

Linguopoetic Features of Internal Rhythm in *Vers Libre*

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ABSTRACT

In the article the issue of internal rhythm in the poetic structure of the vers libre genre is researched from both theoretical and practical perspectives. The main goal of the article is to identify the poetic devices that ensure the intonational flow in the vers libre: syntactic parallelism, poetic repetition, enjambement, logical tempo, and segmentation, and to reveal their role in constructing internal rhythm. Verses from the lyrics of the French poet G. Apollinaire and the Karakalpak poet S. Ibragimov were chosen as the artistic text. As a result of the research, it is scientifically substantiated that the internal rhythm in a vers libre is not a form, but an emotional-intonational unit arising through the semantic invariance and equivalence system of the work.

Keywords: Internal rhythm, syntactic parallelism, poetic repetition, enjambement, logical tempo, polyphony, semantic constant, equivalence

INTRODUCTION

In the second half of the 19th century and the early years of the 20th century, a number of reforms were carried out in European literature. In particular, some traditional genres were forgotten, and new ones emerged. Among them, the *vers libre* differed from all previous lyrical genres in form and structure. It emerged as a result of internal demand and the pursuit of innovation. *Vers libre*

differs from traditional lyrical genres in its structure, syntactic, and intonational features.

The fact that *vers libre* is not written in traditional poetic meter, and the disruption of syntax and pauses within its lines, is not due to a lack of form or rhyme, but rather its foundation on a new rhythm. Regarding this, the Russian formalist Tynyanov writes: "What happens if the lines of a poem are not continued in a certain rhythmic measure (for example, in meter)? In this case, the meter ceases to be a systematic measure, but another form serves as its rhythmic system. This creates a new dynamics, the meter is preserved directly as a rhythmic impulse. Violation of metrical dimension leads to the rearrangement and alteration of lines in terms of meaning and intonation. Such songs are called metrically free verse (*vers libre*). In it, not the strict form of meter, but its dynamic principle, that is, the reader's program of perceiving the text as poetry, acts as the equivalent of meter" [1: 30]. The equivalent of meter which Y. Tynyanov said was the internal rhythm of a free song. This internal rhythm combines several internal elements to create a dynamic unlike metrical lyricism.

In traditional poetry, meters, syllabics, syllabo-tonics, rhyme, regular pauses, and joint intonation play a key role, in *vers libre*, they are absent because they define the external rhythm of the poem, while *vers libre* are written based on the internal rhythm. The internal rhythm of *vers libre* is realized through the subordination of elements such as poetic repetition, syntactic parallelism, enjambement, logical tempo, and pause. Furthermore, since words in the *vers libre* serve only to convey the thought, the poet works on the meaning of each word, ensuring synonymy and equivalence. This serves to improve the internal rhythm of the *vers libre*. Y. Lotman distinguishes the following three such units based on internal rhythm in poetry:

1. Segments are small syntactic and rhythmic units that can be interchanged based on the size and rhythm of a verse line.
2. Semantic constant - although the poet changes word variants in the poem, the underlying artistic thought and semantic core lie within them and remain unchanged.

3. Equivalence in any place - words that can never be synonyms in ordinary language and grammar become poetic synonyms that change only within rhythmic constructions." [2: 146] Entering the internal rhythm of a *vers libre* is achieved by studying its smaller elements, such as those mentioned above, and analyzing them using examples. This allows us to reveal the rhythmic uniqueness of the *vers libre* and the function of its minor elements.

METHODOLOGY

In the study, along with the structural analysis and comparative methods of literary theory, linguopoetic and stylistic analysis methods were widely used to reveal the syntactic and intonational structure of the text.

In the course of the research, comparative, structural-analytical, and linguopoetic methods were used to reveal the mechanisms of internal rhythm formation in French and Karakalpak *vers libre*. While the comparative method allows for comparing the general and national characteristics of the internal rhythm in the lyrics of G. Apollinaire and S. Ibragimov, the structural-analytical and linguopoetic methods served to analyze the syntactic parallelism, segmentation, and logical stress in the poem text from a semantic-stylistic perspective, that is, on the basis of semantic constants and invariance.

RESULTS

In the *vers libre*, the relationship between form and content has reached a new level: form has become a shell, emerging from the internal energy of the poem's content and reflecting its expression, rather than a predetermined, rigid rhyme and measure. In the works of G. Apollinaire and S. Ibragimov, *vers libre* reached the level of a conceptual philosophical and aesthetic system capable of fully reflecting not only technology, but also the chaos within a person's internal world.

The practice of not using punctuation marks in verses in *vers libre* or using them only where the author concludes their thought

– at the beginning, middle, or end of a line – has become the style of *vers libre* creators. This is one of the main features of the *vers libre*. This characteristic of the *vers libre*, namely the dominance of meaning over form and the transformation of rhythm, can be explained as follows:

1. Polyphony – Punctuation marks – dot, comma, exclamations, etc. – subordinate the reader's consciousness and understanding to logical conclusions in a certain way. G. Apollinaire violates syntactic boundaries by removing them. Now, the word at the end of a line can simultaneously refer to the thought in both the preceding and following lines, which eliminates the monotonous meaning in the poem, creating polyphony and ensuring the reader's free interpretation of the text. The form does not limit the reader, but expands the flow of meanings;
2. The subordination of rhythm and intonation to internal psychology. In traditional song, rhythm is controlled through grammatical pauses. In the verses of G. Apollinaire and S. Ibragimov, pauses are determined not by grammar, but by the breath of the lyrical hero, his internal feelings, and the stream of consciousness of the poem. When reading a poem, the reader determines the intonational pauses based on their feelings and understanding. Rhythm becomes not an external form, but a dynamic reflection of the human spirit (content).
3. Although S. Ibragimov does not completely omit the punctuation marks, we see that he, like G. Apollinaire, prioritizes internal feeling and meaning over traditional grammatical logic through the enjambement and their unique rhythmic structure.

Also, poetic repetition is a conceptual unit that creates rhythm in a *vers libre*. In free verse, since there is no external form, poetic repetitions (anaphora, epiphora, syntactic parallelism) play a key role in preventing the poem from becoming scattered. S. Ibragimov created internal rhythmic balance (internal rhythm) by repeating words, phrases, or syntactic units at the beginning, end, and throughout the song. Here, repetition served not only as

decoration but also as a rhythmic-compositional unit, replacing the traditional measure. In literature, poetic repetition serves to convey the lyrical hero's emotional experience, obsessions, and the main idea to the reader. S. Ibragimov gave a new emotional coloring to the content of the poem through each repeated element, and the lyrical dynamics intensified each time the same word or phrase was repeated. This, in turn, confirms the concept that "meaning prevails over form" in the *vers libre*. The poet skillfully utilizes poetic repetition not to achieve formal rigor, but to elevate the stream of meaning to its peak.

DISCUSSION

The lyrical explorations of the French poet G. Apollinaire made a significant contribution to the development of the *vers libre* genre. Along with graphic *vers libres*, he was able to write deeply meaningful *vers libres* without using any punctuation marks. For example, let's consider his poem 'La chaste Lise':

*La journée a été longue
Elle est passée enfin*

*Demain sera ce que fut aujourd'hui
Et là-bas sur la montagne
Le soir descend sur le château enchanté
Nous sommes las ce soir
Mais la maison nous attend
Avec la bonne soupe qui fume
Et dès l'aube demain
Le dur labeur
Nous reprendra
Hélas
Bonnes gens*

[3: 46]

The poem is written without rhyme and measure, with varying syllables in lines, intonation, and syntax. While in traditional poetry, each line contains a sentence expressing a completed thought, rhyme, and concluding intonation, G. Apollinaire's poem lacks any of these elements. Also, punctuation marks were not

included. The main reason for this is that the meaning and the author's thought take precedence in the *vers libre*, and the form serves to convey this meaning. Regarding this, literary scholar K. Orazimbetov states: "In free verse, there is no need for systematic rhyme. However, in many free verses, rhyme, albeit weakly, is involved. In free verse, the first element that replaces rhyme is thought. Strong content and sharp thought satisfy the rhyme requirement of a poem; the reader has no craving for rhyme" [4: 139]. In terms of content, the poem is aimed at depicting ordinary people's lives; therefore, it lacks excessive coloring, beautiful words, or descriptions. The poet simply describes a daily process in people's lives, but the separation of lines, pauses, and the absence of logical stress and punctuation marks in the words create a unique rhythm.

Through the absence of punctuation marks in the poem an approach to the prosaic intonation characteristic of French *vers libre* is felt. In the first two lines alone, the poet depicts the cycle of human life and the passage of time. However, irony is felt in the second line. In the line *Elle est passée enfin* there is a dissatisfaction with the same, with the unchanging process. Or is it necessary to announce the end of the day with the intonation *Elle est passée enfin*? In this case, the logical stress falls on the final word, *enfin*. The second part of the poem begins with the line *Demain sera ce que fut aujourd'hui...*, expressing the poet's view on unchanging and constant repetition. In the third part of the song, he begins with a disapproving intonation, *Et dès l'aube demain*. By placing the phrase *Le dur labeur* – "we are again" – at the beginning of the next line, the poet imbues this phrase with greater meaning and logical emphasis. In this case, the enjambement – the division of words into lines – was carried out according to the author's purpose and ensured that the word divided into the next line was given even stronger meaning. The words "anew" and "again" in the poem carry the most fundamental meaning. And the fact that a poem is written without any punctuation marks - commas, dashes, double dots, especially a dot that concludes the thought, without exclamations – serves the overall meaning, implying that this process is not complete, that these repetitions have no dot, no end. The semantic constant

in a poem is a continuous repetition of this repetition and sameness.

We analyzed the continuous intonation using the example of G. Apollinaire's poem, without signs of logical tempo, pause, or punctuation, but the internal rhythm of the *vers libre* is not limited to these. To deeply enter this one should give attention to other elements.

In the last thirty years of the 20th century, genres of Russian and European literature, including *vers libre*, entered Karakalpak poetry. The best examples of *vers libre* in Karakalpak lyric poetry can be found in the works of S. Ibragimov. In the poet's *vers libres*, the main focus is on the flow of thought, and several poetic elements are involved in conveying this flow of thought. The following example illustrates the characteristics of the internal rhythm of the Karakalpak *vers libre*:

Bastıń ishindegi mólki *tep-tegis adamlar*
 tep-tegis etejaq ayağı jetken shamani,
 shúregey úyrek qonǵanday kólshik qoymay,
 kógershin uya salǵanday tóbeshik qoymay,

Tórt tárepi tegis adamlar
 isenim ne, gúman nedur, biyxabar,
tórt tárepi tegis adamlar
 isnad nedur, iyman nedur – biyxabar... [5: 77-78]

In the poem, intonation and meaning are further enhanced through artistic repetition – refrain. Refrain: "...is a repetitive part of a poem, usually the last line of a stanza is repeated more often in poems" [6: 807]. A refrain is the realization of paradigmatic ordering in a text, i.e., ordering by equivalence. If we analyze this poem by S. Ibragimov according to Y. Lotman's theory [7: 40-41], its secondary synonymy, rhythmic-syntactic structure, parallellicity of units (parallelism of membrum), and invariant semantic core are clearly visible.

1. **Secondary poetic synonymy:** In spoken language and prose, these words and phrases are not synonymous: *Bastıń*

ishindegi mülki tep-tegis, Tört tárepi tegis, Isenim ne, gúman nedur, biyxabar, Isnad nedur, iyman nedur – biyxabar. However, due to the rhythmic-syntactic structure of the vers libre and the influence of parallelism, these excerpts are equivalent to each other. All of them are united by a common archetype: "spiritually and morphologically limited, Mankurt-minded, identical people."

2. **Invariant semantic construction:** In the poem, underlying both stanzas is a single, invariant semantic core. Invariant: "A world of masses that see everything as the same, lacking independent thought, conviction, and spiritual depth." In the first stanza, this meaning is conveyed through landscape-metaphorical imagery (*kólshik*, *tóbeshtik* (lake, hill)). And in the second stanza, the same invariant meaning is reflected through spiritual-philosophical oppositions (*isenim – gúman*, *isnad – iyman* (faith – doubt, belief – faith));
3. **Rhythmic-syntactic parallelism and relevance opposition:** Although the poem lacks traditional rhyme and measure, the parallelism of units (*parallelismus membrorum*) is strongly felt. There is figurative-syntactic and symmetrized parallelism in the lines *Shúregey úyrek qonǵanday kólshik qoymay, kógershin uya salǵanday tóbeshtik qoymay*:

shúregey úyrek (noun) – *kógershin* (noun),
qonǵanday (comparing) – *uya salǵanday* (comparing),
kólshik (object) – *tóbeshtik* (object),
qoymay (neglect) – *qoymay* (neglect) [5: 77-78].

The syntactic parallelism of these two lines is that both are built on the same grammatical structure, while the rhythmic parallelism is that both lines end with the same epiphora and syntactic pause. The *Qoymay* epiphora intensifies the rhythmic sequence. The refrain *Tep-tegis adamlar, tört tárepi tegis adamlar* played a decisive role in the poem. Their repetition in both stanzas forms the refrain rhythm, directing the rhythmic tension and logical stress in the text towards this chain (refrain). The antithetical parallelism "belief – doubt, dishonour – faith" in the second stanza ensures the same intonational pause.

Such possibilities of the *vers libre*: free intonation, subordination of the syntax to the thought, invariance – all this creates the possibility of conveying to the reader the impression and feeling that traditional poetry could not give, disrupting the constant formed mechanism of thinking in the reader's consciousness, encouraging them to freely approach poetry, artistic thought, and read the artistic text with their own voice and intonation.

CONCLUSION

Theoretical and artistic-analytical researches conducted in the article have proven that while the *vers libre* genre lacks traditional external rhythmic elements, it has its own internal rhythmic-intonational flow. This is achieved through the use of poetic repetition, syntactic parallelism, logical tempo, etc., subjected to internal rhythm. As shown in the study, internal rhythm is not just an emotional flow, but a semantic-structural unit formed through a system of segmentation, semantic invariance, and equivalence.

The use of G. Apollinaire's and S. Ibragimov's lyrics as literary texts demonstrated that rhythmic elements in the *vers libre* are used in relation to the author's purpose and meaning, that poetic repetitions and lines without punctuation marks serve the thought, not the form, and proved that individual rhythm and meaning prevail over form in the *vers libre*.

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