

The rhyme scheme of the first line is အောက်ကာရန် / äʊ/. However, that rhyme is not used in the second line. Similarly, in the third line “ရထားဝင်ချိန်” (The arrival time of the train), the rhyme အောက်ကာရန် / äʊ/ is not used again. In the same way, it is also found that the rhyme အောက်ကာရန် / äʊ/ of the first line, “သံလမ်းတစ်လျှောက်” (Along the railway lines) is not used again at all in the fourth, fifth, sixth and seventh stanzas. This poem “was printed and published in စာပေဂျာနယ် (Literature Journal) in February, 1997”<sup>1</sup>. The striking changes of the style and structure and the characteristics of the use of free verse can be seen clearly in this poem. Sayargyi Dagon Tar Yar claimed his view and concept on the use of rhyme as:

“If avour emotion and neglect and give up the rhyme scheme when I need to choose the one between emotion and rhyme. In such situation, I don’t want to care the rhyme scheme and some call it free verse.”<sup>2</sup>

The characteristics of the creation such kind of verse can be seen since he composed the poem, မြူထဲမှတီးတိုးသံ<sup>3</sup> (Whisper in the Mist), published in ရှုမဝမဂ္ဂဇင်း (Shu Ma Wa Magazine, 1949). One of the stanzas of the poem is described as follows:

“လင်းအရည်လျင်  
 မှန်မှန်မွှားမွှား၊ ဝိုးတဝါးဝယ်  
 ယိုးမှားအိပ်မက်၊ နိုးတစ်ဝက်ဖြင့်  
 ထလျက်မှန်း၊ ပင်လယ်ဝသို့၊  
 လှေကလေးနှင့်ထွက်ခဲ့တယ်”<sup>4</sup>

It is found that the poet uses the same rhyme / əʊ/ in the second foot “မှန်” as in the first foot “ရည်”. However, it is observed that the rhyme of the end of the first line (အင်) ကာရန်/in/ is not used anywhere in the remaining lines in the poem. In the line, “ပင်လယ်ဝသို့၊ လှေကလေးနှင့်ထွက်ခဲ့တယ်”, the first rhyme /ə/ (အ) ကာရန် in ပင်လယ်ဝသို့. (Ode to the mouth of the sea), which is မကြာပြည့်သံ (Ma TraPyae sound), is followed by /kæ/ in “လှေကလေးနှင့်ထွက်ခဲ့တယ်” which is not မကြာပြည့်သံ (Ma TraPyae sound). Here /kæ/ is pronounced only in combination of the sound that follows it in “လေးနှင့်ထွက်ခဲ့တယ်” and in this case it is known as မကြာဝက်သံ (Ma Tra Wet sound /kə/). Thus, it is found that Sayargyi Dagon Ta Yar created a new style by applying the nature of free verse, deviating from the rules of conventional style of composing poems.

<sup>1</sup> Collection of Dagon Tar Yar’s Poems pg-52  
<sup>2</sup> Ibid p-43  
<sup>3</sup> Ibid pg-83  
<sup>4</sup> Ibid pg-83