

## THE USE OF KHAFIF METERS IN UZBEK POETRY OF THE SECOND HALF OF THE 20TH CENTURY

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### Abstract:

In this article, the meter of khafif sea used in Uzbek poetry of the second half of the 20th century is analyzed. In the ghazals of Habibi, Sabir Abdulla, and Charkhi, the continuation of classical traditions, as well as the features of meter and measurement possibilities of ghazals were studied. In the poetry of the period, the statistics of the meters of khafif sea were studied for the first time.

**Keywords:** Aruz, ghazal, masnavi, Vasli ho, khafif.

### Introduction

Uzbek poetry of the second half of the 20th century, with its content, forms of expression, and artistic and visual means, constitutes a special stage in the history of Uzbek literature. During this period, the main focus of poetry was on describing the changes in life and people's thinking in their entirety. After all, "Uzbek literature of the 20th century established a strong connection with the life of the people and society. Such a connection did not exist in the earlier stages of our literature. Uzbek literature of the 20th century sought to lead the people and society to the destinations of freedom and national development, and achieved certain achievements in this endeavor.

Aruz system is of special importance in Uzbek poetry of the second half of the 20th century. It is known that one of the important and main elements of a poetic work is meter, which "gives a unique method (rhythm) to the lines in the poem." Researching the poetic dimension of the works of our classical artists shows that our poets chose the meter according to the idea and image in each poem. In the Aruz system, each bahr contains several meters. These meters have their own tone, regardless of whether they belong to the same sea. In the poetry of the period, there is a unique sea khafif, which was used in the works of Habibi, Sabir Abdullah, and Charkhi. We have formed the meters of khafif meter used in poets' divan based on the following table:

Table 1.1 Khafif meters

No	Вазн номи	Habibi	Sabir Adulla	Charkhi	Total:
1.	Khafifi musaddasi maxbuni mahzuf	1	1		2
2.	Khafifi musaddasi maxbuni maqtu'			2	2
3.	Khafifi musaddasi maxbuni maqtuyi musabbagh	2			2
<b>Total:</b>		<b>3</b>	<b>1</b>	<b>2</b>	<b>6</b>

The word Khafif means "khafif" in Arabic. In Uzbek poetry, Alisher Navoi first gives information about the 5 measures of the khafif bahri in "Mezon ul-Avzon". Later, Zakhiriddin Babur in his "Aruz Risola" mentioned that there are 22 meters of this bahr and states that "nine of them are independent, thirteen are autonomous, and three meters are independent." These scales are rarely used in Uzbek poetry. One of the reasons for its infrequent use is that bahr is more widely used in epic poetry, i.e. epics.

In the history of literature, many epics with a philosophical and educational spirit, the fourth epic of Alisher Navoi's "Khamsa" "Sabai Sayyor" or "Bahromnoma" in general, all were written in these bahr meters, which led to its use in epic poetry rather than lyric. That is why poets did not write so many poems in this meter. In the Uzbek poetry of the second half of the 20th century, the direct continuation of writing poetry in khafif-hearted tones is a characteristic of classical traditions. The use of these sea meters in the works of Habibiy, Sabir Abdulla, and Charkhi in the poetry of the period shows that these traditions were of great importance for this period.

In Turkish poetry, there are mainly verses of khafif bahri with musaddas stanzas. One of the important features of this sea is versatility, the first pillar of which is activity (–V – –) or failotun (V V – –) and the third column failun (V V –), failon (V V ~), fa'lun (– –), fa'lan (– ~) are used interchangeably in one poetic work, this situation ensures that the poem can be written in several meters. The initial meter of Khafif Bahri is khafif musaddasi makhbuni makhzuf, and it is found in the poetry of the second half of the 20th century in the ghazal of Sabir Abdullah.

*Boshla ko'nglim murodga, birga olib,  
Birga elt, maqsadim yo'lingga solib*<sup>1</sup>.

It can be seen that the khafif source of the Bayt Aruz system is in the meter of the khafif musaddasi makhbuni makhzuf (form and taqti: failotun mafoilun failun –V– –/V–V–/VV). In this meter, the salim (–V – –) form of the root of failotun is present in this meter. In the

<sup>1</sup>Абдулла Собир. Девон. – Т.: Бадий адабиёт, 1965. – Б. 29.

mahzuf measure of the khafifi musadd, in some places, instead of the original failotun sound (–V – –), its makhbun branch failotun (VV – –) can be used in some places.

The next khafif musaddasi makhbuni mahzuf meter is one of the active meters in literary studies, and its verses and taqti are in one verse.

Failotun mafoilun fa'lun

– V – – / V – V – / – –

is like Literary scholars A.Hojiakhmedov, D.Yusupova emphasize that this meter can be found in the works of Lutfi, H.Khorazmi, Alisher Navoi, Zakhiriddin Babur, Munis, Uvaisi. Also, this meter is one of the poetic measurements used in the epic "Saba'i Sayyor". In the Uzbek poetry of the second half of the 20th century, ghazals such as "Davrimiz" and "Vafo sendan" written in the work of Charkhi have the meter of praise for the beloved. The poet's ghazal "Vafo sendan" begins with the following verse:

**Table 1.2**

Ar-zi hol men	da-n+u, va-fo	sen-dan
– V – –	V – V –	– –
Kut-ma-dim jab-	r+i-la ja-fo	sen-dan
– V – –	V – V –	– –

The mentioned verse is written in the measure of the hafifi musaddasi makhbuni maqtu' of the hafif bahri (form and taqti: failotun mafailun fa'lun – V – –/V–V–/– –), on the traditional theme of love. He says that he does not expect any pain or suffering from Charkhi Yor, he only expects loyalty from him. In the stanza, according to the main structure of the rhyme, a single rhyme type is used. In this case, the vowel "o" in the words "vafo" and "jafo" is a long vowel, and rhyming words end with this letter.

In the cited stanza, the consonant "n" in the word "men" is combined with the consonant "u" that comes after it, and the consonant "r" in the word jabr is combined with the consonant "i" in the word ila that comes after it to form a stem. The hmjo in the first line is read as "nu" and the hija in the second line is read as "ri". In the end, khafifness and playfulness are created in the tone.

Poems in the khafifi musaddasi mahbuni makti musabbagh measure, which attracted the attention of poets, were written very rarely. In the works of great poets, there are one or two ghazals or verses with matla in this scale. In particular, it was used in the ghazal of Khafiz Khorezmi, Alisher Navoi, Ogahi, Habibi. Habibi's ghazal "Asror" begins with the following verse:

*O'ralib bunda yurmog'im nochor,  
Uzilib anda bormog'im dushvor<sup>2</sup>.*

<sup>2</sup>Ҳабибий. Девон. – Т.: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1975. – Б. 71.

Bayt Khafifi musaddasi makhbuni maktu'yi musabbagh (form and taqti: failotun mafoilun fa'lon V V – –/V–V–/– ~) reflects the meter and is considered a high example of the art of balance. Although at first glance all the words in the stanza seem to rhyme with each other, in fact, the rhythm is created due to the equality and mutual meter of the words. The interlaced words in the stanza do not rhyme according to the requirements of classical poetics. Also, the narrator's letter is not present in their core.

The poem consists of 7 stanzas. In the odd verses of the ghazal, the measure of khafifi musaddasi mahbuni maktu' (form and taqti: failotun mafailun fa'lun V V – –/V–V–/– –) is shown. It is understood that the first verse of the verse is in praise of the beloved, while the second verse is in praise of the beloved. The meters are close to each other in terms of composition. Only in the final hijha khafifi musaddasi makhbuni maktu', the maktu' network of the original is equal to fa'lun(– –), and in the khafifi musaddasi mahbuni maktu, the maktu' network of the failotun's original is equal to falun(– ~). With this feature, both measures can be used together in one ghazal.

In the Uzbek poetry of the second half of the 20th century, khafifi musaddasi mahbuni mahzuf meter has its own place in creating masnavi. The "Treasure" and "Iqlim Spring" masnavis included in Habibii's divan embody exactly these meter requirements. About their content, U. Toychiev says: "The hero of the era was depicted in the masnavis written by Habibiy Aruz ("Treasure", "Climate spring)". The analysis of these masnavis can be the basis for saying that they are conditionally written in the mahzuf measure of the khafifi musaddasi mahbuni. The reason is that there are confusions about meter in these verses. For example, let's take the "Treasure" masnavi. The Masnavi begins with the following verse:

*O'z-be-kis-ton-ye-ri-ko-nu-xa-zi-na,*  
 – V – – / V – V –/ V V –  
*Xal-qi-o-lim,-de(h)-qon-kam-tar-ka-mi-na<sup>3</sup>.*  
 – V – – / V – V –/ V V –

It seems that the quoted verse expresses the characteristics of the meter of the khafif musaddasi makhbuni mahzuf (form and taqti: failun – – V– – /V – V –/VV–) of the khafif bahri. The 1st syllable in the second column of the second verse is the case of "vasli ho" in Aruz.

As A.Khojiahmedov pointed out, it is "the phenomenon of adding the last consonant of some closed syllables in poetic verses created in the Aruz system to the syllable that follows it and begins with the consonant "h" with the requirement of meter." In the verse mentioned above, the consonant "h" in the first syllable of the word "dehqon" is pronounced with the next syllable "qon". In this process, the consonant "h" is dropped and it is read in the style of "deqon". The phenomenon of "Vasli ho" can also be observed in other verses of the Masnavi. Also, in some places, the syllables that should come in the form of a short syllable have

<sup>3</sup>Хабибий. Девон. – Т.: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1975. – Б. 467.

become a long syllable, that is, a closed syllable. The first syllable of the word "kamtar" in the stanza, "kam", is actually a long syllable, but we marked it as a short syllable due to the meter requirement. Such cases of meter loss can be observed in almost all verses of the Masnavi.

In the Uzbek poetry of the second half of the 20th century, the works of Habibiy, Sabir Abdulla, and Charkhi contain the meter of khafif sea. They are measures of khafifi musaddasi mahbuni mahzuf (2 Habibiy, Sabir Abdulla 1), khafifi musaddasi makhbuni maktu' (Charkhi 2), khafifi musaddasi makhbuni maktu'i musabbagh' (Habibiy 1). This shows that the traditions of classical literature continue in the poetry of the period.

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