

## SUMMARIES

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Y.A. Haradnitski

### THE RHYTHM AS A STRUCTURE FORMING FACTOR IN THE BELARUSIAN CLASSICAL POETRY

The article analyzes the role of the rhythm in the Belarusian classical poetry formation. This factor is one of the most important stylistic tendencies in the Belarusian literature of the 20<sup>th</sup> century. Rhythm is studied as a category that determines the peculiarities of the Belarusian authors' aesthetic points of view and influences the artistic concept formation. Particular attention is paid to the problem of rhythm in the works of Maksim Bahdanovich, who was a rationalist poet and a supporter of classical poetic forms. He was also among the first Belarusian literary critics, and the person who used a dialectical approach to a rhythmic potential of poetry in his works. While stressing the significance of the rhythm as a structure forming factor in poetry, Maksim Bahdanovich warned of a danger that can be exposed by the rhythmic element suppressing the other poetic components. Thus, he studied some early works of Janka Kupala through the critical prism of this approach.

It has been mentioned that the distinguishing feature of the Belarusian classical poetry is the combination of ontological and folk traditions. Rhythm and intonation peculiarities of folk poetics had a great impact on such Belarusian poets as Janka Kupala, Yakub Kolas, Alaiza Pashkievich, Ales Garun and others. Maksim Bahdanovich also experienced the influence. He was not only the author of strictly classical poems, but also poems of so called Belarusian verse. Those poems have folk stylization combined with the aspiration for the expression of national spirit.

The given tendency of synthesizing literary and folk rhythmic means was preserved in the second half of the 20<sup>th</sup> century, originally reflected in the works of Arkadi Kuleshov, Maxim Tank and other poets.