

**LITERARY VARIETIES OF VAZN METER IN NEW UZBEK POETRY**

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**Abstract:** The article examines the role of vazn metre in conveying ideal-esthetic and artistic influences in Uzbek poetry during the years of Independence. It analyzes the traditional "finger" meter utilized by Abdulla Sher, as well as the innovative combination of modern and "finger" meters employed by Abduvali Qutbiddin. Furthermore, the article highlights the advancements in the extensive application of vazn to enhance the ideal-esthetic and artistic dimensions of Uzbek poetry, while also exploring various techniques associated with "finger" meter, free verse, modernistic descriptions, and their integrative approaches.

**Key words:** meter, "vazn", poem, literary studies, verse works, literary criticism.

**Introduction**

Poetic language is imbued with deep emotional resonance and is characterized by a specific tone. The emotional depth is linked to the selection of artistic vocabulary, while the establishment of tone is connected to the meter. Together, these elements shape the fundamental nature of the literary concept of the unity of content and form within literary analysis. A review of Eastern literary scholarship reveals that the terms meter—mazuun and awzan—were employed by notable theorists such as Abu Nasr Al-Farabi, Rashiduddin Vatvot, Muhammad ibn Umar Roduyoni, Ahmad Taraziy, Alisher Navoiy, and Babur. Notably, Al-Farabi states: "There is a certain limit to the order of word fragments used in each meter of a poem."

**Main part**

The order of meter in each part of the verses of the poem should be in harmony with the order in the other parts." This assertion represents one of the earliest precise definitions of meter. When we refer to meter, we denote the systematic repetition of syllables within a poem. Another critical aspect of meter is that each line of the poem must correspond harmoniously with the others. This principle is vital as a foundational theoretical perspective in poetics. Expanding on this idea, Al-Farabi notes: "There is a certain order, a limit to the words of the verse used in each meter." This implies that the syllable count in each line is consistent. "If the melody is not aligned with a specific section of the poem, the meter becomes disrupted. This is akin to the disruption of meter that occurs if any letter is omitted from the poem. Thus, 'the words are divided into parts in a certain order, and these parts can be said to have a certain and equal theme—weight.'" It appears that tone is a crucial attribute of meter. Scholarly perspectives on the uniformity of syllable counts and their specific arrangement in shaping the poem's theme suggest that the theoretical foundations concerning poetic structure are profoundly ancient.

In his work "Qobusname," Kaykovus refers to the aruz as "a heavy weight" (p. 29). Shamsiddin Qais Razi, in his text "Al-Mu'jam," articulates a definition of poetry, stating: "Understand that poetry is fundamentally 'knowledge' in the lexicon, conveying the accurate cognitive essence of the term. In a technical sense, it is a form of discourse that is organized, meaningful, repetitive, and uniform, with its concluding letters exhibiting similarity." Notably, Shamsiddin Qais Razi emphasizes the term "poem" initially, subsequently highlighting the characteristics of organized, meaningful, repetitive, and uniform speech. Consequently, poetry is characterized by its rhythmic arrangement, meter, and repetition (specifically referring to radif),

alongside a consistent syllabic structure. The scholar identifies meter as the fundamental attribute of poetry. In another instance, he asserts: "Aruz is the measure of a poem" (p. 185). This indicates that the meter serves as the defining measure of a poem.

The eminent philosopher and scholar Abdurahman Jami observes: "Rhythm is as rare and precious as a genuine pearl, while weight evokes the image of playful water waves" (p. 50). In this analogy, Jami equates rhyme—a melodious element of poetry—with a "rare and precious" Chinese pearl, and likens weight to the playful undulations of water. It appears that rhyme and weight constitute two of the most significant attributes of poetry. In classical literature, the richness of rhyme, characterized by complete phonetic harmony, was regarded as a hallmark of artistic expression. Alisher Navoi further enriches this discourse by stating: "The garden of words is a splendid flower garden, where soulful, fragrant, and spiritually uplifting essences flourish in diverse forms, yet it also harbors a useless, detrimental, and even destructive chorus" (p. 57-58). Navoi draws a parallel between the garden of words—representing poetry—and a flower garden, wherein trees that exude a soul-nurturing and fragrant essence thrive ("atr" being an Arabic term for perfume) (ashjor - Arabic for trees). The phrase "Ashjori mazuun" serves as a metaphor in this context.

### **Conclusion**

A. Fitrat discusses the following as well: "Arab literary theorists generally perceived and interpreted aruz as a form of poetic meter" [4, p. 208]. The scholar asserts that aruz was recognized as a poetic meter. "Considering that the renowned work 'Kutadgu bilig,' composed in Kashgar in 462 AH, was written using this aruz meter, it is evident that its acceptance dates back to ancient times" (p. 205). This information suggests that the incorporation of aruz in Uzbek literature commenced with the epic poem "Kutadgu bilig" by Yusuf Khos Hajib. Overall, the term "meter," which denotes the structure of poetry, was employed in classical literary criticism in various forms such as "meter," "subject," and "measure." Furthermore, since aruz was the predominant meter in classical poetry, nearly all theoretical perspectives on meter emerged in relation to it.

The utilization of vazn in Uzbek poetry during the Independence period (so called "New Uzbek poetry") is characterized by its effectiveness in achieving an ideal aesthetic and artistic impact. Various techniques, including the application of the "finger" meter, free verse, and modernist descriptions, along with their synthetic expressions, have been elucidated.

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