

# The Issue of the Rhyme in the Karakalpak Poetry of the 1930th

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## Abstract

The article addresses the types of rhyme in Karakalpak poetry. The Karakalpak literature of the 30s of 20 century is analyzed. It is pointed out that Karakalpak literature rose to another level of development through the variety of rhymes. The role of rhymes in acquiring the positive traditions of classic literature and providing the depth of thought along with the issues of literary relations in the poetry of the time are defined. On that basis, the article states that the new period of creative work in Karakalpak poetry started in the 1930s of 20 century. The differences in the use of folklore and classic literature rhymes and the use of complex rhymes of the time are analyzed. Apart from this, the theoretical works of literary criticism on the structure of poems are analyzed to some degree and certain conclusion is drawn.

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## INTRODUCTION

The achievements of any new era or period are first seen due to the promotion of its research work in science and education. A great deal of work has been carried out on the structure of the poem known to the majority of literary critics. Such scientists as M.L. Gasparov, L.I. Timofeev, M. Hamraev, Z. Akhmetov, U. Tuichiev and others have worked successfully on this field.

The rhyme is one of the major problems of the theory of verse. It develops separately and enriches each other with other structures of the verse. In addition to strengthening the artistic merit, rhymes create new genres in poetry by generating national forms of the verse. In fact, the rhyme plays a major role in the structure of the verse. The verse is called two, three, or four lined due to the rhyming of its lines.

It is known that the Karakalpak literature has gone through several historical periods of development. In 20 century our poets used several kinds of rhymes in their creative work and significantly enriched our national poetry.

## MATERIALS AND METHODS

In preparing the article, the types of rhyme in the Karakalpak poetry of the 1930s are considered. Rhymes are based on comparative analysis.

The problem of rhyme is connected to each poet's skills. Poets can climb the peak of the poetic mastery only by using meaningful rhymes, as the rhyme is the one of the enlivening features of the verse. B.V. Tomashevskiy estimates it as follows: Rhyme is the harmony of sounds in the lines of the verse [1].

A) "Muzhskiye" (Masculine) if the stress falls on the last syllable.

B) "Zhenskiye" (Feminine) if the stress falls on the last syllable but one.

C) "Dactylic" a metrical foot consisting of one stressed syllable followed by two unstressed syllables

D) "Hyperdactyl" if the stress falls on the fourth or fifth syllable from the end.

Rhyme is the soul of the poetry's beauty. It is derived from Greek word harmony and used to define the rhyming of poetical works and the rhyming of sounds and syllables in words [2].

V. Mayakovskiy said the following about the rhyme, "I put the most meaningful word at the end of the line of the verse and find a rhyme to it by all means" [3].

So the rhyme is not only a harmonizing word, but also a word related to the thoughts occupying the focus of the poet's attention. It connects the lines of the verse. Apart from this, the rhyme plays a major role in intensifying the rhythm of the verse.

Professor Z. A. Akhmetov pointed out, "The rhyme is not only a simple use of separate sounds like assonance and alliteration, but sometimes it is also rhyming of several syllables" [4.111].

Rhymes may occur at the beginning, at the end and in the middle of the line. Kh. Muratbaev, in his study "The Structure of the Verse in the Karakalpak Poetry", said the rhyme singles out the word that carries the main idea of the verse. It plays the role of the organizer of the stanza structure in the verse [5].

Even though the rhyme is used under different names in the literary criticism of different nations, its conceptions lie in one direction i.e. they are close to each other, complete and develop each other [6].

Such views as, "The rhyme is the repetition of separate sounds, it should not be considered separately from alliteration and assonance," were expressed [7]. Famous literary critic M. Hamraev once noted that the alliteration is the source of the rhyme.

Therefore, one of the most important functions of rhymes is to add meaning and significance to the work [8].

The rhyme is of significant consequence like rhythm and meter in providing the originality to a poetical word. The Rhyme occupies a special place, especially in the Karakalpak literature which developed on the basis of folk lore. Literary critics who studied the rhyme found different types of it and gave each one a specific name. Academician Kh. Zhumaliev, who studied the Kazakh poetry, found eight most popular and frequently used kinds of rhymes in the Kazakh poetry. As for the Karakalpak poetry, the analyses of rhymes were provided in the work "Adebiyat Teoriyası" (The Theory of Literature) by Professor K. Mambetov [9] and in the work "Adebiyattanyw Sabakhlary" (Classes of Literature Criticism) by Professor Kh. Jarimbetov [10]. K. Mambetov points out as most often used rhymes the birgelikli (identical) rhyme (a, a, a, b) and shalys (diagonally- rhymed) (a, b, a, b) rhymes. In his work, K. Jarimbetov points out paired rhyme (a, a, b, b), identical rhyme (a, a, a, b), diagonally - rhymed (a, b, a, b), encircled or rubai rhyme (a, b, b, a) (a, a, b, a,) and redif, a Middle East rhyme. The scientist who studied rhymes profoundly is Professor Kh. Orazymbetov [11]. In his research works he divides rhymes into two groups: "the compound rhyme" and the rhyme "dependent on the relations between the root and ending". The scientist indicates seven types of compound rhyme and four types of the rhyme dependent on the relations of the root and suffix.

Here, his introduction of many terms, related to the rhyme, into the Karakalpak literary criticism and his putting them for the first time into circulation as literary terms is worth mentioning.

It should be noted that there are a good many rhymes in the Karakalpak language, but they are not yet divided into definite groups. Therefore, first, we had to divide the rhymes into large groups, and then study separately the rhymes belonging to those groups.

For example, when it comes to rhymes in the Karakalpak poetry, there are still many cases of using rhymes from different types in a mixed form.

So, in our opinion, it will answer to the purpose if we divide the rhymes into the following four groups.

## RESULTS

1. According the role of forming stanza, the rhymes are divided into six forms as follows: 1. (a, a, a, b) 2. (a, a, b, a) 3. (a, a, b, b) 4. (a, a, a, a) 5. (a, b, a, b) 6. (a, b, b, a).

2. The compound rhymes are divided into seven types: 1. Paired rhyme. 2. Mixed rhyme. 3. Double rhyme or repeated rhyme. 4. Complete rhyme. 5. Connected rhyme. 6. Not connected rhyme. 7. Incomplete rhyme.

3. Taking into account the participation of the root and ending, the rhymes are divided into four types:

1. The rhyming of only root words. 2. The rhyming of both the root and ending. 3. The possibility of rhyming the root of one word with the ending of another word. 4. Only the endings may rhyme.

However, here the endings should be in different categories. For example, word forming ending, case ending, plural ending, and possessive ending, and so on. In them, the words that come before the rhyming endings do not rhyme. If such rhyming endings occur in absolutely different category, their rhyming role will increase further [11].

4. Sound rhymes can be divided into four types such as, 1. Alliteration. 2. Assonance. 3. Anaphora. 4. Redif to show them separately.

## DISCUSSION

It is clear that several groups of these rhymes can be found in one stanza of the verse. Therefore, when we distinguish them, the attention should be paid to their participation in the forming of the stanza, to the internal content and form of the line, foot, and rhyming endings.

For instance,

Altyn, gymis penen temir ham myslar,  
Hasly zherden bolar barlykh turmyslar,  
Zherden toyar kokte khanatly khuslar,  
Zherdi bezher, seni zhering toidyrrar [12].

Gold, silver, iron and copper,  
Everything the earth can offer,  
Birds find food on it forever,  
Take care of the earth, it feeds you.

In the provided example the “a, a, a, b” type of rhyming is used. Along with it the word “turmyslar” in the second line of the verse rhymes with the words “ham myslar” from the first line and forms a complete form of rhyme.

In other words, the word “myslar” from the rhyme “ham myslar” completely harmonizes with the word “turmyslar”. So, in the given example, one can observe that the rhymes divided into two groups have occurred together in one and the same stanza.

The poets of that period, used and developed all kinds of rhymes from all groups mentioned above. Seifulghabit Majitov is one of the artists in words, who paid special attention to the poetic skill as compared with his contemporary counterparts.

For example:

Elge bilim bulaghyn zhykh,  
Nadanlykhtyng okpesin sykh,  
Bugin Ghairatkhyly, bugin shykh,  
Khalmasyn azana khyzlar [12].

Direct the spring of knowledge to the country,  
Squeeze the lungs of stupidity,  
Work hard today, show activity,  
Don't left girls behind.

In the given example, the words “Bulaghyn zhykh” in the first line and the words “okpesin sykh” in the second line rhyme together forming “the paired” type of the compound rhyme. Besides this stanza is like the “a, a, a, b” type of the traditional rhyme.

In the following example, Myrzaghaliy Daribaev uses the rare type of the paired rhyme.

Dedi-de isting betin ashyp,  
Burynghydan zhakhynlasyp,  
Bir khoidyda basyn khasyp,  
Zhuap kutty Auezmurat [13].

Speaking about the matter,

Coming a bit closer,  
Having stroked his hair,  
Auezmurat waited for the answer.

Here, in the verse, which rhymes after the manner of “a, a, a, b” rhyming, the words “betin ashyp” in line one and the words “basyn khasyp” in line three are specially chosen for rhyming. As a result, the compound type of rhyming, the paired rhyme has been created. Along with it, these paired words from two lines are rhymed with the word “Zhakhynlasyp” from the second line.

These kinds of rhymes happen very rarely in the works of our poets. In addition, we can notice that paired rhymes were also used in the works of the poets of that period. This type of rhyme is not frequently used in the poems of most poets.

Tapkhan wazhin bere-bere,  
Ishi zhanyp kore-kore,  
Zhyz zharlygha bir tore,  
Khuldai zhumsap otken eken.

Giving out his things,  
Feeling envious as he sees,  
One chief for a hundred beggars,  
Employed them like slaves

or

Erler shyghyp patli-patli,  
Kun korip eng tatly-tatly,  
Taryikhlaryng saltanatly,  
Biraz dauran surip eding.

The men became stronger and stronger,  
Helped you live better and better,  
Your history was grander,  
You lived on a grand scale.

The verse rhymes according to the “a, a, a, b” type of rhyming. Moreover, the repetitive paired word in the first line rhymes with the repetitive paired word in the second line. This kind of rhyme happens very seldom as compared with the previous two rhymes. It is used to increase the emotional expressiveness of the thought, and in some cases it may be used to express movements and appearance i.e. when imitative words are used [11].

Here the words “bere-bere”, “kore-kore” used in the first and second lines of the first example, and the words “patli-patly” “tatly-tatly” from the second example form rhymes together and produce the paired type of compound rhyme.

Shengelge khonghan bulbuilding,  
Shymshykh khury sani bolmas,  
Ishkhysynda khsyl guldin,  
Sairasa darmany boldmas [14].

If nightingale lands on the weed,  
It wouldn't look any better than a sparrow,  
Being in love with a red flower,  
It won't have enough strength to sing.

In the stanza taken from the poem “Bulbul” (Nightingale) by the great Karakalpak poet Berdakh, we can see that the word “boldmas” is used at the end of each stanza and creating a strophic rhyme.

Scientist A. P. Vekilov in his work “The Rhyme of Azerbaijan Folk lore Verse” said the following words: “The Azerbaijani written literature was influenced by Arab and Persian literatures. However, its folk lore did not submit to that influence. Folk songs have retained their national features peculiar to Turkic languages”. We can assume that the poet has deeply learned the Karakalpak folklore, because in his works, he skillfully used mixed rhymes.

Zhylaisang aulakhta onnan ne paida,  
Zhasyngdy tyi, haraket khyl, khyimyl da,  
Algha atla, kutkeningning bari alda,  
Zhasyrmai sozingdi ait, kesh khalarsang.

You cry outside what use of it,  
Stop crying, try and be active,  
Go ahead; everything is ahead of you,  
Don't hide your words, you may be late.

In this verse the poet made up a mixed rhyme by rhyming the words “ne paida” from the first line with the word “khyimyl da” from the second line. It is obvious that this rhyme was also used by a good many poets of that period. For instance, it is skillfully used in the poem “Khara khoi” (The Black Sheep) by Izbasar Fazylov.

Kholdauli Khallibek khoiying Kharakhoi,  
Men bir zhetim kholingdaghy balaghoi,  
Alghan menen baiymassang, toimassang,  
Kerek bolsa zharty hakhyndy alaghoi [15].

Kholdauly Khallibek, your Sheep is black,  
I am an orphan boy at your disposal,  
If you take, you won't be richer or fuller,  
If you like, take half of my wages.

The poet pertinently used the word “kharakhoi” in the first line with the concordant word “bala ghoi” derived from spoken language. As a result, it deepens the meaning of the word “bala” (a boy), as well as the meaning of the concept orphan having neither guardian nor defender. Such examples are frequently used in this poem. For example:

Bunsha khymbat bola bererme khoida,  
Adillik insap ham huzhdan khaida,  
Zharty zhylghy hakhyndy aldy bir khoiga,  
Oliging khymbatkha tusti Khara khoi [15].

Can the sheep be so expensive,  
Where's justice and conscience,  
Half year's wages were taken for a sheep,  
Your death cost me dear, Khara khoi.

In the following poem “Zhaslar” (Youth) by Dali Nazbergenov, we can notice the use of the rare type of compound rhyme, paired rhyme. It means rhyming of two words from one line



with the other two words from another line. It is difficult to find two words rhyming in all lines. These kinds of rhymes happen when there are collocations or two words that must be used one after another. The complexity of this rhyme is that they the two words must also rhyme with each other.

Kop zhanga zhas - tynish tynglap otyrghan,  
Kop zhanga zhas - zhuptan biylep atyrghan,  
Keulin khoskhan, sairán etken khyz zhigit,  
Kholtyghyna birin-biri shakhyrghan [16].

Many young people are listening quietly,  
Many young people are sitting in pairs,  
The loving and walking boys and girls,  
Ask each other to come closer.

In the above mentioned lines the words “tynglap otyrghan” from the first line rhymes together with the words “biylep atyrghan” from the second line forming a paired rhyme. Poets may not especially find these kinds rhyming words. They may come naturally on their own during the creative work process. In some cases poets manipulate words to create paired rhymes [10].

Rhyme is of great importance in figuratively conveying the thoughts of the poet, and in strengthening the content and the emotionality of the poem. K. Mambetov, well-known Karakalpak scientist, characterizes it as follows: “The rhymes found by profound thinking should definitely serve not only to make the poem beautiful, but also to strengthen the characters of it” [9].

If we pay attention to the poetry of the beginning of the new century, especially to the problems of the verse structure, we can notice that one of the specific features of our poetry, in which each line has 9 or 11 syllables, is used productively. Seven or eight syllabled lines were also successfully used. These poems were easy to recite, learn by heart, put into music or use in declamation. The types of rhymes have also increased. Poets started to branch off from folk lore style and made for new styles in the 30s of the 20 century.

Verses consisting of seven or eight syllables are used in mixed lines and they are mostly used to convey the content convincingly.

In verses with seven or eight syllabled lines the artistic style mostly found in proverbs, oratory, and witticism is usually used.

A. Derbisalin, the researcher of the Kazakh poetry, said, “The verses with seven and eight syllabled lines are the sort of poetic style which has been used to create most of the poems in each period of Kazakh poetry, and will still be used.”

It is true that the poet’s selection of the type of a poem depends on his poetic talent, his outlook and style. However, in most cases, to express his yearnings and worries, evaluations of his time, he chooses this type of verse [17].

## CONCLUSIONS

In fact, the poet’s selection of the type of verse depends on the poet’s poetic talent, scope of knowledge and style. In most cases, in expressing their nostalgic mood, anxious feelings and evaluating their time, poets convincingly get their ideas across to their listeners by skillfully using the appropriate type of rhymes. Various types of rhymes were predominantly used in Karakalpak poetry of 20 century.



The literary connections which took place in Karakalpak literature in the 1930s, the skilful use of the classical literature traditions, and the rhymes which were not seen in the previous poetry, let us know that the literature of that time had made significant progress.

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