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Semantic, Syntactical and Lexical Analysis of English Poetry

Kahkasha Moin Quadri[1] ✉ , Dr. Haseeb Ahmed[2] and Dr. Mohammed Osman Abdul Wahab[3]

[1]*Research Scholar, Department of English, Dr.Babasaheb Ambedkar Marathwada University, Aurangabad, 431004, India*
[2]*Professor, Department of English, Maulana Azad College, Aurangabad, 431004, India*
[3]*Assistant Professor, Department of English, Faculty of Languages and Translation, King Khalid University Abha, Saudi Arabia*

✉ **Corresponding Author**: Kahkasha Moin Quadri, **E-mail**: kmquadri@gmail.com

ARTICLE INFORMATION	ABSTRACT

From the middle of the seventh century to the current day, English poetry has a long history. English poets have composed some of the most iconic poetry in European society during this time, and English poetry has spread throughout the world. As a result, the phrase "English poetry" is inherently uncertain. It might refer to poetry written in the English language or poetry published in England. Poetry analysis is the study of a poem's individual elements in order to comprehend the complete literary work. We can break down poems into their structure, shape, language, syllabic patterns, and subject by analyzing them line by line. The semantic, syntactical, and lexical analysis of English poetry with modern digital humanities techniques is also challenging. In response to the growing interest in modelling natural individuality in English poetry, we present a grammatically driven process for understanding and analyzing English poetry from three different aspects: lexical, syntactical, and semantic. We look at artistically emotive components at such levels and employ conventional techniques to evaluate linguistic inspirations associated to such components. We explain how a multi-stage examination like this can help to construct a well-knit English poem. For obvious reasons, like conciseness, imaginative and metaphorical formulations, analyzing latent semantics in English poetry is more difficult than in prose. Our findings will aid in the semantic, syntactical, and lexical analysis of English poetry, as well as the creation and development of poetry research tools.

1. Introduction

From the middle of the seventh century to the current period, English poetry has a long history. English poets have composed some of the most significant poems in European culture during this time, and the language and poetry have spread worldwide. As a result, the phrase "English poetry" is inherently ambiguous. It might refer to poetry written in the English language or poetry published in England. When the term "poetry" is mentioned, many people become nervous. It is frequently seen as enigmatic and difficult to comprehend. Whether we're learning how to evaluate poetry for the first time or trying to find our poetic voice, there are a few pieces of information that can help us understand poetry. Poetry has frequently reflected the period's voice. In reaction to what is considered an everyday concern in today's culture, meaning, subject matter and language choices may vary. Many recent poems will not use Shakespeare's vocabulary, but that does not diminish their significance; similarly, poetry that has stood the test of time still interacts with the readers in a specific manner. This article focuses on the semantic, syntactical and lexical analysis of English poetry. In response to the increasing demand in reflecting natural individuality in English poetry, we offer a grammatically driven process for identifying and assess an individual's writing style from three perspectives: semantic, syntactic, and lexical.

In reality, the name "poetry" is obtained from a Greek verb that implies "to make." Poems have been described as "jigging veins of rhyming mother wits" (Christopher Marlowe); "the spontaneous outburst of tremendous thoughts" (William Wordsworth); and "the opening and closing of a door, leaving those who look through to assume what is seen during a moment" (Carl Sandburg); and "a temporary reprieve from perplexity" (Robert Frost). Poetry study fosters a sense of curiosity about a period's economic, social, ethical, and intellectual aspects, and it is an important component of a well-rounded flexible arts education. The prose is used to write short stories, essays, newspaper articles, college books, etc. The majority of poetry is written in verse. The verse is a form of writing that has a distinct rhythm. It is commonly laid down in a column at the bottom of the article. Verses are elements that are often used to split such a column of characters. Rhyming lines in verses are expected. Even though we can define poetry as writing in verses, it is often more than just rhythms and rhymes. As one famous poet put it, poetry is "the more remembered type of language."

Poetry is a unique literary form due to the poetic language it employs. Poems are generally shorter than narratives and essays, yet they typically convey greater details than the count of words utilized. The significance of a poem is derived through the discovery and expansion of its essential terms. Understanding poems is dependent on the breadth of the learners' English vocabulary and their ability to decipher the content of these crucial words, primarily through context clues and closer reading skills. Revealing vocabulary issues, detecting implications and meanings, highlighting word structures or relationships, and exposing the basic definitions of symbols and other figures of speech are all crucial in learning poetry. Words must be thoroughly evaluated and taught concerning the lines in which they exist. The poetry text is cut off from the rest of the environment; as a result, it constructs a situational climate for itself through language structuring. Several words have several meanings, and poets are particularly susceptible to word definitions and shades of definition. As a result, the poem's phrases demand focus.

On the other hand, students find it challenging to read, interpret, and analyze poetry because of this characteristic and quality. They believe that some poetry uses strange language to convey ambiguous "meanings." People regularly feel that a poem does not make sense when they first read it. Nevertheless, because they must read poetry as part of their literature, students attempt to review a poem several times as possible till the key lines catch their thoughts and inspire them to read further. The extraction of concept is the most challenging part of poetry analysis since it regulates the idea or notion that the writer presents to the audience. It can be profound, tough to comprehend, or even intellectual. The poem's rhythm, setting, tonality, mental state, vocabulary, and caption contribute to this idea, which can be recognized by analyzing the poem's rhythm, environment, tonality, mental state, language, and caption. Unusually, it is stated directly.

In several ways, poetry's vocabulary differs from ordinary speech. Poetic verse not only provides specific information but also visually stimulates listeners. "In general, the language of poetry comes into being when some standards are breached or strayed from," wrote Pirnajmuddin and Medhat (2011). Scholars also argued that literary vocabulary differed from ordinary speech. The usage of diverse literary elements contributes to the text's morality, which scholars refer to as "de-familiarization." The poets de-familiarize the material, make it more innovative, and help the readers perceive the same things from a new perspective by employing poetic tricks.

When discussing how to comprehend poetry, it's important to remember that there's a management strategy to reading poetry: both the literal message of the poem and the symbolized or implied content of the poem must be comprehended. The poet demonstrates a high level of awareness of his poetry's vocabulary. The phrases that best describe how he feels or believes and wants his audience to react are chosen. It's important to recognize right away that poetry can be created for a myriad of purposes, and so each poem serves a distinct function. Poetry should be evaluated both on functional and symbolic levels to become enthusiastic listeners of poetry. We cannot regard ourselves as decent listeners if we do not attempt to comprehend poetry from many perspectives. In an epigram, Ben Jonson warned his listeners:

"Pray thee, take care, that tak'st my book in hand, to read it well: that is, to understand."

As poets like Ralph Waldo and Eliot have pointed out, comprehending poetry leads to better learning of society and people; there is undoubtedly a clear relation between "the poetry we read and the lifestyle we live."

While analyzing poetry, the first step is to break down the poem into its constituent parts. After this has been completed, an attempt is made to study each component individually, connect each other, and ultimately about the whole. In poetry, the elements that make up the sum depend on one another; in some cases, once a poem is dismantled, the primary image may be instantly deciphered. The rest of the poem can be rapidly interpreted. In another sense, analysis is the method of dissecting a whole into its constituent parts to comprehend and embrace the authenticity and significance of the whole– the poem.

Poetic language varies from everyday, ordinary language, according to various theories. In everyday life, vocabulary is generally automatic, and words are employed in a manner, which does not draw attraction; nevertheless, in poetry, vocabulary is utilized in such a unique manner that the readers can distinguish between poetic and everyday language. Poetic function is primarily employed in literature and poetry and is related to speech's aesthetic and artistic elements. Even though Jacobson does not limit the area of poetic operation to poetry, he views it to be the superior and deciding operation of verbal art, while "it acts as a secondary, supplementary component" in all other oral activity. To allude to this function of language, Halliday utilizes the word "textual function" while Martinet uses the term "aesthetic function" (Halliday and Hassan, 1985). This function is used extensively in literary language and poetry, in particular, to make the language more attractive.

Several attempts have been made to explore literature through linguistically oriented approaches. Yet, in terms of the ramifications of such research, relatively minimal consideration is provided to the linguistic sources, which could be used in the literary examination. The method of dealing with literary texts has been relatively ineffective. Language items that make up the literary works (which include poetry) are extensively studied but separately, with little effort to relate those to alternate components of vocabulary utilization in the similar text to grasp the actual perception and definition. The current research investigates the idea of employing a vocabulary-dependent strategy to literary examination, particularly in English poetry. In truth, literary evaluation is no longer just a matter of human perception and cognition. Literary studies may employ linguistics resources to investigate a variety of connected features of poem perceptions and implications. The current research is limited to linguistics at the semantic, syntactical, and lexical levels in the poetry analysis, with examples from a few poems, to comprehend how these materials might be used in reality indeed.

2. Elements of Style in Poetry
Artistically defining features in poetry shall be found at the word stage (lexical), in the structure of the sentence (syntactical), and the qualities of literal definition delivered (semantic). Each of the stylistic aspects is briefly discussed here.

2.1 Semantic Elements
By examining the features of the underlying meaning expressed in a poem, semantic components of style can be determined. In contrast to lexical or syntactical components that assume the importance of the individual words or the syntax of the basic sentence, semantic components of style are found by examining the text's overall meaning (sentence, paragraph, or page). Several artistically expressive features may be present at the same time. Di Marco and Hirst give an intriguing illustration of how a detachable adjectival clause, a grammatical feature of the style, can present semantically correlated and contradictory differences: The university attended by the President, one of the finest law schools in the country, is the alma mater of many politicians' vs The university attended by the President, a set of building with an architectural charm of a prison, is the alma mater of many politicians. Aside from such three aspects of style, there are base-level style characteristics such as sentence length, punctuation, word length, paragraph length, etc. The American Psychological Association, for example, requires the use of Oxford commas, although the Associated Press does not (Goldstein 1998).

2.2 Syntactical Elements
In language, stylistic characteristics such as stacked adjectives, detachable adjectival clauses, and adjectival phrases are common (DiMarco and Hirst 1988). Compared to passive speaking, active voice is very straightforward and dynamic (Strunk and White 1979). Rhetorical approaches have compared flexible and periodic sentences, putting the essential clause at the start vs the end of the sentence. Parse trees constructed using probabilistic context-free grammar (PCFG) reflect such stylistic changes well (Booth and Thompson 1973). The parse trees of flexible sentences, for example, are deep and imbalanced, whereas those of periodical sentences are more consistent and broader (Feng, Banerjee, and Choi 2012a). It is worth noting that several of these syntactic style features can be found in multiple sentences and are not limited to a single one. The usage of numerous flexible sentences in a row, for instance, results in crudity and a lilting effect due to mechanical harmony (Strunk and White 1979). The categorization of phrases as simple, compound, complex, and complex-compound and the computation of their analytics have made it easier to recognize and distinguish between different poet patterns (Feng, Banerjee, and Choi 2012b).

2.3 Lexical Elements
Style is presented lexically at the word level, and stylistic change can result from the insertion, elimination, or replacement of phrases. These differences might result in the distinctively diverse language in terms of emotion, formalism, enthusiasm, etc. Words like residence and occupied, for instance, are objective and emotional contrasts to their subjective equivalents, home and busy. Colloquial vs literary, concrete vs abstract, subjective vs objective and formal vs informal are among the stylistic characteristics expressed in a lexicon, according to Brooke, Wang, and Hirst (2010, 2013b). For example, while the phrases residence and occupied are objectives, home and busy are subjective; tasty is a colloquial term, whereas pleasant is a literary term.

3. Employing Linguistic Sources in Poetry

In reality, it is critical to comprehend why using linguistic sources in poetry examination is very vital. When attempting to interpret or clarify the context of diverse poems, there is an immediate requirement to re-analyze the conventional process to the literature review that has depended solely on literary characteristics while neglecting important vocabulary parts issues. Historically, literary analysis begins with an introduction to the text, followed by a discussion of the writer's perspective before delving into the text in-depth, concentrating on the poem's topics and essential poetic devices such as similes and metaphors (Yadugiri, 1992). However, using multiple linguistic sources may provide intuitions and a deeper look at such characteristics of vocabulary utilization in a text that plays a vital part in transmitting concepts and are thus beneficial for textual analysis. When Halliday et al. (1964) say that "no student should be pressured into literary work until he has an adequate linguistic capacity to recognize, cherish, and appreciate the literary texts that he will be researching," they are emphasizing the importance of linguistic resources in poetry analysis. Yadugiri (1992: 71) expresses the relevance of a language-based methodology to literary analysis when he states that "When teaching a literary work linguistically, focusing on a single section of the text can be deceptive. As a result, we must consider the text in its whole." There are other reasons to anticipate that a linguistically adapted technique will be required to examine the structure and identify the poetic definition and impact of language patterns. As a result, analyzing a poem shall provide many educational benefits and entail some form of language study. This assessment form aims for more accurate perception and shall contribute to a greater comprehension of a literary work's significance and other relevant features. After recognizing the value of a language-based methodology to poetry analysis, the next topic to consider is: How might linguistic materials effectively interpret distinct poems? While trying to explain poems, it is essential to observe that titles have multiple meanings dependent on linguistic variations and create different perceptive impressions when trying to describe them (Sharma, 1982). As a result, the title is crucial; "Once a title is disclosed, the poem acquires its cohesion and attractiveness". Alternate aspects of linguistic sources might undoubtedly be examined throughout the poem.

For example, the poem's opening sentence comes after the title. It shall be read as a unit since it begins the poetic conversation and serves as a vital indicator of the poem's overall interpretation and content. It is intertwined with the remainder of the poem and can be influenced by what comes after. Linguistic cohesiveness shall or shall not bind it to the title. For instance, the plural structure has a tangible sense; a modifier can be stated in concrete words. While considering other language sources, like semantics, it is evident that implications and persuasive meanings must be considered.

Furthermore, in poetry, different phrase patterns have different meanings. A shift from declaratory to imperative, for instance, is a significant shift. The linguistic structure of a poem aids in determining the poem's overall impact on various aspects: concrete-abstract, general-specific, dynamic-static, sensuous-conceptual; they eventually result in linguistic comprehension of the poem's linguistic structuring. The declarative sentence, for instance, serves as a source of information by stating something; the imperative, on the other hand, is connected with decisions and control. Interestingly, a complete analysis and comprehension of meaning, and therefore a complete understanding of the poetry, shall attain the structure of a group discussion on the language, sentence kinds, and structures, among other things. When delving deeper into the analyses, it's also feasible to include sound patterns that appear in numerous poems and add significantly to the poem's meaning. The sound patterns used in the poem operate independently of meaning patterns, establishing new relationships between particular groups of words such as mountain and fountain. " Sounds have significance, and recognizing such structures in a poem is just as important for understanding as recognizing grammatical structures or meaning". Several diverse disciplines of linguistics, comprising Critical Discourse Analysis and Corpus Linguistics, are currently concerned with examining and relevance of exploiting linguistic resources within and across texts incorporating poetry.

4. Linguistic Analysis

When using the linguistic method to examine poetry, it's essential to think about it from the perspective of Halliday's "Systemic Linguistics." The language system that is inherently connected (semantic, syntactical, and lexical) would undoubtedly be exemplified by such an interpretation. As a result, the language materials used include semantic analysis, syntactical analysis and lexical analysis.

4.1 Semantic Analysis

Semantics is a branch of linguistics concerned with the definition of words in poetry written in English. Semantics is the study of the intention of sentences and words as they are used in everyday life. The semantic analysis investigates and represents human language in English poetry, and it examines compositions in English poetry with human-being interpretations. The use of semantic analysis in English poetry interpretation is a must. It specifies the context of a sentence or paragraph correctly. The study of linguistic importance is what semantics is all about. Due to the link among linguistic groups, the vocabulary employed reflects the significance. In this section, we look at semantic interpretation in the context of English poetry.

The analysis of meaning expressed by components of a language or composites is thereby referred to as semantics. There are many distinct techniques for semantic exploration of English poetry, just as there are many different methods for syntactic research. Liddy et al. developed a natural vocabulary processing methodology that relies on a semantic vector representation of the text, summarizing the text using a topic code retrieval and a psycholinguistic methodology based on word sense mapping. Resnik introduced an IS-A taxonomy with a degree of semantic similarity related to natural vocabulary-dependent distributed data content. Lytinen proposes a method of natural vocabulary processing in which syntactical and semantic processing are carried out simultaneously. In this domain, improved functional systems with limited exploration have been established. Jiang et al. developed a new methodology for quantifying semantic homogeneity between words and concepts by merging a lexical taxonomy framework with textual statistical data. Miller et al. developed a programmed statistical model for a natural language interface system that passes through 3 phases of development: analyzing, semantic analysis, and conversation. The use of statistical approaches in semantic comprehension of natural languages has been steadily increasing and impacting over time.

4.1.1 Latent Semantic Analysis (LSA)

LSA is a statistical computation-based approach for extricating and expressing the contextual definition of words from a large text corpus. It's been used in domains including psychology, sociology, and data mining, among others. In the late 1980s, it was initially used in Information Retrieval and was termed Latent Semantic Indexing. After that, it was used to IR difficulties, including synonyms and phonology. LSA begins by condensing the massive input information into small and more controllable rectangular arrays of words, organized by coherent paragraphs, utilizing an algebraic process termed Singular Value Decomposition (SVD). The recurrence of the provided word in the paragraph is transformed in each cell of the array. The array is then deconstructed such that each paragraph is expressed as a vector with a number equal to the total of every vector illustrating the passage's element words.

4.2 Syntactical Analysis

Because syntax is likely the most critical component of a language's grammatical structure, it has become equivalent with its superordinate 'Grammar.' It refers to "the manner words, phrases, and clauses are organized and officially classified" in a broad sense. Literary critics and linguists alike have long recognized syntax to be an essential aspect of style. Literary critics have classified literary works' syntax as "simple," "terse," "loose," or "complicated." At the same time, a linguist like Sapir sees a link between the underlying structure of language and an artist's uniqueness of expression. The syntax is the focus of numerous stylistic examinations of literary works. Syntax-focused interpretations of English poetry have shown to be significant, particularly in practical stylistics, since syntax-based grammars provide a collection of well-defined and interconnected notions readily available to both stylistics instructors and learners. Non-native, international English students are more comfortable with the syntactic level of language than with other groups such as phonology, syntax, semantics, contexts, or conversation. As a result, even from a teaching standpoint, a syntax-based assessment gives readers safer rules for recognizing English poetry. The relationship between the content they intend to express and the syntax in which it is stored is well understood by creative poets. One of the most effective tools poets have used for artistic results is the versatility of English grammar. As a result, we see a wide range of ways wherein poets have modified grammar, from the most conventional to the most perplexingly unorthodox. Like lexis, syntactic aberrations are open-ended. We find early attempts to classify the syntactic structures commonly used by English poets in Davie (1955) and Baker (1967). Baker (1967) divides syntactic structures into four categories: standard, segmentation, augmentation, and displacement. Baker (1967) relies on established grammar terms in his analysis of the syntax of English poetry from 1870 to 1930. In most cases, deviation from the standard entails eliminating or rearranging the critical components of an English sentence. Later linguistics, on the other hand, are more likely to keep up with new linguistics' methodologies and terminology in their stylistic assessments of poetry.

The significance of syntactical analysis in both interpreting and comprehending the general meanings of poetry cannot be overstated. The usage of the signifier "the" in the title of the poem with a plural generic noun "men" shall imply that the poet intends to discuss the "hollowness" of contemporary man. It alludes to today's waste landers and serves as a crucial language cue to the poem's content. "Shape without form, shade without color, paralyzed force, gesture without motion," for example, the syntactical study indicates a few cases of syntactic consistency that spotlight the content of the poem. The use of negativity in these syntactical structures is designed to highlight the paradoxes to which the waste landers are tethered. The empty men's position is depicted by the grammatical consistency in the poem 'this is the way the world ends'-" between thought and reality;" "between motion and deed", "between sentiment and reaction" falls the shadow. The similar syntactical structure shall be noticed in 'Poet for Our Times,' in which the poetess utilizes the syntactical structure SV in several places, including 'I write,' 'I've made,' 'I like,' 'I've got,' 'I show,' and 'I wish.' The utilization of these periodic syntactical structures can be considered an attempt to display the poet's personal experience, and the context could therefore be related based on this framework. The repetition of some of these used frameworks, like entire sentences, phrases, and words, is another syntactic pattern seen in both poems. These linguistic resources could play a significant role in reliable analysis, resulting in a specific, straightforward meaning once more. The syntactical resemblance in Eliot's poem can be noticed in lines like 'we are the hollow men, 'we are the stuffed men',

'Here we go around the prickly pear', 'prickly pear', 'prickly pear', 'Here we go around the prickly pear'. The resemblance is a syntactic recurrence, a key poetic strategy for cramming meaning into a poem. The recurrence echoes the poem's theme. Such linguistic source is used solely to emphasize the meaninglessness of human behaviour in the current world. The terminating lines of the poem where the sentence "This is the way the world ends" is replicated three times, are still the most important example of syntactical recurrence. The poet's suspicion is reinforced by this recurrence, which mirrors the poem's entire dismal and sorrowful atmosphere. In Duffy's poem, the repeated utilization of the vocative pronoun "I" reflects that the content is supposed to reveal personal attitudes. Thus, the attention is entirely on the presenter to call attraction to personalized thoughts. The use of the contraction in phrases like "it's just," "one's born with," "you've got," "they're," "I've made." Others demonstrate that this syntactic feature of language is used to correspond to the concept that this use is typically related to essential life communication and that such contractions define informal speech characteristics.

4.2.1 Syntactical Analysis by Readability

The readability of a manuscript is a measure of how well specific groups of people understand it. According to national literacy studies, the average adult in the US can read at an eighth-grade level, and a college student can read at a tenth-grade level. "The aggregate sum (which include all interactions) of all those aspects inside a given piece of written information that determine the success that a team of readers has with it," Jeanne Chall and Edgar Dale defined readability. The extent to which people comprehend it, read it at an ideal velocity, and identify it entertaining is the measure of success." On the one hand, enhanced text readability improves readership, understanding, recollection, reading velocity and perseverance. A discrepancy between the manuscript's readability and the reader's reading degree, on the contrary, shall lead to apathy, misinterpretation, and even deceit. Nikolai A. Rubakin, a revolutionary writer from Russia, focused on a study of over 10,000 writings produced by warriors, craftspeople, and farmers in 1889. He discovered that the most significant barriers to readability were new vocabulary and the usage of too many extended phrases.

Scholars have suggested several readability indices that categorize a manuscript into a particular grade level to assess readability. A readability index is a single count or categorization that applies to the whole document. These indices are constructed using two types of readability measures: word and sentence intricacy. The readability indices are sometimes too simplistic, generic, and vague for in-depth research, despite their benefits in several circumstances, like swift classification. For instance, a book with different authors may include a particularly tough section; however, this irregularity is frequently not indicated in the entire readability index. The readability indices of two publications may be comparable, yet the distribution of complicated words and phrases may be significantly different. There are numerous ways to look at such formulas' limits. There are multiple readability indices available. The Flesch-Kincaid Reading Ease, Gunning Fog Score, Automated Readability Index, and Dale-Chall readability formula are among the most well-known. They've been used to assess and improve textbook, clinical literature, commercial articles, military manuscripts, and website details, among other things. For instance, Microsoft Word and Google Docs may estimate a document's Flesch-Kincaid Reading Ease score.

The Flesch-Kincaid Reading Ease formula is also a benchmark for assessing technical publications used by several US federal organizations. Although there are other readability algorithms, they generally focus on sentence complexity and word complexity. Sentence complexity is commonly calculated by the mean number of words per sentence in those approaches, but word complexity is measured in somewhat diverse ways. The Automated Readability Index, for example, utilizes the mean count of syllables per word. Still, the Flesch-Kincaid Reading Ease test and Flesch-Kincaid Grade Level test employ the mean count of characters per word. The proportion of polysyllables is used in the Gunning Fog Score and SMOG index.

In contrast, the proportion of complicated words never on a three thousand standard word list is used in the Dale-Chall Readability Formula. At the document level, the multiple readability indices correspond effectively, but not at the paragraph level. Practical techniques are needed to assist writers and readers in analyzing the intricacy of writing at the paragraph level.

4.3 Lexical Analysis

Using this linguistic source is critical in poetry assessment since it can demonstrate a compelling analysis of the poem and, as a result, arrive at a plausible general meaning. The linguistic analysis entails establishing the words selected in a poem, displaying their kind and lexically analyzing them so that the understanding is evident to some degree and the general meaning is effectively understood. The linguistic components are simple, compounded, and complicated, and therefore, the type of the lexical item, its collocation range, scattering, and participation in the group must all be considered. When using the linguistic method to examine a poem, it is necessary to suggest that the appearances and recurrence of some words might have a particular influence. This encompasses all types of contexts, such as hypothetical, actual, idiomatic, and colloquial. There are content and function terms in Eliot's poem "The Hollow Men" (1964). The linguistic analysis of this poem also reveals that nouns appear more frequently than other lexical categories like adverbs and verbs. Since the hollow men are paralyzed, this analysis demonstrates that the poem is intended at a "noun" instead of an activity.

The utilization of function words, on the contrary, is linked to the analysis of the poem's concept as the hollow men's lives are valueless and devoid of actual presence. It furthermore elucidates the poem's context by stating that the poem's idea is made up of specific nominal elements and its description. The connotative reference demonstrates that the nominal (which has the highest proportion in the poem) is abstract. This aspect assists in developing a further conclusion that the poet's primary concern is a fundamental condition of affairs. There are also several linguistic groups, including "hollow," "stuffed," "straw," "dry voices," "whisper," "quiet and meaningless," "dry grass," "Broken Glass," and "dry cellar," that are all tied to the poem's very first concept. In the light of such assessment, it is feasible to declare that the poem's usage of a specific class of lexis has emphasized the idea of the contemporary globe's simplicity. The linguistic groups refer to the poem's fundamental concept.

To demonstrate the significance of linguistic analysis, a further poem might assess this type of analysis. In Duffy's poem "Poet for Our Times," lexical analysis plays a vital role in determining the poem's possible interpretation and significance. The linguistic research of this poem indicates that it includes several informal idioms, such as "just a knack," "just bang the words down," "grab attention," "as punters rush by," "the buggers," "you got," etc. In certain situations, like "the box" for "television" and "kids" for "children," the lexical words in question have widespread and widespread use in British English. In many other instances, they are very restricted: "punters" is always associated with gamblers/bettors, yet it could further correspond to the pseudonymous public one is attempting to allure, such as newspaper readers; "buggers," on the contrary, is a curse word that in this scenario refers to the letters that make up the headlines. Furthermore, the usage of the phrase "I like," "I enjoy," and "I've got" demonstrates the primary speaker's stated ideas on the quality of the tasks and its relation to verbal art, resulting in the type of phenomenon that Bakhtin describes with the term "internal dialogism" (Bakhtin 1981: 276). The statements of the primary speaker might be understood as part of a dispute concerning the nature of poetry and, more particularly, about the difference between non-literary, famous, and low-status kinds.

4.3.1 Lexical Patterning
Learners must investigate and make thorough assessments of the various components of the text to determine and understand the concept of a poem correctly. Lexical patterning is one of the many methods for accomplishing this. Examining the poem's lexis and linguistic structures aids to the artistic delight and thorough understanding of the poem's main idea. Lexical patterning is a branch of lexical semantics that investigates the connections between word definitions. It's a study of how the lexicon is structured and how the ideas of lexical words are linked. This research style initially occurred in Hasan's investigations, where he used a discourse method to poetry and believed that poetic influence was the product of language pattern. Transkanen classified the lexical structures or semantic domains seen in a poem as antonymy, collocation, hyponymy, meronymy, iteration, and synonymy. Furthermore, Halliday and Hasan promoted lexical coherence that is the lexical structure in a document. Lexical coherence exists between content words or lexical elements in one of the six sense relations outlined above.

Antonymy is a sense relation among lexical terms with opposing definitions. Collocation is a lexical structure that refers to two or more lexical things that generally happen together or merge in the English vocabulary. The roaring of a lion, fast food, and severe agony are examples of collocation. On the other hand, hyponymy is a linguistic concept, which refers to a single word used to describe a class participant; for example, daisy and rose are hyponyms of the flower. On the contrary, meronymy refers to a part-to-whole link between lexical units like finger and hand. The minor reappearance of a previous lexical thing is referred to as repetition. Finally, synonymy refers to the resemblance of meaning and reference among or between linguistic terms.

5. Conclusion
One of the most critical approaches to consider while analyzing poetry is using linguistic resources. Its primary goal is to develop a better and more effective technique for poetry analysis.The main objective of this paper is to present a grammatically driven process for understanding and analyzing English poetry from three different aspects,lexical, syntactical and semantic. When analyzing a poem, focusing on linguistic resources such as semantic, syntactical, and lexical structures can help understand how poets expose their views and what definitions they try to express. Linguistic sources are standard methods for analyzing language use. Because poetry is dealt with vocabulary utilization, even if poetically, such sources could be used to explain in detail potential interpretations that may eventually lead to an adequate knowledge of a poem's content. Such an examination must be methodical, focusing on specific characteristics of language that are critical to a successful and valid evaluation. Modeling intrinsic subjectivity in text requires an understanding of style. At the lexical, syntactical, and semantic levels, we offered a linguistically motivated process for experience and qualifying the stylistic characteristics of the text. By incorporating more comprehensive concepts of style in a more organized and understandable way, such a multi-level style analysis of English poetry can assist in understanding the significant impact of style on psycholinguistic ideas such as formality and emotionalism kindness, and so on, by de-confounding other possible reasons like theme. In this study, we have analyzed the aspects of style in poetry and compared it to other poetry in terms of word usage and stylistic features, including semantic, syntactic, and lexical features.This paper focuses on artistically emotive components at such levels and employ conventional techniques to evaluate

linguistic inspirations related with such components.It further explains, how a multi-stage examination can assist to construct a well- knit English poem. This research lacks the description of poetic devices which are a tool to understand poetry. The findings of this paper is a guideline in the semantic, syntactical and lexical analysis of English poetry.It also facilitates modification of poetry research tools.

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