

Structural Analysis of Poetic Language: Examples of Kazakh poetry

Samal Aubakir

Department of Foreign Philology, L.N. Gumilyov Eurasian National University, 6 Satpaeva Str, Nur-Sultan,
010000, Kazakhstan

Abstract.

The language of poetry is different from the language of other literary genres. The language of the poem consists of many layers of meaning. It has ambiguity, homonymy, and connotative words. In this study, I analyze poem 'Muse' by contemporary Kazakh poet M. Makataev using the structural approach in order to find the elements (diction, imagery, rhyme, rhythm, pattern, sound and sense, and tone) and to figure out the exquisite features of his poetic art through a deconstructive study of the poem. Furthermore, I define the status of the poetic language and also analyze the poem on the grounds of different linguistic devices like its lexical features and to see how the structure of a poem can effect on the whole meaning of the poem. The poem expresses the idea in line by using diction, imagery, rhyme, rhythm, pattern, sound and sense, and tone as the elements of the poem. The elements in the poem have a role in the process of arrangement. It means that the elements take a part in consideration of the poet in his writing process.

Keywords: Poetic discourse, reader, stylistic and structural analysis, interpretation, meaning

Introduction.

We immediately recognize and distinguish verses from non-verses, but what makes them verses and separates them from other types of text? And further, what makes these verses good? The first answers that come to mind usually suit everyone, but upon closer examination, they do not work. For example, poetry is when it's in a column, and prose is when everything is in a line, most often it is, but we don't confuse the restaurant menu with verses? So, it's not only in the column. Or so: poetry is a particularly beautiful and expressive speech, but you cannot deny the beauty and expressiveness of great prose writers. This means that it is not only expressiveness.

And if you combine these two ideas? Beautiful, expressive and at the same time in a column? What is the relationship between the expressiveness of speech and the way it is written?

There are poems in which, as it seems at first glance, there is nothing at all besides writing in a column: neither habitual rhymes and poetic size, nor particularly vivid words and expressions. And yet, if you listen carefully, something happens in them. Where the line ends, we unwittingly pause, catch our breath and as if we were starting a new line.

Modern poetry is quite different from classical poetry, and that is why theories and methods that have been included in philological science in recent decades and which allow considering modern poetry in a more adequate theoretical context are often used for the analysis of poetic texts. These theories and methods also make it possible to take a fresh look at classical poetry and see how it relates to contemporary poetic texts.

Our aim with this paper is to interpret the meaning of the poem and to analyze the complexity of the poem by using the structural approach. Also, to find out whether the structure of a poem has its contribution to achieving the whole meaning of the poem or not. We will accomplish this by means of the following objectives:

- We define the contemporary status of the poetic language in linguistics
- We give the interpretation of the poem «Muse» by Mukagali Makataev - We present the structural analysis of this poem

Theoretical background.

Whereas in the history of the development of philological science, the problem of poetic speech / poetic language has been studied and developed within the boundaries of linguistics, then it has gone beyond the limits of linguistics. For a long time, linguists and literary scholars have disputed among themselves the right to study poetic texts, and most linguistically oriented studies of such texts began with an attempt to substantiate the thesis that linguistics also has the right to study the problems of poetic speech. Currently, the pattern of linguistic research in this area can be considered proven. Moreover, within the framework of philology, a special direction has emerged over time - linguistic poetics (the theory of poetic speech), which is engaged in

“considering poetic works through the prism of language and studying the function dominant in poetry” [Jacobson, R. 1987].

In the “Poetic Dictionary”, poetics is defined as “the science of the structural forms of literary works and the historical laws of the change of these forms under the influence of the new content” [Lotman, 2011].

Today, linguistic poetics is an established scientific field with rich experience in understanding both domestic and foreign literary heritage. At the same time, many key questions in the theory of poetic speech are still debatable. In particular, with a large number of works, a generally accepted and comprehensively reasoned theory of the poetic language has not yet been developed, the question of its status has not been fully resolved, and the word “poetic” itself, and with it the whole

expression “poetic language” / “poetic diction” to this day continues to be filled with non-identical content.

First of all, the very word “poetic” is interpreted ambiguously. Obviously, one should distinguish at least two meanings of this word that are directly related to the problem of the isolation of phenomena of a certain kind in the composition of the national language. The first value should be recognized as “poetic”, i.e. inherent in poems, the language of poetry [Bizhkenova, 2017]. This meaning is the simplest and most obvious, and the vast majority of studies on the problem of poetic language are based on the material of poetic works. But such a one-sided understanding of the meaning of the word “poetic” impoverishes the idea of its complex semantic structure, of those semantic nuances that inevitably accompany its use.

The second meaning of this word is “artistic”, “aesthetically significant”. These characteristics, insufficiently defined in the framework of linguistic poetics, are closely connected with the concept of the creative coloring of a work, its creative qualities - the more noticeable their manifestation, the more “artistic”, “aesthetically marked” the text appears. In this regard, the definition of V.P. Grigoriev, who interprets poetic language as “a language with an orientation toward aesthetically significant creativity” [Bolotnova, 2001].

Interpretation of poetic text

When different readers read and think about the same poetic text, their interpretations are often different from each other. It doesn't matter if the reader is a professional (for example, a literary critic or another poet) or a person who is simply interested in poetry. This happens not only with poetry: any text, starting with simple remarks in a conversation, can be understood in different ways, but only in poetry the ambiguity of interpretation is not an accidental failure, but an important and necessary feature.

The larger the poetic text, the less likely it is that different readers will understand it the same way. A poem that allows for various deep interpretations or cannot be interpreted unambiguously is often considered good [Empson, 1966]. At first glance, such a poem may not seem particularly complicated: it can accurately convey difficult to describe emotions and conditions, relate to controversial ethical issues, and can be read in a special way against other poems - including classical ones. Such a poem cannot be understood in any predefined way. An unprepared poetry reader sometimes asks the question: what did the author want to say? It is important to understand that when we interpret a poetic text, we do not answer this question: firstly, we will never know what considerations the poet was guided when writing a poem, and secondly, a poem only makes sense when we try to interpret him, based on his own reading or life experience. It is impossible to say what the author had in mind: in poetry

words often do not correspond to their direct meanings, and what the author had in mind is already expressed in a poem and cannot be retold in other words.

There are times when the author himself offers this or that interpretation of his own text, but such an interpretation is incomplete, like any other: even if the poet knows more about his poem than his reader, he does not know everything about it, because he cannot predict how the poem will be read by each new reader. In addition, the poet himself at different periods of his life can perceive his own text differently, emphasizing what has become important to him over the years, or, conversely, hiding what has lost importance.

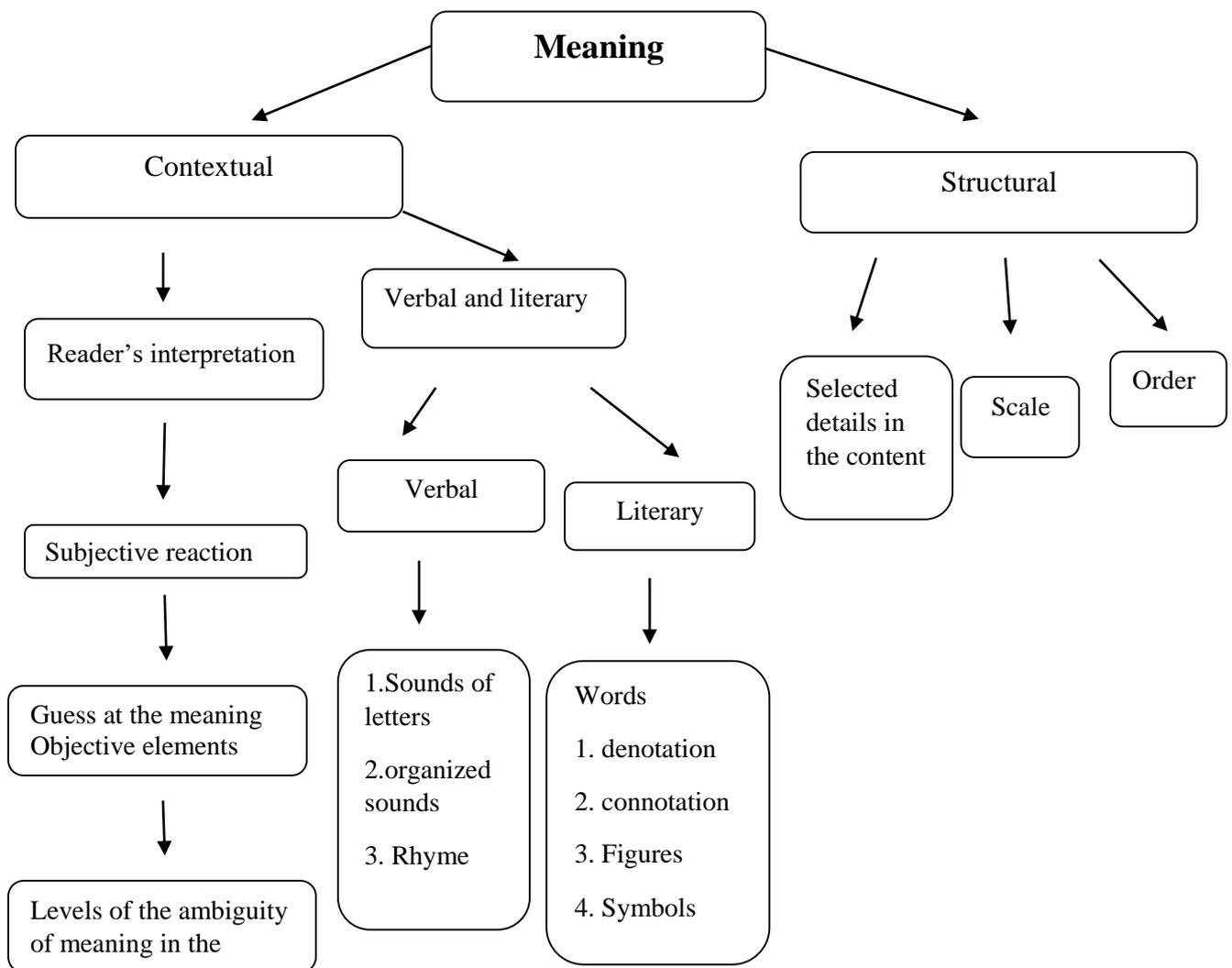


Table 1 Meaning construction in Poetry

People are programmed to find meaning in everything. We find patterns where none exist. We look for hidden messages in works of art. Poetry is no exception. When we come across an abstract or vague poem, we look for meaning in it.

Above in Table 1, we present the scheme of meaning in poetry it was done after reading numerous works about meaning construction and poetic language.

Methodology.

As a method of the present study, we chose the structural analysis, as the structure is the concept including both content and form. We interpret a poem by analyzing every single element of the poem and then combining and analyzing the relationship of one element to the other. It is because each element has interdependence on the other elements and that is the way the elements of the poem make a unity.

The present study consists of studying the possibilities of using the author's creative combinations and interpretation of the poem 'Muse' by Kazakh Poet M. Makataev.

Mukagali Makatayev was an outstanding Kazakh poet of the twentieth century. Makatayev was born in 1931 in a far Kazakh village. His whole short life was dramatic. He experienced war, orphanage, the tragic death of his daughter, envy and persecution in the writer's circles, hostility of the authorities, domestic disorder and family troubles, lack of money and human loneliness. His name was hushed up, and poems were accessible only to a narrow circle of poetry lovers. The poet died in 1976 from a serious illness, not recognizing the glory that came to him only at the beginning of the XXI century.

Results and discussion

The poem of Makatayev "Muzaga" [Makataev, 2002] is a small lyrical text. At the first reading or hearing, it may be too simple. Generally, when the reader reads a poem, for the first time, he will get a certain kind of sense that comes through to him immediately. This sense comes to the reader as a literal meaning or literal facts of a poem, and it is called the plain sense.

The plain sense of the poem Muse tells about a poet's inspiration, lack of muse that inspires the poet, his state of exhaustion. The reader just got a plain sense of the poem in the first reading. But after reading more carefully and getting better acquaintance, he realizes that it is not completely right. Moreover, with literary knowledge and sense, there will be many questions that appear in mind such as why this word is chosen by the poet, what is the function of words repetition, why this word ordered as a figure of speech and so on.

In this study, I analyze poem Muse by using the structural approach in order to find the elements (diction, imagery, rhyme, rhythm, pattern, sound and sense, and tone) that are unified and coherent. These define core forms of versification found across the world's languages [Hanson, 2015] and create poetic effects even when they are not used with sufficient regularity to constitute verification.

Mukagali's excellent skill for description is eloquent in the vivid detail of Muse comparing it with the strong wind by saying 'Oh Muse! you are like a hurricane' or 'My soul froze, not seeing you'. He personifies the image of the Muse and describes his present feelings with the absence of Muse that he cannot even write a verse. And Makatayev looks for Muse, asked her to come back and cure his present state. He is imputing human qualities to things that are not human: theories, diseases, etc. In such cases, there are no actual human beings referred to. 'The most obvious ontological metaphors are those where the physical object is further specified as being a person. This allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities [Lakoff and Johnson, 2013].

The poet imagines the Muse when he thinks of the cold windy days without partner and inspiration while he opens his notebook and tries to force himself to write something. He skillfully portrays the flow of thoughts when he writes:

Original text	Interlinear translation
<p>O, Muza! Qaydasıñ sen jelik bergen? Jalın men otqa ğana erik bergen Serigim, qaydasıñ sen senip kelgen? Däpter jatr parağı awdarılmay, Awdarılmay şınımın qalğanı ma-ay! Oylar jatr eñsemdi bir kötertey, Tonna- tonna qorğasın salmağında. [Makataev, 2002]</p>	<p>Oh, Muse! Where are you to cheer me up? You only gave the flame and the fire My companion, where are you I came for you? The notebook lays without a turn, It's really a matter of time! There are many thoughts, As heavy tons of lead.</p>

The Poet compares the flow of thoughts with heavy lead and it is difficult for him to cope with it as he did not how Muse to help him to put everything into his notebook. He also creates a picture of Muse like she is his life partner, Muse in the guise of a woman.

The Muse for poet is divine inspiration, Muse maintains the original classical conception of an external source of inspiration, a feminine archetype endowed with wisdom, foresight, and omniscience, who, when appealed to, guides the poet in his epic narration, revives his memory, brings illumination and ensures the truth of his great argument.

Original text	Interlinear translation
<p>O, Muza! Äwrege salğanıñ-ay! Kütemin senen ümit, senen jiger, Qısañ mağan, büik pen tereñdi ber! O, Muza! Mağan alıs söreñdi ber! Ğayıptan kel de, meni demep jiber [Makataev, 2002]</p>	<p>Oh, Muse! You bother me a lot! I look forward to your hope, your strength, Give me the highest and the deepest! Oh, Muse! Give me your furthest corner! Come out of the wilderness, and support me</p>

The poet's muse has gone and that's the worst feeling the poet can face. It tears him apart and he asks her to come back and support him. Many poets have the image of Muses as one-sided, but Makataev sees various aspects of the image of Muses, including the possibility of manifesting it in context. The muse is a sign of the presence of the divine poetic substance. Like any mythological image, the Muse has a peculiar life meaning. Muse as a symbol of creativity.

LEXICAL FEATURES

Figure 2: A Distribution of Words in the Poem

Nouns	Muse, Mouth, Ice, Wind, Hurricane, Fire, Flame, Notebook, Partner, Paper, Lead, Shelf, Corner, Freedom, Thought, Mill, Chest, Tune, Hope, Courage, Ton, Book stacks, Moon, Weave, Abyss, Night	28
Main Verbs	Walk, Make, Think, Come, Writing, Gives, Watch, Look, See, Listen, Turn, Look, Support, Bother, Believe	15
Adjectives	Heavy, Free, High, Deep, Empty, Slow	6
Adverbs	Hardly, Like, Really	3

NOUNS

From the above table, it is obvious that the poem consists mainly of nouns and verbs; the nouns being just double the number of the verbs. This shows that it is an object-oriented poem. It mainly carries the different objects and images that constantly remind the poet of the muse. Now, let's see the nature of the nouns. They are mostly concrete - that is, they refer to physical objects- and only four of the nouns are abstract (Hope, Courage, Freedom and Abyss).

VERBS

The verbs used in the poem also contribute significantly to our understanding of the poem. The finite verbs can be clearly depicting human actions and Muse. The human-related verbs clearly show different reactions of man towards Muse: Walk, Make, Think, Come, Write, Give, Watch, Look, See, Listen, Turn, Look, Support, Bother, Believe.

ADJECTIVES

The poem is not rich in the use of adjectives and adverbs. There are few adjectives of quality - Heavy, Free, High, Deep, Empty, Slow, almost all the adjectives are used simply for a physical description of things, they only describe the shape, size or feeling. This again may be complying with the purpose of creating vibrant images.

Figures of Speech

The main figures of speech Mukagali use in the poem "Muse" are simile, metaphor, and personification. Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding [Lakoff and Johnson, 2013]. Poet commonly uses oblique expressions. What he says always has a hidden or secondary meaning.

- *O, Muza! Quyin jeldey.*
- Oh, Muse! Blows like a hurricane (Simile)

When the poet's muse comes it inspires him and gives energy, blows away all his thoughts so he compares that state of feeling to a hurricane. The figure of speech is simile because the comparison is done using the word of comparison 'like'.

- *Qaňırağan iesiz diirmendey.*
Muzdatadı janımdı buyım körmey.
- It is an empty mill
Frozen my soul without seeing you. (Metaphor)

The empty mill is compared to the poet's soul without Muse. Here the figure of speech is a metaphor because the comparison is done without the use of any word of comparison (like, as, etc.)

- *Serigim, qaydasıñ sen senip kelgen?*
- My companion, you bother me a lot!
I seek hope and strength from you (Personification)

The Muse for the poet is like his companion whom he is waiting for to support in his writings. In this case, we are seeing something nonhuman as humans. And we can understand on the basis of our own motivations, goals, actions, and characteristics. These lines present an oblique expression as the muse is said a person whom he invites to come and help to write something which is practically not possible as Muse is a mythical creature. The meaning is that he looks for something magical to happen in order to write and inspiration to come to create. Here the feelings, inspirations are personified.

Conclusion.

Different interpretations of the same poetic text can have different values: the value of the interpretation depends on the number of cultural and social meanings on which it relies, on how carefully the language of the poetic text is analyzed.

The analysis of lines of the poem shows how the linguistic features of a poem are directly related to its meaning, and in doing so we have upheld our initial interpretation of 'Muse'. Of course, this is not the only interpretation that could be given to the poem. However, by using a systematic analytical technique like stylistics we can ensure that our interpretation is as explicit and grounded in fact as it can be. It is also highly likely that any other stylistic analysis of the poem would include at least some of these conclusions. I hope, then, that I have explored to some extent why a text makes us feel a particular way, and that we have gone some way towards furthering the importance of stylistics as a useful tool for interpreting literary texts.

The poem expresses the idea in line by using diction, imagery, rhyme, rhythm, pattern, sound and sense, and tone as the elements of the poem. The elements in the poem have a role in the process of arrangement. It means that the elements take a part in consideration of the poet in his writing process.

So that by following the role of the elements which interdependent to each other, there is possible a poem, even in view lines, can present the whole things intended by the writer beautifully.

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