

Rhythm and Literary Language in the Universal Poetry

Holova Maftuna Abdusalomovna

Samarkand State University, Uzbekistan

Abstract: *This article deals with the discussion of modernism and its influence on Uzbek poetry as one of the literary tendency in world literature today. Modern poetry focuses on the subject of rhythm, the language of poetry and its differences from traditional poetry. At present, in literary process there are several main basic ideas about the role and place of modern poetry*

Keywords: composition, literary relations, rhyming, punctuation, rhythm, hemistich, vocabulary, artistic language, analysis, interpretation, intonation, metaphor, metonymy, literary artistic devices.

1. Introduction

It should be noted that the influence of literary relations and translation on the new Uzbek poetry is significant. It worth reading the works of outstanding poets, such as Nozim Hikmat, Pablo Neruda, Andrei Voznesenskiy, Imant Ziedonis. Especially, in terms of the form in experiments it can be traced the influence of these poets. Inconsistency of using the rhythm, punctuation, beginning of the first letter of the first sentence and the rest of the hemistich letters are in little letters.

2. Materials and Methods

In this work meeting the demands of the theme, comparative, biographic, historical methods have been used.

3. Results of the Research and their Discussion

The nature of these elements of the form also brought certain changes to its content. This feature can be seen in the work of the next generation poets of R. Parfi, such as A. Qutbiddin, Fahriyor, B. Roimuhammad. These new novelties of the form entirely are different in the poetries of Mukhtar and R. Parfi. Commenting on A. Mukhtar's poetry, Ulughbek Hamdam writes: "The novelty of the poet is that he contributed skillfully the tune to the accustomed rhyme size or independent rhythm". Naturally, the reader is not able to get to know the tone at first and can irritate him as well. The poet knows this well but does not recede from his style.

Now there are many memories of dreams,
Now the past is just infinitely for me,
For me, the silence is intolerance
Questions are increasingly ruthless.
Yes, we have gown old and grey,
A severe frown has come down over eyebrows.
Take a look and consider your rest five days of life,
Is there left a thought of future...
However, oh it is future that dreads for
With its treats in the heart
As if the thunder rumbles in the cardiogram
In tracks like broken pieces suffered from pain

Poetry is written in the rhyme size of syllables 6+5 and the number of syllabus is 11. As we have already mentioned above there is an exception which is peculiar to Askad Mukhtar: in the seventh line (Take a look and consider your last five days) does not match the above rhyme size. From the point of form this line unlike the rest as it is left apart island in the middle of the ocean. First, it is a nine-syllable; in addition, the syllables are divided into 3+6 which has a significant impact on the total rhythm of the intonation integrity." [5. P.126]

The research done by R. Parfi in terms of form also draws attention. Asqad Mukhtar writes that "This path was not easy, indeed" in the preface of his collection "The tree of patience" ("Sabrdarakhti"). At the beginning of sixties sometimes it reminds the western modernists of abstractness without punctuations, sometimes miniature memoirs of medieval Japanese poetry, or even the state of "sentimentality" of the poor crying bird at window..." ("The tree of patience", p-3).

Poems without headings can be traced in the activity of A. Mukhtar and R. Parfi. It has become traditional of late years. In addition, the poems without headings have become one of the peculiar features of the new era poetry.

These are poetic images peculiar to new poetry namely, "Yet mourning your eyes are full of joy" (R. Parfi), "I cried seeing the spots on your moon's face" (Fakhriyor), "I was barely relieved from the Spirit Prison" (A. Qutbiddin).

In traditional poetry, apparently more emphasis was placed on the construction of words, phrases which maintain by music or the formation of hemistich. Samples given with word, sound are influenced by musicality.

In the new poetry, some poems from the beginning to the end constructed on the basis of the structure used profoundly such as the metaphor, metonymy, epithet, simile, personification and other stylistic devices which in its turn does not make it difficult to listen but also challenges one to read them, learn and push to analyze. This type of poems is considered to be one of "the hard to perceive" works of art, so it is better to call these works as an intellectual poetry. In traditional poetry thoughts follow the sentiments but in modern poetry it follows the sentiment.

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The war was approaching handless from shoulders,
From poor harvests seemed poor blessing autumn (A. Mukhtar),
“Yet mourning your eyes are full of joy”, “In cold under the sky my icy eyes, the memories of mine line up in beads”, “The heart of the sky sinks into the sea”, “Icy mountains are growing from my tears”, “My memory strings have pinned down” (R. Parfi),

The crows croak merrily,
The sparrow freezes in pillar.
Chain in cold remains loyal,
The thief settles gaily on roofs (A. Qutbiddin).

“My soul got stuck in my cervix like a dagger”, “I made my blood drink pouring with patience”, “Fountains expectorate on the blushless blue sky”, “A man fell to a woman’s spell with love”, “A trouble heart with thousands trade”, “Trees come back from the south”, “The sky lies beside the palm”, “Grandfathers who have lived to see another new day// excited with joy//let dreams release on the field...” (Fakhriyor).

As can be seen from given examples, metaphorical thinking creates a certain mood maintaining the polyphonic concepts. Taking into consideration the thought of any novelty is forgotten past, it is not the poetry but our outlook to the poetry, attitude to the stylistic device and approach makes us confident in the change of them. In our language there is an expression of “hesitation”, in Fakhriyor’s poem evidently it turns into “treble hesitation”. Indeed, some issues in life can become hesitation, treble hesitation and quaternary doubts. It is unnatural for us as we are not able to accustomed to the treble hesitation, we can accuse the poet for “literary dandyism” but if we think thoroughly into it we admit that the poet really conveyed the essence he mentioned.

When it comes to the composition of the poetry, it attracts with their colorful divertive rhythm and rhythmic elements.

In rhyme size syllable written poetry it does not follow the rule of identical numbers of syllables in rhyme. Some rhymes are given in 10 or 12 rhyme size syllable written which do not fit according to 11 size syllable rhymes.

Parfi’s and Fakhriyor’s poems on the form of sonnet, quatrain, octave and intimate poems were especially written in rhyme size syllable poetry. Prose poetry, small lyric poems, the treble poems have philosophical approaches to the essence of the subject which most of them are considered as universal poems based on their genre and composition. Moreover, in the activity Fakhriyor the use of fine arts gives a characteristic expressing poetic style to his poetry (“Women” (“Ayolg’u”) and the collection of “Geometric Spring”).

Both rhyme peculiarities are used in combination in the novels of A. Qutbiddin and Fakhriyor. In many poems of these poets it is vivid the use of such combination of rhythm which is referred as the compositional structure of modern spirituality expressing the mere complexity.

It is peculiar to all new poetry writers no matter what rhythm they wrote they strongly appeal to free rhythm writing.

Let’s focus on the first paragraph of some poems:

Landed birdie at my shutter	A
I was enchanted by such beauty!	B
It has less significance in nature,	A
For the sake of heart it is entire wealth.	B

(A. Mukhtor)

Rhythm is neither just musical nor the pattern of the melodiousness. Sometimes pursuit of rhythm can negatively affect the content of poetic thought. Sometimes emotions of experience either cannot be expressed sonority or complete preservation of expressed emotions in rhyme. Let’s suppose that the poet gives the word “brisket” instead of “bird”, “loveliness” instead of “beauty”, from this it follows artificial notions. Thus, by means of the rhythm of first rhyme with the third rhyme there was a change in poetic thought, and the third rhyme had to be adjusted to the phrase “brisket”. As a result, the idea of the poet would be different, along with that meaning of the third rhyme was to be adjusted to the rest of the rhyme, or else the other rhymes were to be harmonized with the third one. Perhaps, the poet uses the second rhyme in the form of “loveliness” in this case the artificiality and difficulty will arise.

This poem consists of four hemistiches. In the second rhyme first and third are rhymed, second and fourth rhymes are rhymed entirely. In the third rhyme second and fourth are rhymed free. In the fourth part the first and fourth, second and third rhymes internally rhymed. As it is obvious the order of poetry has not been strictly followed.

R. Parfi in his poetry focuses on the rhythmic harmony and simultaneousness. In his free written poems rhyming is united with intonation norms. In prosaic poetry the modern thinking can be seen both in works of R. Parfi and Fakhriyor:

The sky is Creator’s blue eyes,
God created the universe from his eyes.
Mountain, garden and crow are his words,
God created the universe from his words.

The rain dropping onto the earth soaks,
God created the universe from his tears.
Thunders rumbled, stones were broken,
God created the universe from those stones.

It gave the souls moles, for the criers gave tears,
For the sultry gave the heart, the woman is to love.
The knee is given to sink, the head so as to bend.
The soul was given to the woman for sacrifice,
For the sake of it life is sputtering as if the candle burns.
The only thing not given at all is to see. [4. P.188]

Although the first rhyme seems to have finished the logical continuation continues in the second rhyme. That is why, in the second sonnets of Fakhriyor controversially to tradition the second initial part of rhyme are preceded with small letters. In the third rhyme, the letters begin with capital letters because in this case a specific idea is completed. The words like “soaks”, “broken”, “sacrifice”, “see” are rhymed free in poetry. Take the order of the rhyme “Cranes fly over the moon face” by Fakhriyor for example,

Cranes fly over the moon face,
The heart whines in prison dispirited,
The flowers also pass wounding my soul,
Adieu my flower, spring and summer!

The stars like burning coal tow ashes,
Clouds float piling over and over.
Either the heart adores a sweetheart or lamentation,
Oh, torment, Oh torment.

I begged for embodiment but was given estrangement,
Now the spring I begged for turned into autumn.
I wished the honor but was given no esteem.

The moon is the face of heart, adieu my flower,
So many flocks of cranes whine from it.
Motionless shiver my hands. [4.P. 187]

This poem is based on free rhyming. “Cranes”- “wounding”, “dispirited”- “summer”, “ashes” – “heart”, “over”-“torment” etc. In some A. Qutbiddin’s poems there is no rhyme at all. The rhythm for modern poetry has not been considered as a significant poetic component. The composition of his poems included “Moments of the image” has distinguishing feature. For example, let’s observe the twelfth poem of the composition:

Graveyard...
Grandfather’s grave...
Hallo ones wrapped in silence...
Bubbled spring...
Perfect fish...
The Platan tree (Witness) of time...
I wonder if my grandfather in serenity...

The poet relies in this composition on reader’s aesthetic taste, intellectual abilities and world outlook. For ordinary reader this is just expressions, the samples of names without aesthetic pleasure, which give nothing to the mind and soul. What does the poet want to express, what does he mean? The nature is based on the communication between contemporary literature writer and readers. Every reader has ever faced this phenomenon: visiting the cemetery, viewed the scenery, seen bulging graves, the platan tree, spring, fish so on, as well as visiting and retrospect the memory... The poem lives in the memories of readers which revives the spiritual state of that scenery and the image. Despite the willingness or unwillingness of the author the cemetery is the symbolic place of recollecting memories. Memories and snatching chain of thoughts can be distracted from other thoughts. The failure of presenting the final results is also one of the main features of today’s poetry.

Our observations show that today’s modern poetry has a new mode with its notion, content, form and structure. New research has influenced on all components of literary work namely, literary language, stylistic devices, rhyme, the image system.

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Author Profile

Holova Maftuna Abdusalomovna, Samarkand State University, Uzbekistan, Samarkand, University park, №15. Index 140104