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Article

The Problem of Rhyme and Stanza in the Genres of the Praise Poem and the Ode: On the Example of the Poems of Ajiniyaz and M. Lomonosov

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Abstract: The article provides an in-depth comparative-typological analysis of the formal foundations of the classical ode in four-foot iambic meter (dedicated to Elizaveta Petrovna, 1747) by M.V. Lomonosov, the principal representative of 18th-century Russian classicism, and the praise poem (Ellerim bardı) by Ájiniyaz Qosıbay ulı, a classic of 19th-century Karakalpak literature, built on a rhyme form based on a stanzaic radif (refrain) in an 11-syllable, syllabic meter. Through two different versification systems (syllabo-tonic and syllabic), the article reveals the ideas of political order and national unity, as well as the poetic features of the traditional and classical styles.

In the theoretical characterization of poems that differ from each other in their formal, stylistic, historical-political and national-traditional features, relying on the theoretical works of literary scholars such as M.L. Gasparov, Q. Jarımbetov and Q. Orazımbetov, the rhythmic, structural and semantic functions of Lomonosov's ode of strict form and of Ájiniyaz's traditional praise poem, which glorifies the land and its people with pride, were analyzed. The genre characteristics of the ode and the praise poem were revealed on the basis of their differences in rhyme and stanza.

Keywords: ode, praise poem, syllabo-tonic meter, syllabic meter, metre, eleven-syllable poem, iamb, ten-line ode, stanzaic radif

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1. Introduction

In the literature of all peoples there are common literary genres and types that resemble one another in form or content. They are close in their purpose of writing and in their general aesthetic content. One of them is the genre of praise in lyric poetry [1]. Praise (eulogy) arose in the life and history of all peoples under similar circumstances, as a result of similar factors. It also resembles the Western ode in several respects. Praise poems arise from elevated aesthetic feelings and are capable of awakening these feelings in readers; written in an elevated style, they are directed toward praising their object of depiction and thereby instill a feeling of pride [2]. Although the praise poem in Karakalpak lyric poetry is close to the Western ode in its general aesthetic purpose, it also has a number of differences in form and structure.

The ode genre took shape in European literature on the basis of ancient Greek literature and today is divided into a number of types and traditions [3]. The ode is one of the ancient genres that arose in lyric poetry on the basis of a number of traditions and rules and of historical-social factors. Ode (Greek oide – song) is a solemn, elevated lyrical work. In ancient Greek culture it was a choral song performed with music and dance. The ode genre has a strict meter, strict forms and political-ideological principles and, unlike the praise poem, is considered a solemn genre [4].

The poems of Lomonosov and Ájiniyaz, which are the objects of our research, represent the highest achievements of two different poetic systems. Lomonosov's work was created to praise the state idea, enlightenment and peace of the Russian Empire in a high, official style [5]. Ájiniyaz's work, on the other hand, is a poem reflecting ethnic unity, patriotism and spiritual purity on the basis of traditional folk poetry. As M. Gasparov confirms, the main features of the ode lie in its strict form; almost all odes that sing of statehood and solemnity were written in four-foot iamb [6]. As for the types and features of rhyme in the structure of the praise poem and the ode, how stanzas are connected with radifs, and the equality of the number of syllables in the poetic lines – these are the main questions that the article needs to clarify [7].

2. Materials and Methods

The object of the research was the theory of poetry, certain problems of poetic structure, research works devoted to this problem in Karakalpak and Russian literary studies, and the classical works of the poets, while elements of comparative-typological research, comparative-historical research, comparative-contrastive prosodic analysis and analytical research methods were used as research methods.

3. Results

The topical issue of the research in the article is to determine the ideological function performed by formal structure (meter, stanza, rhyme) in conveying the idea of patriotism in different cultures. While Lomonosov's ode in strict iamb and ten-line form shows the strict and unchanging order of the absolute monarchy, Ájiniyaz's traditional 11-syllable praise poem in syllabic meter reflects the spiritual freedom and culture of the people [8].

M.L. Gasparov: "Strict preservation of the iamb, which was the basic meter of the syllabo-tonic system in the poetry of Russian classicism, signifies that state ideas are disciplined and unchanging. The use of the iamb in the ode genre was connected with ideological strictness," – he states. The traditional nature of the praise genre in Karakalpak literature, and the fact that it arose from the people's national heritage and customs, is presented as follows in Q. Jarımbetov's work devoted to the creative work of the 19th-century Karakalpak classics: "In many of their poems Karakalpak poets proudly sang of renowned beautiful girls, famous biys who ruled the country, batyrs who defended the honor of the land, and the native land where their umbilical blood was shed and where they grew up [9]. The qualities inherent in the nature of these two genres are clearly noticeable in their structure.

Lomonosov's ode shows the highest possible degree of formal structure, and each part of it serves the systematic officialdom of the empire. Its meter and rhythm consist of the absoluteness of the strict four-foot iamb. Only the four-foot iamb is strictly used in Lomonosov's ode [10]. The lines of the poem have 8 syllables and the stress falls regularly in 4 places. For example:

> The joy of tsars and earthly kingdoms, (Царе́й и ца́рств земны́х отра́да,)
>
> Beloved silence, (Возлю́бленная тишина́,)
>
> ...Such is the wise man, (Тако́в приму́дрый челове́к,)
>
> In whom reason created everything (В кото́ром разу́м все созда́л).

The first two lines of the quoted example are from the 1st stanza and the last two lines are from the 4th stanza, and in them the four-foot iamb is preserved rhythmically unchanged. This formal discipline and rhythmic constancy serve to consolidate poetically the existing order of the absolute monarchy and the immutability of the governmental idea. In all four lines the number of syllables is the same – eight. In the stanza structure the syntactic solidity of the monumental ten-line ode is preserved [11]. Only one type of strophic structure is used in the work – ten-line stanzas. This way of using the ode arose from political and poetic purpose. In the current of classicism, odes were aimed at praising statehood in an elevated spirit and at displaying its stability, splendor and rank. That is why Lomonosov chose a complex and uniformly repeating form, which is considered an artistic expression of strict order and steady development

in the empire [12].

The significance of the ten-line poem (decastich) is that it contains one whole syntactic and philosophical concept. The solidity of the ten-line poem is seen in its reflecting the constancy and monumental character of Lomonosov's governmental ideas. The rhyme structure is complex. The constant alternation of the rhymes has made the work even more complex. In the ten-line ode the rhymes are arranged in a complex and strictly structured aBaBccDeeD scheme. For example:

The great luminary to the world, (Великое светило миру,)
Shining from the eternal height (Блистая с вечной высоты)
On pearls, gold and purple, (На бисер, злато и порфиру,)
On all earthly beauties. (На все земные красоты.)
To all countries turning its gaze, (Во все страны свой взор возводить,)
Yet finding nothing lovelier in the world (Но краше в свете не находить)
Than Elizabeth and you. (Елизаветы и тебя.)
You, besides her, are above all; (Ты кроме той всего превыше;)
Her soul is quieter than the zephyr, (Душа ее зефира тише,)
And a sign more beautiful than paradise (И знак прекраснее рая).

As can be seen in the second ten-line stanza of the ode, the strict rhyme form we mentioned above is preserved. The words "миру" and "порфиру" in the first and third lines rhyme with each other and form the Aa rhyme in the ten-line stanza, the words "высоты" and "красоты" in the second and fourth lines form the Bb rhyme, the words in the fifth and sixth lines

"возводить" and "находить" form the Cc rhyme, the words "тебя" and "рая" in the seventh and tenth lines form the Dd rhyme, and the words "превыше" and "тише" in the eighth and ninth lines form the Ee rhyme [13]. The following ten-line stanzas of the ode continue in exactly the same rhyme form. The strict alternation of the rhymes and the use of the same rhyme in all ten-line stanzas gave the work high artistry and formality.

The formal structure of Ájiniyaz's praise poem is syllabic, that is, in the barmaq (finger-count) meter, and is based on the laws of the Karakalpak language. This meter is considered the most fundamental one for Karakalpak poetry. Ájiniyaz's praise poem "Ellerim bardı", which took shape in Karakalpak literature in the 19th century, is composed of four-line stanzas, each line having 10–11 syllables, which is considered the basic meter for poems in Karakalpak lyric poetry [14]. For example:

If you ask us about my people, Qojban, (Sorasań elimdi, Qojban, bizlerden,)
I have peoples whose caps are like cauldrons. (Qalpaǵı qazanday ellerim bardı.)
Forgive me if there are mistakes in my words, (Qáte shıqsa, keshirińler sózlerde,)
I have peoples named Qıtay and Qońırat (Qıtay, qońırat atlı ellerim bardı).

The number of syllables of the lines in the stanza can be explained by presenting it in the following pattern:

So-ra-sań e-lim-di Qoj-ban biz-ler-den (11),
Qal-pa-ǵı qa-zan-day el-le-rim bar-dı (11).
Qá-te shıq-sa, ke-shi-riń-ler sóz-ler-den (11),
Qı-tay qo-nı-rat at-lı el-le-rim bar-dı (11).

The reason why the 11-syllable meter has become the main and traditional form for Karakalpak folk poems, the poems in romantic dastans, and Karakalpak lyric poetry in general is that, firstly, it depends on the laws of the Karakalpak language and, secondly, it is also connected with the cultural and historical life of the people. Since the Karakalpak language, like most Turkic languages, is agglutinative, the words in a poem

are based on the number of syllables, and cases in which the meaning of a word changes through a change of root or through stress do not occur; and the fact that poetic meters in Karakalpak lyric poetry mainly come in 7–8 and 10–11 syllables goes back to the art of jırawship and baqsı-ship (bardic and singer-storyteller traditions), which are the national-cultural tradition of this people. From early times, among the Karakalpak people the jıraw was both a poet and a performer of dastans and tolǵaws [15]. He performed them with the qobız, and in accordance with these qobız melodies the lines in dastans, tolǵaws and jırs consisted of 7–8 syllables, while the 10–11-syllable form was adapted to dutar melodies, and baqsıs performed poems of this syllable length set to melody. The constancy of the number of syllables preserves the rhythmic order.

4. Discussion

A constant radif is used in Ájiniyaz's praise poem. This is the radif "bardı". While the radif "ellerim bardı" is used in the first stanza, in all the following stanzas the closing line of the stanza ends with the radif "bardı". For example:

> The Karakalpaks have young men as sturdy as shields, (Qaraqalpaqtıń qalqan jigiti bardı,)
>
> They have girls like Layli and Zuleikha. (Láyli, Zúleyxaday qızları bardı.)
>
> Ziywar has its encircling lands (Ziywardıń girdeli elleri bardı).

Although the lines in the quoted example belong to different stanzas, they all end with the same word – "bardı". This is not a mere coincidence but a kind of rhyming technique in Karakalpak lyric poetry. It is a radif rhyme, and is considered the stanzaic radif type of radif rhyme. Stanzaic radifs are created by the repetition of the same word or words at the end of each stanza. In this case, the lines at the end of the stanza may be repeated in full, or one or several words may be repeated. The origins of stanzaic radifs in Karakalpak written literature lie far back. From the works of the jıraw-poets of the 14th century to the works of the classical poets of the 19th century, the use of stanzaic radifs was a tradition. The combination of the 11-syllable quatrain and the radif (bardı) in Ájiniyaz's praise poem gives the idea emotional force and constant meaning. This constancy shows the distinctive character of the stanza.

5. Conclusion

In conclusion, the tradition, political-ideological and historical distinctiveness of the Karakalpak praise poem and the Russian ode have found their expression in the form of the poems. While Lomonosov's strict four-foot iamb and the ten-line form of his ode show the disciplined and unchanging order of the absolute monarchy, Ájiniyaz's 11-syllable syllabic meter and his stanza with radif reflect the distinctive features of Karakalpak lyric poetry and of the Karakalpaks' art of the word and music.

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