

THE SECOND HALF OF THE 20TH CENTURY: WIDELY USED (*MUSTA'MAL*) METERS IN UZBEK POETRY

Yarashova Sevara Sadriddinovna

1st-year Master's Student,

Bukhara State Pedagogical Institute (BuxDPI)

<https://doi.org/10.5281/zenodo.20551421>

Anotation: This scientific article investigates the linguopoetic nature and metrical transformation of the classical *aruz* system in Uzbek poetry during the second half of the 20th century. The most active and widely used (*musta'mal*) meters of the period (*Ramal*, *Hazaj*, *Rajaz*, *Mutaqorib*) and their metrical structures are scientifically substantiated through the prism of the lyrical protagonist's psyche and the social pathos of the era. Furthermore, the article reveals linguistic patterns such as the influence of the phonetic characteristics of the Uzbek language on *aruz* metrics, and the nationalization of phonetic phenomena like *vasl* (liaison) and *imola* (vowel lengthening).

Keywords: Aruz metrics, *musta'mal* meter, *Ramali musammani mahzuf*, syllable quantity, linguopoetics, *taqti'* (scansion), national aruz.

In 20th-century Uzbek literary criticism, the *aruz* system was long interpreted as an artificial system based on the laws of the Arabic and Persian languages, and thus alien to the nature of the Uzbek language. However, the sublime poetic masterpieces created in the second half of the 20th century (especially starting from the literary revival period of the 1960s) scientifically proved that the *aruz* system is inherently compatible with the structure of the Uzbek language.

Out of the 19 meters (*bahr*) and hundreds of metric variations existing in classical *aruz*, only a specific portion underwent a process of selection (filtering) and remained in active use during the second half of the 20th century. In literary studies, such active meters that have fully adapted to the prosodic system of the Uzbek language are referred to as ***musta'mal* (widely used) meters**. The prominent *aruz* masters of the era (Habibiy, Chustiy, Charxiy, Sobir Abdulla) and the creators who elevated their traditions to a new socio-philosophical level (Erkin Vohidov, Abdulla Oripov, Jamol Kamol) brilliantly demonstrated the metrical elasticity of *aruz*.

The *aruz* system is based on the alternating sequence of long and short syllables. While long and short vowels are phonologically strictly differentiated in Arabic and Persian, in 20th-century Uzbek this feature shifted primarily to stress and the open-closed nature of syllables.

In the second half of the 20th century, poets utilized the following linguistic conventions to nationalize *aruz*:

1. **Predominance of Closed Syllables:** Syllables ending in a consonant in the Uzbek language automatically acquired a long (–) metric value.

2. ***Vasl* (Liaison):** The phenomenon where a word in a line ends with a consonant and the subsequent word begins with a vowel was utilized to smooth the *aruz* melody and convert a long syllable into a short one.

3. ***Imola* (Vowel Lengthening):** The artificial, tongue-straining elongations of classical poetry were replaced by the naturally long-pronounced vowels of the Uzbek language (*o'*, *a*, *e*).

Statistical analysis of the period's poetry indicates that four meters retained their status as *musta'mal*:

1. *Ramal* Meter: Lyrical-Philosophical and Epic Polyphony

The *Ramal* meter maintained absolute dominance in the second half of the 20th century. In particular, the *Ramali musammani mahzuf* variant proved to be the rhythmic structure most compatible with Uzbek language syntax.

- **Foot pattern:** *Foilotun / Foilotun / Foilotun / Foilun*
- **Graphical scheme:** – V – – / – V – – / – V – – / – V –

Scientific Substantiation: This meter consists of a total of 15 syllables, and its internal rhythmic pauses (tempos) perfectly align with natural human breathing and speech intonation. Erkin Vohidov captured the monumentality and philosophical depth of national history through this exact meter in his ode (*qasida*) "O‘zbeim":

*Tarixingdir ming asrlar ichra pinhon, o‘zbeim,
Senga tengdosh pomiru oqsoch tiyonshon, o‘zbeim.*

Taqti’ (Scansion):

Ta / ri / xing / dir / ming / as / rlar / ich / ra / pin / hon / o‘z / be / gim
– V – – / – V – – / – V – – / – V –

2. Hazaj Meter

Due to its beginning with a short syllable (V – –), the *Hazaj* meter imparts vibrancy and a lyrical instinct to speech. In the poetry of this period, its *Hazaji musammani solim* (four repetitions of *Mafoilun*) and *Hazaji musaddasi mahzuf* variants were widely utilized.

- **Foot pattern:** *Mafoiylun / Mafoiylun / Mafoiylun / Mafoiylun*
- **Graphical scheme:** V – – – / V – – – / V – – – / V – – –

Scientific Substantiation: The *Hazaj* meter shares a profound harmony with the melodies of *Shashmaqom* and traditional folk songs (for instance, the *Ushshoq* paths) in Uzbek national music. In Chustiy's ghazals, this musicality ensured compositional integrity.

3. Rajaz Meter

The *Rajaz* meter begins with the powerful stress of long syllables (– – V –). This imparts a rhetorical, declamatory, and publicistic character to the poem.

- **Foot pattern:** *Mustaf’ilun / Mustaf’ilun / Mustaf’ilun / Mustaf’ilun*
- **Graphical scheme:** – – V – / – – V – / – – V – / – – V –

Scientific Substantiation: In the second half of the 20th century, poetry transformed into a social tribune. Abdulla Oripov skillfully utilized the cadence of *Rajaz* in his philosophical reflections to transition from subjective emotions to broader social generalizations.

4. Mutaqorib Meter

As the *Mutaqorib* meter is composed of short-tempo feet (*Fauvlun* V – –), it specializes in depicting narrative events, dynamic movement, and philosophical monologues.

- **Foot pattern:** *Fauvlun / Fauvlun / Fauvlun / Fauvlun* (and its *mahzuf* forms)
- **Graphical scheme:** V – – / V – – / V – – / V – –

Scientific Substantiation: Erkin Vohidov revolutionized 20th-century Uzbek epic poetry by composing his poem "Ruhlar isyoni" (*The Rebellion of Spirits*) in the *Mutaqorib* meter. This meter scientifically and practically proved to be the most optimal poetic form for sustaining the dramatic tension in the poem's composition and the rebellious dynamics within the protagonist's (Xurram's) inner world. The most significant scientific-theoretical discovery of Uzbek *aruz* in the second half of the 20th century is its convergence with the *barmoq* (syllabic) meter. The poets of this era achieved such a balance in selecting meters that many ghazals simultaneously met both the long-short (quantitative) requirements of *aruz* and the caesura and syllable-count (syllabic) requirements of the *barmoq* meter.

For instance, a 15-syllable line in the *Ramali musammani mahzuf* meter easily correlates with the 8+7 or 4+4+7 caesura structure of the *barmoq* meter. This phenomenon facilitated the readability of the poetry, dismantled the reader's perception of *aruz* as "heavy," and ensured the widespread popularity of these works.

In conclusion, the *musta'mal* meters and their variations in the Uzbek poetry of the second half of the 20th century were not merely a mechanical repetition of past traditions, but rather the evolutionary product of national lyrical thinking.

- The dominance of the *Ramal* and *Hazaj* meters is fundamentally linked to the folk symphonic mindset and its lyrical-meditative nature;
- The *Rajaz* and *Mutaqorib* meters were revitalized based on the civic stance and philosophical-publicistic exigencies of the era.

Consequently, 20th-century Uzbek *aruz* completely liberated itself from Arabic-Persian poetic constraints, embedding itself firmly in science and literature as a **National Aruz** built purely on the phonetics and prosodic system of the Uzbek language.

REFERENCES

1. To'ychiyev, U. *O'zbek poetikasi masalalari (Aruz vazni va qofiya tizimi)* [Issues of Uzbek Poetics (Aruz Meter and Rhyme System)]. – Tashkent: O'qituvchi, 1982. – 208 p.
2. Hojiahmedov, A. *Aruz qoidalari va jadvallari* [Rules and Tables of Aruz]. – Tashkent: Fan, 1995. – 120 p.
3. Vohidov, E. *She'riyat dunyosi (Adabiy-tanqidiy maqolalar)* [The World of Poetry (Literary-Critical Articles)]. – Tashkent: G'afur G'ulom Publishing House of Literature and Art, 1987. – 216 p.
4. Is'hoqov, Yo. *O'zbek mumtoz poetikasi (Snoatlar va vazn)* [Uzbek Classical Poetics (Arts and Meter)]. – Tashkent: O'zbekiston, 2014. – 280 p.
5. Kuratov, N. "Kvantitativ stilistika va o'zbek aruzshunosligi muammolari" [Quantitative Stylistics and Problems of Uzbek Aruz Studies]. // *O'zbek tili va adabiyoti jurnali*, 1991, No. 3. – pp. 14-22.