetic speech, which is one of the lexical repetitions.

The word anaphora is derived from Greek word "anaphor" that means "to raise up". In this case, the same word or phrase is repeated in the same way at the beginning of the poem.

Many poets, when creating their famous works, often resorted to the use of anaphora. For example, Anna Akhmatova in the poem "Before spring there are such days" often uses the conjunction "and". In this way, the poetess conveys her emotions felt at the moment:
Before spring, there are days like this:

A meadow is resting under the dense snow,
The trees are merrily dry rustling,
And the warm wind is gentle and resilient.
And the body marvels at its lightness,
And the song that I was tired of before
Like new, you sing with excitement.

Anaphora is also frequently used in English poetry. This can also be found in the following verses of the famous English poet Robert Burns:

Farewell to the mountains high covered with snow!
Farewell to the straths and green valleys below!
Farewell to the forests and wild-hanging woods!
Farewell to the torrents and loud-pouring floods!

In this example, the parallelism of the syntactic content of each line is observed, along with the "farewell" anaphoric repetition.

The anaphora provides the literary text with a distinctive rhythm, which, while repeating the anaphoric element, somehow brings the distinctive copy of the prose and poetic speech sound closer together. But the anaphora used in the poem enhances the phonetic harmony of the speech.[4]

It is one of the popular stylistic strategies that find an important place in the modern poetry. The following verses of the great poet Thomas Sterns Eliot show a vivid example of anaphora Line 31 in the *The Love Song of J. Alfred Prufrock* [5]:

Time for you and time for me

This line is a befitting example of isocolon which denotes a succession of phrases of approximately equal length and corresponding structure; both the phrases consist of equal number of syllables. Verbal parallelism is synchronized with syntactic parallelism. Anaphora contains two parts: invariant and variant part. In this example of anaphora the linguistic items at the beginning of two parallel phrases 'time for' is the invariant part and the rest is the variant part. Anaphora is not a casual and haphazard rhetorical figure. Eliot here uses this figure of rhetoric for some specific purposes. The repetition of the linguistic items of 'time for' "hammers home the content"[6]. Time is slipping out of the hands of the persona and he in a state of severe agitation and excitement that is expressed through this parallelistic structure. He has a wish for action but his will is paralyzed: he cannot assert. He can only create refuge in the possibilities of time.

Anaphoric repetition is the regular repetition of the same word or phrase at the beginning of a sentence or phrase not only in poetry but as well as in prose. For example, John Galsworthy said, "We fight in trenches. We fight in the oceans. We fight in the sky." This stylistic figure helps the author to emphasize and highlight the thoughts that, in his opinion, are the most significant.

The study makes a conclusion that without the poetic figures, especially the example of artistic repetitions - anaphora, the impact, rhythm, weight, musicality and rhyming art of the poem cannot be imagined. These artistic strategy work effectively to create rhythm, produce musicality, and facilitate memorability; it also proves instrumental in emphasizing the specific ideas and estranging the poetic material. Anaphora not only has a strong emotional impact on the reader and readers, but also retains its charm for years, fulfilling its function in an integral way with the figurative means of poetic language and the elements of poetic structure.

BIBLIOGRAPHY:

1. Boboev, Tok. Fundamentals of literary studies.- Tashkent: Uzbekistan, 2002. – 434-435 Betler.
2. Karimova Sh. About poetic syntax. Comparative Literary Studies: past, present, prospects. Collection of articles of the Republican scientific and practical conference.- Pharaoh-King Publishing House, Tashkent-2020. 251-253 Betler.
3. Kemertelidze, Nino. Manjavidze, Tamar. Stylistic Repetition, its peculiarities and types in modern English. - European Scientific Journal, July 2013. Special edition ISSN: 1857 - 7881 (Print) e - ISSN 1857-7431.- P.4
4. Kousar, Shazia. An Analysis of Verbal Parallelism in T.S. Eliot's Poem *The Love Song of J. Alfred Prufrock*. INTERDISCIPLINARY JOURNAL OF CONTEMPORARY RESEARCH IN BUSINESS, COPY RIGHT © 2013.- Institute of Interdisciplinary Business Research, 87 APRIL ,2013. VOL 4, NO 12. –P.88-89.
5. Leech, G. N. (1969). A linguistic guide to English poetry. Hong Kong. Longman Group UK Ltd.
6. Eshonkulov, B., Ergashev, I., Normurodov, D., & Ismoilov, A. (2015). Potato production from true potato seed in Uzbekistan. *International Journal of Current Microbiology and Applied Sciences*, 4(6), 997-1005.
7. Eshimovich, O. T., & Isroilovich, I. A. (2019). Peculiarities of the accelerated methodology of elite seed production of early and medium-determined varieties of potato and their productivity in reproduction. *International Journal of Innovative Technology and Exploring Engineering*, 8(6), 699-702.
8. Ostonakulov, T. E., Ismoilov, I., & Nabiev, C. K. (2020). CROPPING VARIETIES OF SUGAR CORN SHERZOD AND ZAMON AT DIFFERENT MODES OF IRRIGATION AND FERTILIZER RATES. In *Приоритеты мировой науки: эксперимент и научная дискуссия* (pp. 28-33).
9. Muratov, O. K., Ismailov, A. I., & Ostonakulov, T. E. (2020). Isolation of Varieties and Heterotic Hybrids of Tomato with a Growing Season of 75-90 Days in Repeated Cultivation. *International Journal of Progressive Sciences and Technologies*, 22(2), 93-95.



CERTIFICATE

of achievement

THIS CERTIFICATE IS PROUDLY

PRESENTED TO

Karimova Shakhnozaxon Karimovna

IMPACT

ISSN (E):
2660-5570

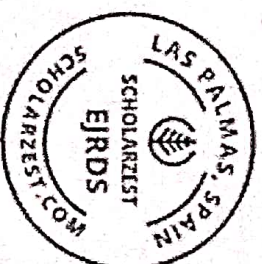
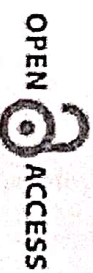
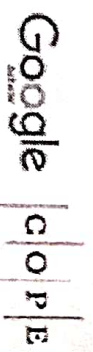
FACTOR:
7.455

FOR PUBLICATION OF PAPER ENTITLED:
ANAPHORA AS AN ESSENTIAL TYPE OF POETIC FIGURES

In volume 2, Issue 3 *European Journal of Research*

Development and Sustainability (EJRDS)

March 2021



Caro Hernandez

Editor-in-chief