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### **Prose Components in Poetry Rhythm in the Context of Etimad Bashkechid's Free Verse**

The article shows that successful examples in the poetry of the period during the period of independence pave the way for national free poetry and increases the freedom and variability of the poetic form. Creativity is not in trends, trends find their confirmation in creativity. The flexibility, clarity and visibility of individual passages of the event described in the poem increase its impact. In the poems of E. Baskechid, the intonation background of the poetic text becomes a little more intense, stable (constant) sound units draw a continuous movement trajectory with increasing and decreasing intervals. In these poems, not only the internal structure of the poetic text changes, but also it manifests itself in the content layer. Thus, Azerbaijani free poetry has developed significantly in recent years, enriched in terms of form and content, updated the landscape and map of our contemporary poetry, and increased its effectiveness.

**Key words:** stage of independence, artistic description, sound units, contemporary poetry, rhythm

Feelings of freedom and independence led to the expansion of the directions and styles of Azerbaijani free poetry. As a result, not only the concepts of “neo-poetry” and “neo-novel” appeared, but also some examples containing these concepts were written. However, during this period, in general, both the boundaries of ideas and stylistic directions of Azerbaijani poetry expanded. Of course, it is not always justified to attribute the work of a particular poet or writer specifically to any directions and trends. Let us assume that the key role is played by the factors leading to symbolism in the work of a poet who is called a symbolist. Thus, creativity is not in trend, but any trends contain themselves and are confirmed in creativity. If we apply the work of any poet to this section, a contradictory picture emerges. For example, a long list can be made for the section on national realistic poetry. As well as for other divisions. However, it should be said here that any poet has certain poems related to each of these sections. Free verses have a unique path of development. Because free verse is a form; it can be attributed to each of these trends. In other words, each of these trends can find its confirmation in free poetry. During the period of independence, Azerbaijani free poetry changed and was renewed not only in terms of subject matter and content but also in terms of rhythmic behavior and intonation. The poetic experience and enrichment of the sixties were joined by the processes of integration into the world of poetry of this period, and a new stage began. At this stage, free verse changed in structure and was enriched with a new rhythm and intonation. Rustam Behrudi, Etimad Bashkechid, Rashad Mejid, Salim Babullaoglu, Zahir Azamat, Gasham Najafzade, Ajdar Ol and dozens of other poets created a rich and multi-layered structure of free poetry.

At the most recent stage, those who came to free poetry studied world experience, translated poems, and made certain work to form a new free poetry. Free poems of Kamal Abdullah, Vagif Bayatli Oder, Adil Mirseid, Hamid Kherishi, Rashad Mejid, Selim Babullaoglu, Gulu Aghses, Etimad Bashkechid, and dozens of

other poets defined a new look of this poetic form. Considering that free poems of the new generation define a new poetic roadmap, it is enough to look at their work. In fact, modernism was not only a literary phenomenon of the 90s, it originated in the 80s. According to critic V. Yusifli, new modernist poets differ from the previous ones: “From the end of the 90s of the last century to the beginning of the new century, the tendency of modernist poetry began to strengthen again in our poetry. It would be wrong to link this with the strengthening of a certain literary group; the revival of these tendencies was simply a historical necessity (1, p. 356). Critic T. Alişanoğlu is absolutely right in characterizing this period as the period of “Literary Groups. Poetic Manifestos” (2, p. 24-334). In another article, the critic calls this period “the silver age of our poetry” and considers its polyphony to be its most characteristic feature (3, p. 148).

In the free verses of E. Bashkechid, the intonation background of the poetic text becomes a little more intense, stable (constant) sound units draw a continuous trajectory of movement with increasing and decreasing intervals. In these poems, not only the internal structure of the poetic text changes, but it also manifests itself in the content layer. The use of ancient or archaic words in the lexicon of the poem brings it closer to the classical poetry of the native language and the poem of Dede Gorgud. “Necə ki...”, “Məcəzlar”, “Karşı yatan qara dağın binası”, “Oz yanından ürəkən dosta söyləyin”, “Karşı-qatırma hay vuruldumu”, “Olmasın qoy”, “Saqi dolan tutuşduraq badəmizi” “Hər üzü bəlli dünyada” and in other poems, classical poetic thought is expressed in a new form. Although each poem of the poet uses a new intonation and rhythm, it is based on classical poetic thought in spirit and artistic vocabulary. “hər üzü bəlli dünyada, // dünyada dün... // usandım açıq qapılara təpilməkdən. // nə gördün, // hey, qara öfkə mənə ulaşan? // gedib də geriyə dön məyəcəyim günün // sağlığına içmək istəyirəm bu gün” (4, p. 26).

The tradition of poetic practice to which the poet belongs continues in subsequent chapters. The poet expresses his feelings and thoughts in the most ordinary words: Bəs hal bu, qəziyyə bu,

Qeyb olmuş birdən-birə,  
Heç olmamış kimi,  
İkram qəbilindən endirilmiş o xüsus.  
Buyur, oysa, bu mən, bu yeyib-içəcəklər,  
Könül süfrəsi deyil əlbət, deyil əfsus... (4, p. 26)

In the poetic text of E. Bashkechid, the style of folk sayings (“hal bu, qəziyyə bu”), the use of phrases (gəl, buyur, oysa, bu mən, bu yeyib-içəcəklər və s.) create a new poetic rhythm. In the third part, the poet manages to create an active associative awakening and sound with the rhythms of thought, describing the current situation “bu qara-qısa qənim tumurcuq alay”: “ağacın dalları səpmiş üzdən dolayı, // tumurcuq kimisən sən də, // hələlik tən içrə tənsən. // don vurmasa, ya sərçələr dimdikləməsə, // xəyallar necə şəkillənir görəcəksən” (4, p. 27). Everything is new here, words, means of expression, rhythm and intonation, etc. introduce the communicative means of the artistic text into a new poetic environment.

The second feature in the context of E. Bashkechid's free verses is the inclusion of prose components in the rhythm of free poetry. This process is one of features that are characteristic not only of his poems, but also of many modern free poets. Each part (excerpt) of the poem “Vaqeə” consists of only one sentence. But this one sentence expresses several complete ideas. Here the sentences are saturated with prose components. In the practice of free poetry, the main purpose of such poems is to convey the content and prioritize poetic information. However, the idea in a literary text does not weaken the figurative vision of the events described; it clearly expresses the reader's feelings and thoughts:

yenə də hər şeyi oxuya bilmirsən, gördün ki,  
axşamın berrəngli, birmənalı üzündən  
və kırımışca (hətta bir qədər mütiliklə deyərdim),  
cismini yatağa uzadırsan-  
(onsuz da bu ömrü yaşaytıb tükətmək mümkün deyil,  
başına belə sovursan) (4, p. 10).

Here the poet demonstrates a new poetic language and intonation; word stress, the ratio of accents, the sequence of punctuation and punctuation determine the melodic rhythm. It is known that prose is more communicative than poetry and is closer to natural speech. In this regard, the language of modern poetry is close to the language of living speech. All this leads to the combination of the prose style with the poetry style. The intonation of E. Bashkecid's poems is filled with prose elements rather than poetic ones. Although the use of intermediate sentences ("hətta bir qədər mütiliklə deyərdim", "onsuz da bu ömrü yaşaytıb tükətmək mümkün deyil, başına belə sovursan"), as well as the conjunction "and" at the beginning of the sentence, slows down the poetic rhythm, achieves a complete expression of thought. In the second passage, prose elements retain their superiority in the poetic expression of the lyrical "I". Prosaicism frees E. Bashkecid's free verse from monotony and somewhat enhances the aesthetic symbolism:

fikirləşirsən ki, nolar, ölümlük ha deyil,  
axı sən heç kəsə yenilməmişən, sadəcə yorulmuşan,  
uzanırsan, çarpayının baş tərəfi qəbir daşı kimi  
üstündə dikəlir  
və bu mənzərə yeni bir koordinat əmələ gətirir (4, p. 10).

These free passages of E. Bashkecid are close to the texts on the Gultekin and Yenisei monuments. Of course, this does not mean that contemporary free verse has regressed in form and structure; this is an example of the renewal of poetic practice and its manifestation in a modern form. It is interesting that literary critic Arif Abdullazade drew attention to the fact that examples of free verse can be found in the most ancient Turkish monuments and wrote: "In the monuments of Orkhon, Yenisei and Gultekin we often find the embryos of the form of free verse. In these poetic works, undoubtedly the system of external harmony and arrangement is not observed, but some internal harmony is expected" (5, 1980, p. 168). Of course, it would be wrong to claim that the artistic texts in the Orkhon-Yenisei monuments are primitive and not fully formed. Because these texts were not simply written as works of art, but acted as an artistic description of some life or reality. In the stories of "Dada Gorgud" we encounter a new way of developing the free intonation of poetic works. In the poems of E. Bashkecid, the closeness to the poem of Deda Gorgud is not distinguished by the closeness to the form and system of internal harmony that determines the specific aspects of free verse, but also echoes the poetic language and means of expression. In his free verses, the poet uses archaic words to the maximum, which, in general, create the harmony of the poetic language of that time. In the composition of the poem "Hanı tür ki, gözlədik..." the following words are widely used:

görklü Tanrı!  
bir balaca misirinin həvəsində  
kimi atlı, kimi yayaq-Şahid sənsən  
insanların bir-birinə kilidlənmiş taleləri  
gündüz-gecə yalvar-yaxar, dua, ovsun...  
nədir bunca illər ili çəkdiyimiz  
bu qədər ki, bizdə varmış  
olmaz olsun (4, p. 40).

In the poem “hamı o tür ki, gözlədik, varsın gəlsin”, “axşam-axşam olur hınuz”, “neçə başlar kəsiləcək...”, “bəllənəcək əvvəl-axır”, “hamı yoldan sağlıqlı, mübarək olsun” included the language of the Gorgud period, that is, expressions that are still used archaically in the poem. “tanrı tanbımaqlar, laf anlamazlar”, “ölsə ölüsünü urvatlamazlar”, “yanlarını basa-basa”, “elə bir yurd, məmləkət ki”, “gəl mürridim, gəl vəfalım, gəl mürşidim”, “uğraşınca qılınc-qalxan üstünə”, etc. . d., the poet tries to preserve the archaic style by means of artistic description and expressiveness.

Thus, at this stage of the development of free poetry, we see that it has gone a certain way both in theme and idea, and in structure and composition. Free poetry in this period enriched and developed poetry as a whole in terms of its various components. Free poetry strove for maximum unity of form and content, skillfully using new artistic means of description and expression. New poetic thought stereotypes of events and processes were formed in the poem. The phonetic sound of poetry was born from the content and essence and increased its descriptive effectiveness. All this opened up broad opportunities for the emergence of free poetry to a new stage.

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