

A Comparative Analysis of the Rhythmic Structure of English and Azerbaijani Poetic Texts

Javahir Yagubova Haji

Department of English Phonetics,
Azerbaijan University of Languages, Baku, Azerbaijan

ABSTRACT

The fact that the English language has the status of an international language in the world increases the interest in learning this language. This demand born out of the interest affects all areas of our life: science, education, culture, economy, tourism, technology and so on. Today, in order to increase the level of intelligence of the young generation, their access to the international sphere, their acquaintance with various fields of science are undoubtedly realized due to foreign languages. Therefore, a comprehensive study of a language that meets all these listed requirements is still of special interest to world linguists. This article is devoted to the analysis of rhythmic structure of poetic texts in English and Azerbaijani. The rhythmical and intonational characteristics of English poetic texts differ significantly from those of Azerbaijani poetry, which poses a serious challenge for learners of English in terms of reading poems correctly. For this reason, a comparative analysis of the rhythmic structure of poetic texts in both languages can be considered a matter of particular importance for us. In poetic texts, maintaining completeness, sequence, and the harmony of the poem is the primary function of rhythm. While the interaction between rhythm and poetry is specific to all languages, it develops in accordance with each nation's unique spirit and folklore. From this perspective, we can say that the poetry of any language is rooted in the speech of its people, which means that studying the poetic rhythm of a language requires examining both the spoken language and poetic texts.

Keywords: rhythm, meter, foot, prosody, stress, syllable.

INTRODUCTION

Until the modern era, the English language has been thoroughly researched, scientific studies have been conducted on the language units of all its levels, certain theoretical ideas and new trends have been formed. In this regard, all fields of linguistics are attracting the interest of world linguists to conduct more perfect research in this field while maintaining their relevance. Like all areas of linguistics, phonetics and phonology continue their development. Modern phonetics mainly studies two levels of this department: segmental and suprasegmental. At the same time it does not ignore the other branches of linguistics. Both spoken language and poetry combine all linguistic units of the language.

Various processes occurring in society always find their reflection in language, and as a result, "the speaking individual" is transformed into the subject of linguistic investigation. From this perspective, the effectiveness of speech depends precisely on the ability to use various linguistic tools correctly. To use linguistic tools correctly, the speaker must have a deep

understanding of the phonetic, linguistic and grammatical aspects of the language. This is because the sounds pronounced, stress, melody, and intonation in the communication process still constitute the material shell of what is said. Afterwards, certain understandings and thoughts are formed in their minds through comprehending in consciousness. In this regard, the syntactic and intonational features of language are implemented as a unified system for the occurrence of perception. The incorrect pronunciation of words leads to misunderstanding of the sentence and causes confusion between communicators. Therefore, it underscores the importance that the speaker skillfully utilizes all levels of language to deliver the sentence to the listener.

The Role of Poetic Texts in Peoples' Literary Heritage

The language of a live conversation encompasses a wide range of styles, from everyday colloquial language to poetic expression. The literature and poetry of any language arise from the natural spoken language of its speakers and, over the years, enrich their literary heritage. It serves as a means of national consciousness and moral values, reflecting the emotional subtlety of the people. It is a vivid manifestation of the spirituality and thought of the nation as expressed through language. It is a fact that the development of poetry plays a significant role in the enrichment of the common language [3, p.3].

Any poetic text should be examined within the framework of all its expressive means. Elements like poetic integrity, rhythmic sequence, the expressiveness of thought, tone, and emphasis together give poetry its aesthetic energy. Indeed, the direct connection between rhythm and poetry is confirmed in the regular organization of speech. Since the poetry of any language is based on the spoken language of its people, it is essential to seek poetry within the national spirit of those people and in the spoken language that reflects that spirit.

Rhythm as a Structural Element of Poetic Texts

It is known that the material basis of the poetic image in poetry is language itself. All linguistic tools, from phonetic means to larger texts, play a crucial role in the creation of imagery. The image, in turn, activates the expressive means of speech, vividly bringing forth the necessary features and aspects of the image. Thus, the transition from word to image and from image to word exists in mutual unity. The essence and key to the deepest and most perfect image lies in the language of the poem [3, p.28].

The role of rhythm in expressing the imagery of poetry is undeniable. Before discussing the relationship between poetic speech and rhythm and intonation, it is important to delve deeper into the concept of rhythm itself. Firstly, among the definitions of rhythm, the meaning of "regularity" is the most widely accepted by linguists. By "regularity," we refer to the replacement of linguistic elements, particularly stressed syllables, at equal time intervals. It is also essential to note that rhythm possesses universal characteristics, encompassing both living and non-living nature. It permeates nearly all areas of human activity. When examining the history of the term "rhythm," we find that it was used by ancient Greek philosophers first. For instance, philosophers like Democritus and Heraclitus characterized rhythm as the interaction between the "whole" and the "part," while Plato viewed it as the harmonious arrangement of various figures and elements. This aspect later led to the association of rhythm with meter [7, p. 14].

Babazadeh B. characterizes rhythm in poetry by describing it as "systematic and measured repetitions in verse, the coherent use of speech units, the repetition of long and short syllables within a line in ancient poetry, and the harmonious alternation of stressed and unstressed syllables." This kind of harmony gives poetry its distinctive structure. From this point of view, we can conclude that rhythm exists prior to the creation of poetry, while content is later filled into rhythmic-syntactic patterns [1, p.29].

The element that distinguishes poetic works from prose is rhythm. Rhythm is the repetition of any phenomenon within a specific timeframe. In poetry, rhythm is characterized by the proportional repetition of verses, couplets, rhymes, and syllables. The main technical requirement faced by poetry is precisely this. It is known that the most artistic and emotional form of works written in verse is poetry. Poetry is the art of expressing any thought or idea in a vivid and harmonious way. The extensive use of certain descriptive devices to ensure the artistic expressiveness of words is considered a key characteristic of poetry. The word "poetry" is derived from the Greek word "stikhos," which means "line," "arrangement," or "order" in a narrow sense. In a broader sense, it refers to measured, rhythmic, and highly emotional speech [1, p.31].

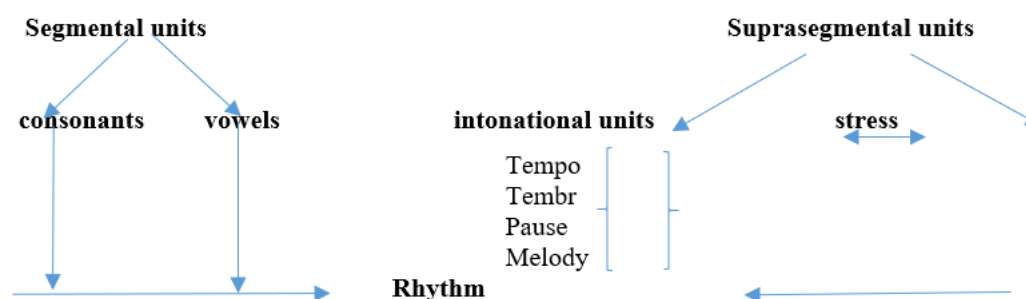
Rhythm constitutes the basis of literary creativity. This is because the language of a literary work stands out not only through its emotional coloring but also through its rhythm. In poetry, verses, equal syllables, pauses, meter, and structural divisions are all the most notable manifestations of rhythm. Rhythm is such a quality in poetic language that it allows the linguistic materials that make up the text to possess a symmetrical order. Thanks to rhythm, it is possible to achieve exemplary artistry in poetry even without the presence of figurative expressions or metaphorical words. This is because rhythm and intonation, harmony and music are very important aspects of beauty in poetry. The rhythm and harmony of a poem constitute its essential energy, and the communicative function of linguistic units operates precisely thanks to these elements [3, p.166].

Studies of the structure of a poetic language have proven that the linguistic materials that make up poetry do not come together accidentally: sounds, words, and sentences are interconnected in such a way that changing any one of them disrupts the artistic integrity. Therefore, rhythm and intonation emerge in the lines of a poem with harmony. Regulating the harmony of the lines is not an easy task; it is based on phonetic-syntactic rules. At all times, rhythm and intonation are the most meaningful semantic elements for conveying the artistic text to the reader. They are so meaningful that it is hard to imagine an art form that comes as close to poetry as music does. This is why leading elements such as rhythm, melody, pause and accent are fundamental qualities of poetic language, just as they are in the language of music [3, p.170].

In poetry, the symmetrical arrangement of sounds relies on syntactic parallelism based on a certain rhythm. Within the lines, rhythm becomes a formative factor that allows linguistic materials to be structured within a specific construction. In such speech contexts, phonological repetitions also have their significance. From the smallest linguistic unit, the phoneme, to the most comprehensive texts, all linguistic units occupy a significant place within the language system, and each one offers extensive possibilities for the formation of poetic speech. In this process, the role of the system of repetitions is particularly important [3, p.211].

A Comparative Study of Rhythmic Harmony in English and Azerbaijani Poetry through Phonetic Stylistic Tools

In poetry repetitions serve as a board form of expression to reveal the essence and power of poetic devices. Phonological repetitions manifest themselves through alliteration, assonance, or the repetition of specific sound complexes. In general, considering rhythm within the framework of prosody is a widely accepted theory among linguists. This is because rhythm is characterized not only by the repetition of suprasegmental units, but also by segmental units. We can illustrate this concept schematically as follows:



This diagram further proves that segmental and suprasegmental units are mutually connected through rhythm [8, p.18] Therefore, the repetition of linguistic units facilitates the use of various artistic devices in poetic texts, which can be classified as follows.

Alliteration is derived from the Latin word “littera”, meaning “letter of the alphabet”. It was first used in the dialogue of the Italian poet G.Pontano in the 15-th century. However, alliteration can also be found in ancient English, Old Saxon, and Old Irish poetry. Today, we can observe the use of alliteration in many languages around the world, including English, German, Russian, Azerbaijani, Arabic, Hungarian and others. [21]

Alliteration primarily arises through the repetition of consonant sounds in the same or different words. It can be viewed in a narrow or broad sense. In a narrow sense, alliteration refers to the occurrence of consonant sounds in the same position within stressed syllables. In a broader sense, alliteration is achieved through the repetition of consonant sounds in any position. For example, phrases like “coming home”, “hot foot” illustrate this. Additionally, alliteration can also emerge through the repetition of similar consonant sounds.

As we know, there are several types of alliteration: the kind that occurs at the beginning of rhyming words, known as pre-rhyme alliteration. Examples include “potential power play”, “picture perfect”, “rocky road”, “quick question”. A well-known example of this type of alliteration is the tongue-twister “Peter Piper” [21]. A poem in Azerbaijani illustrates alliteration as follows:

- **Çəkən yox, çəkdirən yox**, (ç-y-k)
- **dağın dağ dərdini**. (d) or
- **Qupquru Qobustan qayalarında**, (q)
- **Bir bülbul oxusun, bir dəli bülbul**. (b)
- **Bütün bülüllərə, bütün güllərə** (b-g)

- **Gəldi, ya gəlmədi, gülmədi bülbul.** (*b-g*) [3, p.214]

The second type of alliteration is called symmetrical alliteration. In this type, the initial consonants of outer words are pronounced similarly, while the initial consonants in the words in the middle form a different similar group. For example, “rust brown blazer rule” [23]. In this regard, symmetrical alliteration is compared to a palindrome. A palindrome refers to words that read the same forwards and backwards. For example, in Azerbaijani: “sus” (shut up), “tut” (mulberry), “ada” (an island), “yay” (summer), “qapaq” (a lid), “mühüm” (important), “kiçik” (small) and so on.

Examples of palindromes in English include word like “madam”, “radar”, “level”, and “refer”. The use of palindromes in the level of a sentence is also common for both languages. For instance, in Azerbaijani, we have phrases like “Bizə tut əzib” (He has squeezed mulberry for us), “Bikə kök əkib” (Bika has grown a carrot) and so on. In English examples include “Step on no pets”, “Live on time, emit no evil”.

The other type of repetition is called anadiplosis. Anadiplosis play a special role in the rhythmic construction of poetic texts. In this case a word used at the end of the sentence is repeated as the first word of the next phrase. For example, let us pay attention to the passage from J. Glenday’s poem “Noust” [24].

*Noust in the grass, grass in the wind,
Wind on the lark, lark on the sun,
Sun through the sea, see in the heart,
Heart in its noust, nothing is lost.*

The moment when anadiplosis is used in Azerbaijani poetry can be seen in the poem of the famous Azerbaijani poet H. Arif in the poem “Soyuq dəyər sənə” (You can catch a cold)

*Sonasan, qıymaram gölə, /sə'nəsən/ gij'marım gö'lə/
Göldə soyuq dəyər sənə, /göl'də sə'jug də'jær sə'nə/
Gül yanında dönmə gülə, /gül janın'da 'dönmə gü'lə/
Göldə soyuq dəyər sənə. /göl'də sə'jug də'jær sə'nə// [2, p.69]*

The other type of repetition is called assonance. In this type of repetition, similar sounds occur within words or syllables, either in vowels or consonants. The use of the same or similar consonants is referred to as consonance, derived from the word “consonant”. Sometimes, both consonants and vowels can be repeated within a rhyme. F.e.g. in the words “six” and “stitch” the vowel sound /i/ is the same, while consonants are similar. This phonetic feature created by the repetition of vowels is sometimes considered a harmony law, although this issue is not universally agreed upon by linguists [26]. This type of repetition is characteristic not only for prose, but also for poetry. For example,

- On a **proud round cloud** in **white high night**. (E.E. Cummings)
- That **solitude** which **suits abstruser musing** (S. Taylor “Frost at Midnight”)

- His tender heir might bear his memory (W. Shakespeare Sonnet 1) [25].

In these examples, we can see how similar vowel and consonant sounds enhance the rhythmic and musical quality of the lines.

One of the frequently used expressive devices in poetry is metagram. A metagram is a technique that involves changing one letter of a word to create a new word, which enhances the rhythmic flow of thought and creates an aesthetic environment through phonosemantic effects. Among English poets, Raymond Roussel is known for his extensive use of metagrams in his poems. In his work "How I Wrote Certain of My Books," he provides examples of metagrams such as (billiard-pilliard) and explains how he employed them in his poetry. Similarly, in Azerbaijani poetry, metagrams are considered effective tools for creating musical sound effects and rhythm. For instance, we can find such an example in H. Arif's poem "Necə varsınız." (How are you?)

*A çəməən **naxışın** həməən **naxışdır**, / ʌ tʃə'mæn / nʌxɪ'ʃɪn/ hə'mæn / nʌxɪ'ʃdɪr/*

*A bulud, **axışın** həməən **axışdır**, / ʌ bu'lud/ ʌxɪ'ʃɪn/ hə'mæn/ ʌxɪ'ʃdɪr/*

*A şimşək, **çaxışın** həməən **çaxışdır**, / ʌ ʃɪm'ʃæk/ tʃʌxɪ'ʃɪn/ hə'mæn/ tʃʌxɪ'ʃdɪr/*

Belə yarandınız, belə varsınız. / be'læ/ jʌrʌndɪ'nɪz/ be'læ 'vʌrsɪnɪz// [3, p.221]

As can be seen from the poem, the melodic and rhythmic harmony created by the recurring metagrams reveals the unique phonological potential of metagrams.

Functions of Rhythm in Speech and Poetry.

The rhythmic analysis of poetic texts allows us to identify the functions of rhythm in both speech and poetry. From what has been said, we can highlight the following functions of rhythm:

1. Constitutive function of rhythm;
2. Meaning-Generating function of rhythm;
3. Syntactic function of rhythm;
4. Stylistic function of rhythm;
5. Aesthetic Function of Rhythm.

The *constitutive function of rhythm* is manifested in the way it regulates speech by alternating language units over time. Rhythm helps to structure the text by ensuring the proper use of language units, thereby creating it. This function of rhythm connects it to meter [7, p. 19]. However, linguists have had different views on the relationship between rhythm and meter; some see meter as an abstract and rhythm as a concrete linguistic phenomenon. Others differentiate types based on the use of rhythm in syllabic or metrical poetry. In syllabic poetry, rhythm is manifested through the alternation of stressed and unstressed syllables, like in Turkish (Azerbaijani), Russian, French, Italian and it is still in use today. While in metrical poetry, it is determined by the length of stressed syllables, whether long or short. It has been used in the poetry of ancient Greek, Arabic, Persian, Turkish, and Indian nations and continues to be used today. Tonic meter is based on the arrangement of stressed syllables in specific patterns in the lines. This is used in the English and Russian languages.

The meaning-generating function of rhythm is evident in the accurate transmission of information. This means that in the organization of a poetic text, not only the alternation of stressed syllables but also suprasegmental elements play a crucial role. These elements include melody, tempo, timbre, and pauses.

The ability of rhythm to create various shades of meaning in a sentence has been a topic of discussion in linguistics for a long time. This approach to rhythm is related to the fact that all linguistic units participate in the organization of a poetic text. Therefore, it is necessary to discuss rhythm not only at the prosodic level but also at the lexical and grammatical levels. For example, we previously discussed the role of repetitions in the rhythmic organization of poetic texts at the phonological level, but we cannot exclude the role of synonyms, antonyms, homogeneous members in this rhythmic structure. Thus, in poetry, rhythm is also a unit at the lexical level [7].

The *syntactic function of rhythm* is evident at the grammatical level. It is characterized by the fact that auxiliary and modal verbs, known as unstressed words, can receive stress as a result of inversion. On the other hand, we can also show that these functional words can accept stress without inversion, thereby regulating the rhythmic flow of speech. For example, in the poem "Twilight" by the prominent English poet Lord Byron, the stress on the article and auxiliary verb not only emphasizes the meaning of those words, enhancing the artistic expression of the poem, but also serves as a great tool for organizing it rhythmically. We present the following excerpt from the poem:

*It is the hour, when from the boughs, /it ɪz ði ˈaʊə/ wen frəm ðə ˈbaʊz/
The nightingales' high note is heard. / ðə ˈnaɪtɪŋgeɪlz ˈhaɪ ˈnəʊt ɪz ˈhɜːd//
It is the hour, when lovers' vows, /it ɪz ði ˈaʊə/ wen ˈlʌvəz ˈvaʊz/
Seem sweet in every whispered word. /ˈsiːm ˈswiːt/ ɪn ˈevri ˈwɪspəd ˈwɜːd// [11].*

We can see how the article "the", the preposition "from" and the link verb "is" are stressed in these examples.

The next function of rhythm is its *stylistic function*. This function is reflected in the expressiveness of the poem, particularly in emotional shades. The stressed pronunciation of any word in a sentence depends on the emotional approach of the author or the reciter presenting the poem. The use of phonological stylistic devices like alliteration, assonance is a clear example of what we said. In another part of the above-mentioned poem, the stressed pronunciation of the prepositions indicates that the poetic text has a distinct style:

*Each flower the dews have lightly wet, ˈiːf ˌflaʊə/ ðə ˌdjuːz/ həv ˈlaɪtli ˌwet/
And in the sky the stars are met, and ˈɪn ðə ˌskaɪ/ ðə ˌstaːz a ˌmet/
And on the wave is deeper blue, and ˈɒn ðə ˌweɪv/ ɪz ˈdiːpə ˌbluː/
And on the leaf a browner hue. and ˈɒn ðə ˌliːf/ ə ˌbraʊnə ˌhjuː// [11].*

The last function of rhythm is its *aesthetic function*. Its main characteristic is that the precision of periodically occurring events evokes certain emotional-aesthetic feelings in people. Although this function is more pronounced in poetic texts, its role in verse is undeniable as well. Regardless of the type of speech, a text that is rhythmically well-organized is perceived more clearly and easily by individuals.

Theoretical Approaches to Rhythm and Meter in English Poetry

World languages can be divided into two groups based on rhythmic division: stress-timed rhythmic languages and syllable-timed rhythmic languages. Examples of stressed-timed rhythmic languages include English, Russian, and Arabic, in which stressed syllables are produced at roughly regular intervals of time, and separated by unstressed syllables, while French, Spanish, Japanese and Azerbaijani are examples of syllable-timed rhythmic languages. In stressed-timed rhythmic languages, the minimal rhythmic unit is the stressed syllable, whereas in syllable-timed rhythmic languages, it is the syllable itself [6, p.19]. In modern English, as in many cases, the unstressed syllables that come between stressed syllables can become so tightly packed during speech that they create a proportional relationship with the stressed syllables in the rhythmic sequence. The difference in the rhythmic structure of poetic texts between English and Azerbaijani languages arises precisely from this characteristic of rhythm.

It is known that the basis of a poetic text is meter. Meter consists of stressed and unstressed syllables used in equal time intervals. Some linguists have different opinions regarding the rhythm and meter. The opposition between these two concepts was first developed by V. Zhirmunsky and B. Tomashevsky [6, p.31]. They regarded rhythm as a realization of the metrical model. In their view, meter is an abstract scheme that defines the distribution of stressed and unstressed syllables in words and phrases. Rhythm, by contrast, is a concrete structure, that reflects the emotional dimension of speech and its prosodic organization. Meter serves as foundational structure of poetic texts [9, p.132-149].

However, both the concepts of rhythm and meter are fundamentally based on stress. Beyond this, rhythm and meter are phenomena of different nature: rhythm is emotional and irrational, whereas meter is mechanical. From this, it can be concluded that meter always constitutes an abstract model, a model characterized by a high degree of variability.

In linguistics, all theories related to meter are based on a phonological approach: poetry is characterized as the sequential alternation of syllables with varying degrees of stress and pauses. In traditional linguistics, each poem is categorized by its metrical structure into types such as "iamb", "trochee", "spondee", "anapest", "dactyl" and so on, each differing in the position and usage of stressed and unstressed syllables.

In poetic texts, D. Abercrombie clearly demonstrates the equal flow of rhythm in the pronunciation of English children's poetry in 1967 with the following lines:

- If all the world was apple pie,
- And all the sea was ink,
- And all the trees were bread and cheese,
- What should we have to drink? [12, p.12].

When listening to this excerpt of poetry, one can see that the stress alternates from one syllable to the next. The stressed syllables here are: *all, world, ap, sea, ink, all, trees, bread, cheese, should, have, drink*. Analyzing the poem, we find that the stress occurs on the second syllable of each word in every line. Sometimes, however, the stress falls on the first syllable, continuing this pattern in the words of each line.

From the example, we see that each stressed syllable is typically surrounded by only one or two unstressed syllables. However, this does not imply that stressed syllables can only combine with 1-2 unstressed syllables. The number of unstressed syllables can range from 2 to 4, and in some cases, even 4 to 5. Stressed syllables are referred to as "strong syllables", while unstressed syllables are called "weak syllables". In fact, this is a model that formed during the Old English and Middle English periods. At that time, each line of poetry was composed of an equal number of feet (usually 4 feet), but the number of syllables within each foot varied. The standardization of syllables within the feet began to take shape during the era of Chaucer [12, p.13]. This tradition formed the foundation of English poetry for the next five centuries. However, by the 12th century, this method of using feet lost its significance, as a new wave and movement entered poetry from everyday speech. The metrical analysis of poetry was conducted separately for each line. Prominent poets of that time, such as Chaucer and Shakespeare, utilized pentameter (5 feet) in their verses. Additionally, feet were classified as "descending" or "ascending." Descending feet are used at the beginning, while ascending feet are used at the end. For example, a two-syllable foot can be trochaic (strong + weak) or iambic (weak + strong). The larger rhythmic unit created by combining several unstressed syllables with a stressed syllable is called a foot.

The presence of feet in children's poetry is undeniably more apparent. This can be explained primarily by two factors: first, the stressed syllables are pronounced more clearly, smoothly, and at a slower tempo. The second reason is that each foot consists of a fixed number of syllables. However, this should not be stated as an absolute rule, as some feet may contain a varying number of syllables, which can change their characteristic properties. For instance, some syllables can be elongated, while others may be contracted; at times, unstressed syllables can also regulate the balance of the rhythm.

Looking back at history, we see that the analysis of prosodic or metrical structure was first conducted in 1575 in George Gascoigne's short didactic work "Certayne Notes of Instruction." From that time onward, various ideas and theories began to emerge around the topics of rhythm and meter, leading to the development of three main theories: quantitative, non-temporal, and temporal. Up until the early 18th century, English rhythm was approached primarily through the quantitative theory, which posited that metrical feet were distinguished solely by quantity. This means that the concept of quantity is considered within the framework of syllables, including the alternation of long and short syllables. In short, meter was viewed as "the arithmetic of syllables." During this period, both English poetry and prose developed based on the quantitative theory [13, p. 27].

The second phase of metrical theory is characterized as the "non-temporal" theory. The foundation of this theory is based on stress, or in other words, the alternation of strong and weak syllables. D. Crystal identifies three main types within this theory:

- 1) *Isosyllabic*: In this rhythmic structure, the number of syllables is equal, and stressed syllables are accompanied by an equal number of unstressed syllables either before or after them,
- 2) *Accent theory*: In this case, the rhythmic sequence is equalized solely based on stressed syllables, with varying numbers of unstressed syllables surrounding the stressed ones,
- 3) *Syllable-accent foot theory*: According to this theory, the equality of the rhythmic sequence is achieved through groups of syllables that contain both stressed and unstressed syllables in the same quantity [13, p.26]. This approach to rhythm is clearly explained in the works of C. Mayor (1886), and A. Crombie (1923).

The founder of the temporal theory, which emerged in contradiction to the ideas of quantity theory, is considered to be S. Lanier with his work "Science of English Verse." The key principles of this theory include the notion that stress does not constitute the basis of rhythm in the English language. Rhythm is characterized merely as a concept that revolves within a time framework. T. Omond notes in this regard that "poetry that is outside the category of time is non-existent." [15, p.267]. A statement is considered metric when the segment units possess a certain temporal character. In other words, the equality of the rhythmic sequence is related to the fact that the group consists of syllables that are equal in length. D. Crystal, referencing P. Barkas, expresses his views on three different ideas within the framework of the temporal theory:

- 1) *Isochronous Foot Theory*—according to this theory, the equality of the rhythmic sequence means that it consists of groups of syllables of equal length;
- 2) *Isochronous Interval Theory*—this theory states that the rhythmic sequence is equal because the same number of equal intervals is used between stressed words;
- 3) *Quantity Foot Theory*—the main idea of this theory is that the equality of the rhythmic sequence consists of feet made up of syllables that have a temporal relationship with one another. Rhythm and meter are approached in this way in most linguistic literature of the 19th century, especially in works that conduct comparative analyses of the meter of English, Latin, and Greek languages [13, p.29].

Among the comparative analyses, the main characteristic feature used to describe rhythm is stress. It is regrettable to note that between 1870 and 1935, the concept of stress was not consistently defined in terminological terms; it was sometimes referred to as accent and sometimes as stress, while the words rhythm and meter were considered synonymous. However, modern research indicates that treating stress merely as a feature carrier would be erroneous. Therefore, it should be regarded as an element of length, and stress and time cannot be separated. Very rarely did metrist scholars assert that stress was solely a feature carrier; in most cases, stress was approached as an element of length, pitch, and force. Only after experimental analyses it was established that before studying rhythm, it is necessary to investigate stress and its acoustic parameters. Among the researchers in this field, we can find notable linguists such as A. De Groot (1932), O. Jespersen (1933), A. Class (1939), and L. Bloomfield (1933), and others. According to these linguists, "meter is a characteristic feature of poetry, while periodicity is the realization of poetry during performance." After the confrontation of competence and performance by N. Chomsky, supporters of generative grammar began to analyze prosodic features from this perspective. N. Chomsky notes that "sometimes linguists attribute intonation more to performance than to competence. However, in my opinion, the difference between these two concepts is so minimal that determining to

which of these concepts intonation belongs is not as straightforward as it may seem." [13, p. 30].

D. Crystal emphasizes that E. Epstein and T. Hock pursued their hypotheses explicitly in three main directions: 1) spoken discourse, characteristic of coherent speech, is fundamental for all areas of literary language; 2) poets and their readers unconsciously acquire coherent speech. That is, any poet, like their readers, is a speaker of the language they are using; at first glance, it is evident that they acquire their intuitive ability to write poetry by understanding the rules of the language; 3) Literature is composed of a non-linear, incomplete writing system. They also highlight that due to the English language's use of a two-level stress system, it is not possible to explain the nature of rhythm in English. However, this hypothesis may only hold true for non-poetic utterances. In contrast, W. Wimsatt and M. Beardsley argue that regardless of the degree of stress, two main levels of stress participate in the formation of meter: strong stress and weak stress [13, p.30].

Those who assert that the rhythm of poetic discourse derives from spoken language, but that poetic meter differs from the rhythm of ordinary prose, relate this to the isochrony of the English language. This idea was initiated by C. Style and later developed by A. Class, K. Pike, and D. Abercrombie. J. Lotz, providing an overview of the general theory of metrical typology, states that "meter is within the competence of linguistics, as all metrical phenomena are linguistic phenomena." He also notes that the nature of meter varies from language to language, characterizing it as tonal, dynamic, temporal, etc. The meter of the English language is considered dynamic [14, p.137].

Types of Metrical Feet in English Poetry

When we approach the meter of the English language from a classical perspective, we see that the fundamental unit of meter is the foot. The foot is a group composed of stressed and unstressed syllables. In English poetry, most meters are made up of the same feet, which are repeated an equal number of times, and the traditional name of the meter is derived from the type of foot and how many times it is repeated in the metric line. In a metric line, the "X" symbol indicates unstressed syllables, while the "/" symbol represents stressed syllables. Thus, we can represent the types of feet as follows:

X / iambic foot or iamb;

/ X trochaic foot or trochee;

XX pyrrhic foot or pyrrhic;

// spondaic foot or spondee;

XX / anapestic foot or anapest;

/ XX dactylic foot or dactyl [10, p.6].

The chorea, or trochaic foot (it can be referred to by either name), consists of two-syllable feet where the stress falls on the first syllable. For example, a passage from Robert Frost's poem "Fire and Ice" can serve as a clear example of this type of foot:

Some say world will end in fire,

*Some say in ice,
What I've tasted of desire,
Hold with those who favor fire [16].*
/ˈsʌm seɪ /ˈwɜːld wɪl/ ˈend ɪn/ ˈfaɪə/
/ˈsʌm/ ˈseɪ ɪn/ ˈaɪs/
/ˈwɒt aɪv/ ˈteɪstɪd/ ˈbʌ dɪ/ ˈzaɪə/
/ˈhoʊld wɪð/ ˈðoʊz hu/ ˈfeɪvə/ ˈfaɪə//

In the provided excerpt, only the second line is considered to disrupt the trochaic foot structure, while the other three lines clearly exhibit the trochaic foot. This type of metrical structure is mainly referred to as "falling rhythm," because the stressed syllable occurs before the unstressed syllable. As a result, poems with this rhythmic structure tend to sound slower compared to iambic structures.

Iambic poems are also a very common type in English poetry, most notably found in the sonnets of William Shakespeare. This metrical structure consists of feet where the first syllable is unstressed and the second syllable is stressed. This type of a metrical structure is considered to be "rising rhythm". For example, the poet's line "Shall I compare thee to a summer's day" from Sonnet 18 is a clear example reflecting iambic structure:

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date; [20]*
/ʃəl ˈaɪ/ kəmˈpeə/ ˈði tuː ə/ ˈsʌməz/ ˈdeɪ/
/ðoʊ ˈaːt/ mɔː ˈlʌvli/ ənd ˈmɔː/ ˈtemprət/
/rʌf ˈwɪndz/ duː ˈfeɪk/ ðə ˈdɑːlɪŋ/ ˈbʌdz əv/ ˈmeɪ/
/ənd ˈsʌməz/ ˈliːs hæθ/ ˈɔːl tuː/ ˈʃɔːt ə/ ˈdeɪt//

Although we refer to the poem as an iambic structure, the rhythmic readings reveal that both iambic and trochaic feet are used in a mixed manner. The first line consists of five rhythmic groups. The first two rhythmic groups start with iambic feet, while the third to fifth groups are replaced by trochaic feet. In the second line, there are four rhythmic groups, with the first three being iambic and the fourth expressed as a trochaic foot. The third line consists of five rhythmic groups, the first three groups indicate iambic structure but the rest two are said with a trochaic structure. The fourth line also comprises five rhythmic groups, most of which exhibit a trochaic structure. From this, we can conclude that classical poetry can maintain a stable rhythmic structure similar to that found in children's verses. However, children's poetry typically uses only one type of foot to ensure it is easier to remember and understand for children.

If we analyze the version of this sonnet in Azerbaijani translated by the Azerbaijani poet Sabir Mustafa we can have the following results:

*De, necə bənzədim yaya mən səni,
Özün daha odlu, daha gözəlsən,
Tufan məhv eyləyir yazda gülşəni,
Yay da tez ötüşür ömürdən, bilsən. [4, p.19]*
/ˈde /ˈnɛdʒə /bənzəˈdɪm/ jɒˈjɒ /ˈmæn sə/ˈni/
/öˈzün/ dɒˈhɒ /odˈlu/ dɒˈhɒ /göˈzəl/sæn/
/tuˈfɒn /ˈmæhv ej/ ləˈjɪr /jɒzˈdɒ /gülfə/ˈni/
/ˈjɒj dɒ /ˈtez/ ötüˈfür/ ömürˈdən /bɪlˈsæn/

The analysis shows that, unlike English, in the Azerbaijani language, at least 5-6 rhythmic groups are formed in each line of the same poem fragment. This is because Azerbaijani is considered a syllable-timed language. In English, rhythmic groups in those lines depend on the content words that carry stress, so their number is determined by those words. That is why we observe 4 or 5 rhythmic groups in the above mentioned excerpt in English. However, in Azerbaijani, syllables (both stressed and unstressed) tend to be pronounced at equal time intervals. This is due to the fact that the Azerbaijani language belongs to the synthetic group of languages, while English is classified as an analytical language. In Azerbaijani, unlike in English, the most commonly used case category of nouns is formed not with prepositions, but through suffixes. According to the phonetic rules of the language, word stress falls on the last syllable of the word. Even in words with added suffixes, the stress shifts from the root syllable to the suffix. Therefore, both content and functional morphemes in the language seem to accept stress. For e.g. the personal pronouns (I, you, he, she etc.) in the objective case (me, you, her, him and etc.) being unstressed in English, carry stress in the Azerbaijani. In the result of the influence of these and the similar other factors the number of the rhythmic groups increases. We shall talk about them later.

One of the less common types of rhythmic groups in poetic verse is the "spondee" foot. In this rhythmic structure, two stressed syllables occur consecutively. Because using a sequence of two stressed syllables throughout a poem can be challenging, poets tend to use this foot in a mixed manner. That is, spondees are used alongside other rhythmic feet (iambic, trochaic, anapestic, and dactylic) in a balanced way. In contrast to the spondee rhythmic foot, there are also "pyrrhic" rhythmic groups in poetry, which consist of two consecutive unstressed syllables. While this type of rhythmic structure is not characteristic of English poetry, it is typical in Greek poetry. An example that reflects the spondee rhythmic structure can be taken from Henry Wadsworth Longfellow's poem "The Song of Hiawatha."

*By the shore of Gitche Gumee,
By the shining Big-Sea-Water,
At the doorway of his wigwam,
All the air was full of freshness [17].*

/ˈbaɪ ðə/ˈʃɔːr əv/ˈɡɪfɪ/ˈɡumiː/
/baɪ ðə ˈfaɪnɪŋ/ˈbɪɡ/ˈsiː/ˈwɔːtə/
/ət ðə ˈdɔː/ˈweɪ əv hɪz/ˈwɪɡ/ˈwaːm/
/ˈɔːl ði/ˈeə wəz/ˈfʊl əv/ˈfrefnɪs//

The analysis of the poem reveals that the author wrote it in tetrameter, consisting of four rhythmic groups each. In the second and third lines of the poem, there is a spondee, while in the others, both trochaic and iambic feet can be observed.

The reason poets use spondees is to intensify the meaning of certain words in the poem. Spondees add more emphasis to the verse and enhance the poem's expressive power.

One of the other feet used in poetic texts is the dactyl. This word is derived from Greek, where "daktylos" means "finger." The connection to the word "finger" relates to the characteristics of the dactyl. Specifically, this type of foot consists of three syllables, with the first syllable stressed and the second and third syllables unstressed. For this reason, dactyls are compared to the middle finger followed by two smaller fingers. Such feet are often found in the works of famous English poets like H.U. Longfellow and A.L. Tennyson. Let's take a look at one of those examples, which could be A.L. Tennyson's poem "The Charge of the Light Brigade." We present the poem as follows:

*Half a league, half a league, /ˈhɑːf ə liːɡ/ˈhɑːf ə liːɡ/
Half a league onward, /ˈhɑːf ə liːɡ/ˈɒnwəd/
All in the valley of Death /ˈɔːl ɪn ðə/ˈvæli əv/ˈdeθ/
Rode the six hundred. /ˈroʊd ðə sɪks/ˈhʌndrɪd/
"Forward, the Light Brigade! /ˈfɔːwəd ðə/ˈlaɪt brɪ/ˈgeɪd/
Charge for the guns." he said, /ˈtʃɑːdʒ fə ðə/ˈɡʌnz hi sed/
Into the valley of "Death", /ˈɪntə ðə/ˈvæli əv/ˈdeθ/
Rode the six hundred [18]. /ˈroʊd ðə sɪks/ˈhʌndrɪd//*

The infrequent use of dactylic rhythmic feet in poetic texts is linked to several reasons. For instance, there are instances of variations in the application of stress in certain lexically meaningful words, which can lead to a weakening of their meanings rather than enhancing them, making them less noticeable to the reader. On the other hand, harmony, melody, and rhythm in poetry contribute to making the poem more pleasing to the ear and easier to remember.

The next and fifth rhythmic foot structure consists of a three-syllable rhythmic pattern. In this structure, unlike the dactyl, the first two syllables are unstressed, while the third syllable is stressed. This type of rhythmic foot is found in the works of Lord Byron. For example, in his poem "The Destruction of Sennacherib," anapestic rhythmic feet are easily noticeable.

The Assyrian came down like the wolf on the fold,

*And his cohorts were gleaming in purple and gold,
 And the sheen of their spears were like stars on the sea,
 When the blue wave rolls nightly on deep Galilee [19].*
 /ði ə'si/ rɪən keɪm 'daʊn/ laɪk ðə 'wu:l/ ðn ðə 'fould/
 /ənd hɪz 'kou/ hɒts wə 'gli:/ mɪŋ ɪn 'pə:/ pl ənd 'gould/
 /ənd ðə 'fi:n/ əv ðeə 'speəz/ wə laɪk 'sta:z/ ðn ðə 'si:/
 /wen ðə 'blu:/ weɪv roulz 'naɪt/ lɪ ðn 'ði:p/ gəli'li://

Anapest, like other rhythmic feet, is one of the most effective phonetic tools used to maintain musical harmony and rhythm in poetry. In this type of rhythmic group, the third syllable is stressed, which also regulates the rhyme scheme of the poem; the stressed syllables synchronize with the rhyme elements.

The combination of feet to create a metrical line is one of the main features of English poetic rhythm. Just as there are different types of feet, there are also types of metrical lines [10, p. 6]. We can illustrate this as follows:

Monometer – one foot

Dimeter – two feet

Trimeter – three feet

Tetrameter – four feet

Pentameter – five feet

Hexameter or Alexandrine – six feet

Heptameter – seven feet

Octometer – eight feet.

In English, there are few instances of long rhythmic lines composed of both stressed and unstressed syllables. For this reason, among the six types of feet mentioned, only those consisting of both syllables (stressed and unstressed) contribute to the formation of simple metrical lines, which in turn create four different types of verse. For example,

Iambic Pentametr:

| x/ | x/ | x/ | x/ | x/ |

| En forced | to see | some co | vert nigh | at hand |

Trochaic Trimetr:

| /x | /x | /x |

| Higher | still and | higher |

Anapaestik Tetrametr:

| XX/ | XX/ | XX/ | XX/ |
| When the voi | ces of chil | dren are heard | on the green |

Dactylic dimetr:

| /XX | /XX |
| happy and | glorious | [10, p.7].

Rhythmic and Prosodic Features of Azerbaijani Poetry: A Linguistic and Stylistic Analysis

As we mentioned earlier, the meter of Azerbaijani poetry differs from the meter of the English language. Thus, Azerbaijani poetry uses both syllabic and metrical (aruz) meters. In addition, there is also a free verse form, which contains its own special meter [5, p.16].

The main meter in poetry in Azerbaijani, which is the syllabic meter, is closely related to the syntagmatic structure of the language. A syntagm refers to a word or word combinations that are phonetically and grammatically connected based on intonation and meaning. Considering that in the spoken language of Azerbaijani, a syntagm consists of 2-3 words, and each word is made up of an average 4-5 syllables, it can be assumed that a syntagm does not generally exceed 11-12 syllables. However, in poetry, since the syntagm combines with prosody and the structure of the poem, it may appear in a different way.

In syllabic meter, the number of syllables in a line can range from 4 to 16. The most commonly used variants are those with 11, 8, and 7 syllables. Variants with 4, 6, and 9 syllables are sometimes used. The remaining variants are either seldom used or partially functional.

When we look at the history of the syllabic meter in Azerbaijani poetry, we see that even from the times of the Dede Korkut poems, the syntagmatic structure of the language played an important role in the poetry. Later, it combined with prosodic features, becoming a distinctive characteristic of the division in our native syllabic-metrical poetry.

The reason why the divisions of 7, 8, and 11-syllable poems in our language predominantly appear in a 4+4, 6+5 divisions, is related to the syntagmatic structure in our language. In contrast, in 9 and 10-syllable poems, the speech units that form the syntagm, are not pleasant-sounding, which prevents them from becoming prosodic units. For this reason, 9 and 10-syllable poems have not developed in our language.

Although syllabic meter began in the Dede Korkut poems, throughout its development, it passed through the works of hundreds of poets such as Ashig Gurbani, Khasta Gasim, Shah Ismayil Khatai, Vagif, Gasim bay Zakir, Ashig Alasgar, and others. In the XX century, it was able to fully display its potencial in the works of Samad Vurghun.

The prosodic division features of syllabic-metered poems are also quite interesting. Researchers suggest that division boundary coincides with the word boundary. For instance, in S. Vurghun's poems it is not impossible to see it. This enhances the beauty of his poetry in terms of meter and rhythm. It is true that sometimes the word boundary and division boundary may

not align, but in the works of a talented poet, this should not negatively affect the rhythm of the poem.

Poems with 4 syllables are rarely found in literature, and it is noticeable that they are based on a 2-2 syllabled rhythmic division. For example:

Qarabağım, /gʌ'rʌ/ bʌ'ğım/
Yara bağım, /jʌ'rʌ/ bʌ'ğım/
Solum-sağım, /sʊ'lʊm/ sʌ'ğım/
Görk qafiyə. /'görk gʌ/ fi'jæ/

The analysis of the excerpt shows that in the first three lines, there are two rhythmic groups, and in each rhythmic group there are two syllables, with the stress falling on the second syllable. However, in the last line, the stress falls on different syllables. Nevertheless, the number of rhythmic groups remains unchanged.

In 5-syllable lines, the division can be made as 2-2-1, 2-3, or 3-2 syllables. It is also possible to break words at these divisions. This type of metrical division is more commonly observed in children's poems. The number of rhythmic groups is 2 as usual. For example,

Səhər durunca, /sə'hær/ durun'dʒʌ/
Əlimdə fırça, /ælm'dæ/ fir 'tʃʌ/
Sildim dişimi, /sɪl'dɪm/ dɪʃi'mi/
Bildim işimi. /bɪl'dɪm/ ɪʃi'mi/ [5, p.21].

In all lines of the excerpt, two rhythmic groups can be observed. The rhythmic groups in each line are distributed evenly, consisting of either two or three syllables. For instance, in the first line, the first rhythmic group has two syllables, while the second has three. In the second line, we observe the opposite. The third and the fourth lines share the same structure as the first line. The stress in each rhythmic group falls on the final syllable.

6-syllable poems are not so melodious, so they are used less frequently. They can be divided into rhythmic groups such as 3-3, 2-2-2, and sometimes (4-2 and 2-4 syllables). Words can be split at the divisions. The number of rhythmic groups is 2. For example:

Yad edib /3/ o məni, /3/ /'jʌd edib/ 'v məni/
Gələrm, /3/ gəlməzmi? /3/ /gə'lærmi/gəl'mæzmi/
Ürəkdən keçəni, /ürək'dæn/ ketʃə'ni/
Bilərm, bilməzmi? /bɪ'lærmi/ bɪl'mæzmi/[5, p.22].

In this excerpt of the poem, we observe that each line contains two rhythmic groups, and each rhythmic group consists of three syllables. However, the placement of stress within the rhythmic groups varies from line to line. Only in the first line both rhythmic groups contains

stress on the first syllable, while in the remaining lines, the stress is used either on the second or third syllable in each rhythmic group.

Unlike English, rhythmic groups in the Azerbaijani language, are not determined solely by stress. This is related to the fact that Azerbaijani belongs to the syllable-timed languages. In such languages, syllables without stress can still carry the rhythmic beat within a rhythmic group. This beat often falls on the first syllable of the rhythmic group, even if it is unstressed.

Therefore, although two rhythmic groups are formed based on stress in all lines, the rhythm of the poem gives the impression of four rhythmic groups. This is because the beat is perceived not only on the third stressed syllable, but also on the first unstressed syllable of the group.

7-syllable poems are very melodious and create a sense of pleasure. They are widely used both in folklore examples and the works of authors. Bayatis and most children's poems are written in this meter. The division is usually in the structure of 4-3, and sometimes 3-4 according to the number of the syllables. For example:

*Dam üstdədir /4/ damımız, /3/ /'dʌm üst/'dədɪr /'dʌmɪ/'mɪz/
Qoşadır /3/, xırmanımız, /4/ /gɒʃʌ/'dɪr xɪr/'mʌnɪ/'mɪz/
Sən ordan çıx /4/, mən burdan /3/, /'sən ɒr/'dʌn tʃɪx/'mæn bʊr/'dʌn/
Kor olsun /3/ düşmanımız /4/. /'kɒr ɒl/'sʊn dʊʃ/'mʌnɪ/'mɪz/ [5, p. 24].*

In this excerpt of the poem, each line follows a syllabic pattern that alternates between 4-3 or 3-4 syllable division. As for the rhythmic groups, in the 1-st, 3-rd and the 4-th lines, the rhythmic beat coincides with the word stress. However, in the 2-nd line, the rhythmic beat falls on the first syllable, while the word stress is on the second syllable. Here, the rhythmic accent and the lexical stress do not overlap. Nevertheless, in all cases, a stressed syllable is followed by an unstressed one, or vice versa, creating a consistent alternation between the stressed and unstressed syllables.

8-syllable poems are widely spread both in written and spoken language. Here, the division is usually 4-4. For example:

*Sıra dağlar, /4/ gen dərələr, /4/ /sɪ'ra /dʌɟ'lar/'gen dərə/'lær/
Ürək açan/4/ mənzərələr, /4/ /ü'ræk /ʌ'tʃʌn/mænzərə/'lær/
Ceyran qaçar, /4/ cüyür mələr, /4/ /dʒej'rʌn/ gʌ'tʃʌr/ dʒü'jür/mə'lær/
Nə çoxdur /3/ oylağın sənini, /5/ /'nə tʃɒx/'dʊr ɒj/lʌ'ɟɪn/sæ'nɪn/
Aranın, /3/ yaylağın sənini. /5/ /ʌrʌ/'nɪn jʌj/lʌ'ɟɪn/sæ'nɪn/ [5, p. 26]*

In this type of poetry, like previous forms where word stress mainly falls on the second syllable, the rhythmic beats often begin on the first syllable. Although in some rhythmic groups the rhythmic beat coincides with the word stress, this happens less frequently compared to other patterns. Nevertheless, in each rhythmic group, we observe the presence of one stress syllable

followed by one unstressed syllable. Only in the last rhythmic groups of the first and second lines, do we see the rhythmic groups consisting of three syllables and one syllable, respectively.

Nine-syllable poetic forms are rarely used in Azerbaijani literature due to their less favorable rhythmic structure. They are primarily found in a 3-3-3 syllabic division, and occasionally in 4-5 or 5-4 divisions. For example:

Nə deyim /3/ o yekə /3/ başlara, /3/ /'nə de/ 'jım/ 'v je/ 'kæ /bɒʃlɑ/ 'rɒ/
Çaldılar /3/ ruhunu /3/ daşlara. /3/ /tʃɒldɪ 'lɑr/ rʊhu 'nʊ/ dɒʃlɑ 'rɒ/

In the first line of this excerpt, the rhythmic beat coincides with the word stress in the first two rhythmic groups, but this is not observed in the final rhythmic group. This is because the first and the second rhythmic groups begin with monosyllabic content words, which naturally carry stress. In the other rhythmic groups, however, the word stress falls on the final syllable.

In Azerbaijani poetry 10 syllable lines are primarily structured in a 5-5 pattern, occasionally 4-6 or 6-4 patterns are used, but these are less common due to their melodic nature. For example,

Ay gözəl gedək, /5/ gəzməyə bağa, /5/ 'ɒj gözəl/3/ ge 'dæk/2/ gæzmə 'jæ/3
/bɒ 'gɒ/2/
Qoy bir az baxım, /5/ o gül yanağa, /5/ 'gɒj bɪr ɒz/3/ bɒ 'xɪm/2/ v 'gʊl jɒ/3/ nɒ 'gɒ/2/
Yanaqlarımı/5/ neylərsən, oğlan, /5/ jɒ 'nɒ glɒ/3/ rɪ 'mɪ/2/ ne j 'lərsən/3/ 'v gɒ lɒn/2/

Dağlarda çiçək/5/ görməmişəm/5/ dɒ g 'lɑrdɒ/3/ tʃɪ 'tʃæk/2/ gɔr 'mæmɪ/3/ 'sænmi/2/ [5, p. 27]
 In this type of poems as well, regardless of which syllable carries the word stress, the rhythmic beat consistently falls on the first syllable of each rhythmic group. Only in the first rhythmic groups of the first and second lines does the word stress of the words “ay” and “qoy” coincide with the rhythmic beat, as they are emphatic particles and therefore pronounced with greater force.

11 syllable poems in Azerbaijani literature have 6-5 or 4-4-3-syllabellated pattern. The 6-5 division is the most widely used form, because it offers a harmonious and melodious rhythm in classical literature. For example,

Bu dil şirinlikdə/6/ şərbət kimidir, /5/ /'bu dɪl/ jɪ 'rɪn/ lɪk 'dæ/ fæ r 'bæt/ kɪ 'mɪ/ dɪr/
Saflığı qorunan /6/ sərhəd kimidir, /5/ /sɒ flɪ 'gɪ/ gɔ ru 'nɒ n/ sæ r 'hæd/ kɪ 'mɪ/ dɪr/
Anamız vətən də/6/ qərbət kimidir, /5/ ɒ nɒ 'mɪz/ v æ 'tæn dæ/ gʊ r 'bæt/ kɪ 'mɪ/ dɪr/
Öz ana dilini/6/ bilməyənlərə. /5/ /'öz ɒ/ 'nɒ/ dɪ lɪ 'nɪ/ 'bɪlmə/ 'jæn lə/ 'ræ/ [5, p.32].

In this type of poetry, as in others, the alternation of stressed and unstressed syllables is noticeable. Even if some rhythmic groups lack stress, the use of rhythmic beats in those syllables is not excluded. Because, as mentioned earlier, stress and rhythmic beat do not always coincide. In Azerbaijan poetry 12 syllable lines are primarily structured as 4-4-4, 6-6 or 7-5 patterns. The 4-4-4 division is the most commonly used version, as it maintains a harmonious rhythm. On the

contrary the 6-6 division is less common in Azerbaijani poetry for its less melodic nature. The 7-5 pattern is also used frequently for its distinct rhythmic structure. The number of rhythmic groups in each line is 6. For example,

*Azərbaycan/4/ yarı yadda, /4/ yarı bizdə, /4/
/a: 'zər/baj'dʒʌn/jʌ'rı/jʌd'dʌ/ jʌ'rı/ bız'də/
Eşidən yox/4/ bu harayı, /4/ hayı—dəhşət! /4/
/'eʃı/'dæn jɒx/'bu /hʌrə'jı/hʌ'jı /dæh'ʃæt/
Bu günümüz /4/ ağırdırsa, /4/ dəhşətdirsə, /4/
/'bu/günü'müz/ʌ'gır/dır'sʌ/dæh'ʃæt/dır'sə/
Sabahımız /4/ kaş olmaya/4/ daha dəhşət. /4/
/'sʌbʌ/hı'mız/kʌʃ'ɒl/mʌ'jʌ/dʌ'hʌ /dæh'ʃæt/ [5, p. 34].*

From this piece of the poetry, we can see that in the poetic style of the Azerbaijani language, rhythm is regulated by the alternation of stressed and unstressed syllables. In some cases, it is acceptable to have one stressed syllable following two unstressed syllables. That is, in one rhythmic group, there may be only one stressed syllable, while in another, there may be two unstressed syllables followed by one stressed syllable. In such cases, the vowel in the single stressed syllable group is elongated, and the vowels in the following rhythmic group are pronounced more quickly so that rhythmic balance is not disrupted.

13 syllable lines are typically structured in 4-4-5 divisions, though 6-7 division is not deniable as well. The number of rhythmic groups is 7. For example,

*Bir taleyin /4/ oyununda /4/ cütlənmiş zərik, /5/
/'bır tʌ/'le'jin/ɒ'ju/nʊn'dʌ/dʒüt'læn/'mɪʃ/'zərɪk/
Yüz il qoşa /4/ atılsa q da /4/ qoşa düşmərik, /5/
/'jüz ɪl/gɒ'ʃʌ/ʌ'tɪl/'sag dʌ/gɒ'ʃʌ /düʃ/'mærik/
Bir zərrənin /4/ işığına /4/ milyonlar şərik, /5/
/'bır zær/ræ'nɪn/ɪ'fı/ğɪ'nʌ/mɪl'jɒn/'lʌr /ʃæ'rɪk/
Dünya sənin, /4/ dünya mənim, /4/ dünya heç kimin. /5/
/dʊn'jʌ/sæ'nɪn/dʊn'jʌ/mæ'nɪm/dʊn'jʌ/'hetʃ kɪ/'mɪn/ [5, p.36].*

It is also evident from this poem, that the rhythmic structure of poems in the Azerbaijani language is mainly based on alternation of stressed and unstressed syllables. Regardless of whether the stress falls on the first or the second syllable, the rhythm of the poem maintains its stability due to rhythmic beat starting from the stressed syllable.

In Azerbaijani poetry, 14 syllable patterns are usually structured in 7-7. Alternatively, this segment can be further divided into 4-3 or 3-4 units, depending on the desired rhythmic effect. For example,

*Mən səni ömrüm boyu təbəssümlü görmüşəm,
 /'mæn sæ/'nı öm/'rüm bə/'ju/tə'bæs/süm'lü/gör'mü/fæm/
 Gülümsər gözlərindən sevinc, fərah dərmişəm,
 /gülüm/'sær göz/lærın/'dæn/se'vındz/fæ'ræh/dær'mı/fæm/
 Sənin səadətində həyatımı vermişəm,
 /sæ'nın/sæ'a:/ dætı/'næ/ hæ'jɒ/tı'mı/ver'mı/fæm/
 Bəs nədir bu hiçqırıq? Göz yaşın almaz-almaz,
 /bæs 'næ/dır 'bu/ hıtfıgı/'rɪg/'göz jɒ/'fɪn ɒl/'mɒz ɒl/'mɒz/
 Canavarlar önündə, gülüm, ağlamaq olmaz.
 /dʒʌnɒ/vɒr'lɒr/önün/'də/'gülüm/əğlɒ/'mɒg ɒl/'mɒz/[5, s.36].*

In Azerbaijan poetry 15 syllable lines can be divided as 8-7 or 7-8 structured patterns and each of them can be further subdivided into 4-4-3-4 or 4-4-4-3 patterns, depending on the rhythm. For example,

*Altı gündə xəlq eylədi aləmi, sübhanı mərd,
 Aya, Günə, qərar qoyub, dolanır dünyanı mərd,
 Məhəmməd şənində endi doxsan min kəlmə tamam,
 Osman yazdı, cəm eylədi, otuz cüz Quranı mərd.
 /ɒl'tı/gündə/'xælg ej/læ'dı/a:lə'mi/subha'nı/'mærd/
 /ɒ'jɒ/gü'nə/gæ'rɒr/gɒ'jɒb/dɒlɒ/'nır dün/jɒ'nı/'mærd/
 /mæhæm/'mæd fə'nı'nə/en'dı/dɒx'sɒn/'mın kæl/'mæ tɒ/'mɒm/
 /ɒs'mɒn/jɒz'dı/'dʒæm ej/læ'dı/ɒ'tuz/'dʒüz gur/ɒ'nı/'mærd/*

In Azerbaijan poetry 16 syllable lines can be divided as 8-8 structured patterns and each of them can be further subdivided into 4-4-4-4 or 4-4-4-3 patterns. For example,

*Bu dünyanı dəyişərəm, səni unutmaqdan ötrü,
 Ölümə elçi düşərəm, səni unutmaqdan ötrü.
 /'bu dün/jɒ'mı/dæ'jı/'fæxæm/sæ'nı /ʊn'ut/mɒg'dɒn/öt'rü/
 /ölü/'mæ/ el'fı /dü'fæxæm/sæ'nı/ ʊ'nut/mɒg'dɒn /öt'rü/[5, s.38]*

If we analyze poems with 14, 15, 16 syllables in the same way, we will see that the rhythmic structure of poetic texts in the Azerbaijani language is formed by the alternation of stressed and unstressed syllables, just like in the English poetic texts. However, in English the rhythmic beat falls on the stressed syllable, in Azerbaijani the rhythmic beat always occurs on the first syllable, whether it is stressed or unstressed.

RESEARCH METHODOLOGY

A range of methods was used in this research work. The primary methodologies include linguistic analysis, such as descriptive, comparative-typological method, historical method, metrical scansion, and metrical-phonological analysis.

CONCLUSION

The results of our study derive from the objectives we set. The Azerbaijani University of Languages, as a state institution, specializing in English language education, holds considerable influence in the country. The university places special emphasis on teaching English pronunciation. Consequently, our research objective emerged from the challenges encountered in teaching English pronunciation. Correct recitation of English poetry by Azerbaijani-speaking students is one of the instructional requirements. However, their ingrained familiarity with the rhythmic-prosodic feature of their mother tongue often leads to mispronunciation and inappropriate intonation when reading poetry in English. Therefore, conducting a comparative analysis of poetic texts in both languages offers us both practical insights and theoretical depth. The knowledge gained can be applied effectively in both teaching process and academic research.

Based on our study, it can be asserted that rhythm constitutes the foundation of artistic creativity. The language of a literary work is distinguished not only by its emotional resonance but also by its rhythmic structure. In poetry, elements such as lines, a consistent number of syllables, and pauses represent some of the most prominent manifestations of rhythm. To preserve musicality and coherence of poetic lines, rhythm and intonation function in tandem. Achieving this harmony is not a simple task; it is governed by phonetic and syntactic principles. Therefore, it can be argued that rhythm and intonation serve as essential semantic tools in effectively conveying the literary text to the reader.

Whether in poetic or prose texts, the linguistic materials that constitute the structure of the work exhibit a symmetrical order. It is precisely this order that ensures the preservation of artistic expression in poetry. To reveal the essence and expressive power of poetic devices, phonetic stylistic tools are extensively used. These include phonological repetitions such as alliteration, assonance, totogram, metagram and others. A comparative analysis in both languages reveals that each language makes extensive use of these phonetic devices.

In speech act, rhythm performs five functions, the most important of which is the regular alternation of linguistic units within equal time intervals. It is through this particular function that rhythm regulates speech. In addition, rhythm also fulfills a meaning-forming function, which is rooted in the accurate mutual understanding between participants in communication. Another key function of rhythm is its aesthetic role, which is based on the precision of periodically occurring phenomena. This rhythmic regularity evokes specific emotional and aesthetic responses in individuals. In poetic texts, aesthetic value holds particular significance. One of the widely observed tendencies in linguistics has been the identification of rhythm with meter. However, different perspectives on these two concepts have not gone unnoticed. Rhythm is characterized by its concrete application in actual speech, whereas meter is regarded as an abstract model. The interrelation between these two notions has also been examined by representatives of generative linguistics, who have emphasized the crucial role of prosody in the formation of rhythm.

It is evident that native speakers align with rhythmic groups of their mother tongue—that is, rhythm is not innate, but emerges from one's environment: family, society and learning experiences and continues developing throughout life. When we speak, we do not generate words ourselves. Rhythm and intonation are also governed by the structural norms of our language. A comparative analysis of rhythm across languages reveals that learners of English often transfer the rhythmic habits of their native language into it. Specifically, because English is a stress-timed language—where intervals between stressed syllables are relatively equal—and Azerbaijani is a syllable-timed language, with each syllable occupying approximately equal duration of time, their rhythmic systems differ fundamentally. Consequently, Azerbaijani-speaking individuals recite English poetic texts according to the rhythmic structure of Azerbaijani, affecting their prosodic rendition of English verse.

In English, the number of rhythmic groups in a line corresponds to the number of stressed syllables, that is, the more stressed syllables, the more rhythmic groups. In Azerbaijani, however, the rhythm of poetic texts is shaped by both stressed and unstressed syllables. According to Azerbaijani phonological rule, stress typically falls on the final syllable of a word, yet rhythmic beats consistently occur at the onset of each rhythmic group, regardless of stress. In English, rhythmic beat aligns strictly with stressed syllable, resulting in fewer rhythmic groups compared to Azerbaijani poetry. An English rhythmic group may include one stressed syllable and several unstressed ones, while in Azerbaijani poetry each group usually contains one stressed and one, occasionally two unstressed syllables—leading to a greater number of rhythmic units overall.

In conclusion, it can be stated that, teachers who teach English as a second language should not only focus on the articulation of sounds but also on accurately teaching the rhythm and intonation of the language. For this purpose, the use of poetry in language teaching is considered effective, as the rhythm of spoken language is inseparable from the rhythm of poetry. Therefore, a teacher of a second language must approach the prosodic features of the target language with perceptual sensitivity.

References

- [1] Babazadeh B. Ədəbiyyatda lirik növ. Bakı, Bakı Universiteti, 2008, 178 s.
- [2] Hüseyn A. Seçilmiş əsərləri. Şərq-Qərb, Bakı, 2004, 224 s.
- [3] Hüseynov M. Dil və poeziya, Bakı, Elm, 2008, 438 s.
- [4] Şekspir V. Seçilmiş əsərləri, 2 cildə, II cild, Öndər nəşriyyat, Bakı, 2004, 304 s.
- [5] Şirvani Ə. Azərbaycan şeirində forma məsələləri, Elm və Təhsil, Bakı, 2014, 144 s.
- [6] Антипова А.М. Ритмическая система английской речи. Москва, Высшая школа, 1984, 115 с.
- [7] Бабицева А.Б. Особенности ритмической организации спонтанной немецкой диалогической речи на супraseгментном уровне. Дис...канд. филологических наук. Москва, 2003, 162 с.
- [8] Бойчук Е.И. Анализ ритма прозы. Ярославль, 2019, 231 с.
- [9] Гальперин Р. Новое в зарубежной лингвистике, Москва, Прогресс, 1980, 430 с.
- [10] Attridge D. The Rhythms of English Poetry. Routledge Taylor and Francis Group, 2014, 395 p.
- [11] Byron G.G. Selected Poems, Susan J. Wolfson and Peter J. Manning. Penguin Classic, 2006.

- [12] Christian M.I. Matthiessen. Halliday's Introduction to Functional Grammar, 4-th ed. New York, Routledge, 2014. 689 p.
- [13] Chrystal D. Prosodic Systems and Intonation in English. London, Cambridge University Press, 1969, 381 p.
- [14] Lotz J. Metrics and Linguistics, // Report of the 10-th Annual Round Table Meeting on Linguistics and Language Teaching. Washington, Georgetown U.P pp 129-137
- [15] Omond T.A. A Study of Metre. Turnbridge Welss, Pelton, London, Moring, 1907 Internet Resources:
- [16] <http://medium.com/@EmEmbarty/>
- [17] <http://literarydevices.net/spondee/>
- [18] <http://literarydevices.net/dactyl/>
- [19] <http://literarydevices.net/anapest/>
- [20] <https://poemanalysis.com/poetic-meter/rhythm/>
- [21] <https://en.wikipedia.org/wiki/Alliteration>
- [23] <https://en.wikipedia.org/wiki/Palindrome>
- [24] <https://en.wikipedia.org/wiki/Anadiplosis>
- [25] <https://en.wikipedia.org/wiki/Assonance>