

The Use of Enjambment in Uzbek Poetry

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Received: 23 February 2025; **Accepted:** 19 March 2025; **Published:** 22 April 2025

Abstract: This article reveals the phenomenon of enjambement and its use in world literature. In the process of analysis, the formal semantic features expressed by enjambement in the work of the poet Rauf Parfi were studied.

Keywords: Enjambement, kesura, Rauf Parfi, semantic-stylistic, poetry, rhythmic.

Introduction: The term enjambement comes from the french word "enjambement" which means "step". Enjambement is a literary term that refers to:

- a) inconsistency of rhythmic and syntactic pauses at the end of a verse, verse or half-verse;
- b) use of kesura (pause) in a series of words that are close in meaning.

That is, enjambement is a passage in a poem that results from a mismatch between rhythmic division and syntactic division. In this case, the whole idea starts from one line and continues in the second line. When reading such a poem, the intonation is necessarily determined by a kesura (pause), without which the verses lose their rhythmic expressiveness. Of course, there are various methods of expression and stylistic tools in poetry. One such powerful semantic-stylistic tool is enjambement. To put it more simply for readers, enjambement is the transition of a sentence from one line to another. In this case, the whole idea starts from the first line and continues in the second line. As a literary term, enjambement is called by the same name in English literature, in Russian literature it is used in such variants as "transfer", "versification" and "enjambement", in Uzbek literature there are no alternative naming options because enjambement has not been studied separately. In our opinion, it is possible to replace this literary term with "transfer" or "transmission".

LITERATURE REVIEW

In different literary periods, there was a conflicting attitude towards the use of enjambement. About this, S.A. Matyash presents the following classification:

1. Antiquity. Enjambement has been used in literature

since ancient times. Pindar's lyric is mainly based on strophic enjambement. Pindar is an ancient Greek poet whose works are part of choral lyrics. They were written mainly as hymns to the Gods.

2. Post-medieval period. Strophic isolation is more characteristic of the poetry of this period.
3. Classicism. The poetry of this period is distinguished by avoiding enjambement.
4. Romanticism and some poetic schools of the 20th century, on the contrary, further developed them.

Historically, the use of enjambement has been viewed as a type of kesura (pause) or continuous semantics.

Nevertheless, in modern poetry, the tool of enjambement, which is charged with a complex semantic task by means of internal displacement, is widely used.

In Russian literature, enjambements were used by Alexander Pushkin, Marina Svetayeva (she made this style one of the main ones in her poetics), Vladimir Mayakovsky, Mikhail Kuzmin, Vadim Shershenevich, Georgy Obolduyev, Bulat Okudjava, Joseph Brodsky in their works.

Мне всё равно, каких среди
Лиц – ошестиниваться пленным
Львом, из какой людской среды
Быть вытесненной – непременно...
Сколько раз я пытался мечтать головой,
Думать сердцем, и что же?

Enjambements can be found in the works of such poets as Emily Dickinson, Lang Leav, Charles Bukowski, Ella Higginson in English literature.

DISCUSSION

In Uzbek literature, when we analyze the poems of poets such as Rauf Parfi, Usman Azim, Fakhriyor, Bahrom Rozimuhammad, Abduvali Qutbiddin, we can find places where enjambement is used.

Vaqt

o'tmayotgan odam iztiroblarin,
ikkilanishlarin suvga tashlaydi
tush kabi.

There are three types of enjambement:

- 1) restoration (rejet) - in which the sentence ends at the beginning of the next line.
- 2) copying (contre-rejet) - where the beginning of the sentence starts from the end of the previous verse.
- 3) intermediate (double-rejet) - in this case, the sentence starts from the middle of one verse and ends in the middle of the next verse.

In Russian philology, this topic has been widely studied by M. Shapir, G. Shengeli, Y. Tinyanov, M. Gasparov, A. Zholkovsky, I. Loschilov. M.I. Shapir created a clear direct parallel between form and content – enjambement and a technique that teaches poetic text. This method was used by the author as a fundamental method in his research. V.M. Zhirmunsky is one of the first researchers of enjambement. Following traditional lines in lyric poetry, he deduced that the clearest indicator of enjambement at the end of a line is the appearance of a punctuation mark in the middle of the line.

At the end of the 20th century, experts associate the development of enjambement with the name of Joseph Brodsky. M. Shapir says about this: "During the 60s of the last century, Brodsky conducted more daring experiments on form changes in poetry.

- a) lengthened the poetic phrase;
- b) sharp transitions (enjambements) between verses were used more;
- d) he was able to use the kesura (pause or stop) in an unusual way between the stanza and the verse.

This is especially true of his «Волосы за висок»(1967), «На смерть Т.С. Элиота»(1965) is clearly visible:

«Волосы за висок
между пальцев бегут,
как волны, наискосок,
и не видно губ,
оставшихся на берегу,
лица, сомкнутых глаз,
замерших на бегу

против течения...»

In the poems of skilled poets, the appearance of enjambement is always justified and has a certain meaning. One of the simplest and most common enjambements is lowercase. This is used by many poets.

Anatoly Kobenkov's (1948-2006) lyrical-philosophical poems are enhanced by enjambements that show the dramatic continuity and drama of life. He wrote in one of his best poems:

«Человек рождается, вырастает в мужа,
Не тонет в воде, не сгорает во зле,
Потом узнает, что нисколько не нужен
Ни себе, ни дочери, ни земле...»

We are not paying attention here to the poetic technique, in particular to the lower case enjambement, which plays an invisible, supporting role. The lyrical-philosophical depth of the poet, who has reached the peak of poetic development, makes one think about the deep meaning of existence, the main questions of the universe. Enjambement used by the poet only enhances the tragic and at the same time natural and logical development of human life.

Hyphenation in a poetic work is of great importance as a figurative tool. If the poems are rhythmically structured evenly, enjambement is expressed through intonation (tone) and allows to highlight and emphasize the main semantic word. In this, the author can convey various emotions: excitement, thoughtfulness, confession, anger, love, etc. Enjambement is very effective in poeticizing prosaic or colloquial speech.

Literary experts have classified many types of transfer (enjambement). For example:

Enjambement, represented by dashes, emphasizes parts of phrases using intonation, even if they are separated by another part of the verse.

Line enjambement - moving a phrase to the next line.

Syllable enjambement is the transfer of a given part to another small phrase. Enjambement, represented by a pause, is when one word is left on a line and is used to express thought continuity.

The use of enjambement as a poetic figure is often related to the semantic content it contains. We can find several types of enjambement in the work of the skilled poet Rauf Parfi. The poet's poem "Song about Vietnam" begins as follows:

Kezadir bulutlar boshim ustida.
Havo dim.
Baqirgan sukunat.

Sukunat — vujudlarga,
miyalarga
sanchilgan igna!
Burun kataklarida
to'lg'ongan achchiq nafas,
Vetnam yuraklarida yig'lagan Vetnam.

In this, the poet uses the "rejet" (restoration) type of enjambement. That is, the sentence that begins with "Silence - to beings..." continues in the second stanza as "to brains" and ends in the third stanza as "a pricked needle". By expressing a single thought in 3 lines, the poet attracts the reader's attention and semantically strengthens the image of silence. Expressing the sentence "Bitter breath filled in the nostrils/" in two lines also continues the thought with a pause by using enjambement, increasing the emotional impact.

CONCLUSION

In summary, enjambement is a passage in poetry that results from a mismatch between rhythmic division and syntactic division. In this case, the whole idea starts from one line and continues in the second line. When reading such a poem, the intonation is necessarily determined by a kesura (pause), without which the verses lose their rhythmic expressiveness. If the semantics of translation in classical poetry is limited to the intonation-expressive sphere, then non-classical poetry, especially Rauf Parfi's work, activates its linguistic mechanisms, turning the given style into one of the main sources for increasing meaning.

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