

DISTINCTIVE FEATURES OF THE FREE VERSE SYSTEM

Samarkand State University named
after Sharof Rashidov, Urgut Branch
Assistant of the Department of Pedagogy
and Language Teaching Methodology
Yoqubova Safiya Khamdamovna
E-mail: safiyayakubova1231@gmail.com
Tel: +998889300021

Mukhtorova Gulsanam Khislatjon kizi
1st-year student of Uzbek Language and Literature
Faculty of Pedagogy and Language Teaching
E-mail: gulsanammuxtorova14@gmail.com
Tel: +998948940627
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Abstract This article scientifically analyzes the theoretical foundations, developmental stages, and artistic-aesthetic features of the free verse system as one of the significant poetic forms of modern literature. The study examines the distinctive characteristics of free verse in comparison with traditional metrical systems and highlights its internal rhythm, intonation, pauses, and semantic repetitions as essential components of poetic structure.

Particular attention is devoted to the development of free verse in world and Uzbek literature, its role in the evolution of poetic thinking, and its contribution to artistic innovation. The research substantiates that free verse represents an important aesthetic phenomenon that broadens the possibilities of creative freedom and artistic expression.

Keywords: free verse, internal rhythm, poetic thinking, intonation, modernism, poetic form, artistic expression.

Literature, as an art form reflecting the most delicate and complex layers of human thought, develops in close connection with the progress of society. Each historical period introduces new directions into artistic thinking according to its socio-political, spiritual, and aesthetic needs. From this perspective, an examination of the history of poetry demonstrates that its development is a continuous process of improving the correlation between form and content.

Poetic thought, which initially emerged through oral forms of creativity, later evolved into sophisticated poetic systems based on strict theoretical principles. In Eastern literature, the **aruz** system, and in Turkic poetry, the syllabic meter, developed as vivid examples of such perfected poetic systems.

However, according to the inherent laws of literary development, any rigid poetic framework eventually begins to constrain the creative explorations of poets. Traditional forms often become insufficient for expressing the psychological fluctuations and multilayered states of modern human consciousness. Consequently, the need to search for new means of poetic expression arises.

By the twentieth century, dramatic socio-political transformations across the world, the emergence of modernist thought, and the growing interest in human psychology generated profound poetic innovations. One of the most significant manifestations of these innovations was the formation of the free verse system. Free verse is a poetic system formed through the abandonment of traditional norms of meter, rhyme, and stanzaic construction, relying instead on the natural flow of thought and the internal dynamics of emotional experience. It is based not on external formal strictness but on internal rhythm, intonational harmony, semantic repetitions, and poetic pauses.



Therefore, interpreting free verse merely as the absence of meter or rhyme is scientifically inadequate. It is an independent poetic phenomenon possessing its own internal musical laws.

Today, free verse is recognized as one of the important aesthetic trends not only in world literature but also in Uzbek poetry. Particularly in contemporary Uzbek poetry, free verse has become a symbol of intellectual freedom, poetic experimentation, and aesthetic renewal.

The purpose of this scholarly article is to analyze the theoretical foundations of the free verse system, its poetic characteristics, mechanisms of internal rhythm, and its manifestations in Uzbek poetry.

Theoretical Foundations of Free Verse

The issue of free verse began to attract broad scholarly attention in world literary studies from the late nineteenth and early twentieth centuries. Initial theoretical views on this matter are closely connected with the formation of modernist poetics.

The creative work of Walt Whitman marked a fundamental turning point in the development of free verse. His *Leaves of Grass* is regarded as one of the earliest complete examples of poetic experimentation aimed at liberating poetry from traditional metrical systems.

In Whitman's poetry, rhythm emerges through syntactic parallelism, repetition, and intonational elevation. At the beginning of the twentieth century, poets such as T. S. Eliot, Ezra Pound, and Guillaume Apollinaire transformed free verse into a principal poetic form of modernist thought.

In their theoretical perspectives, free verse was understood not as the rejection of discipline, but as the creation of internal poetic order.

In Russian literary scholarship, the issue of free verse was analyzed by Yuri Tynyanov and Roman Jakobson, who explained free verse rhythm through phonetic repetition, syntactic segmentation, and semantic emphasis.

In Uzbek literary studies, the theoretical foundations of free verse began to receive broader scholarly attention during the independence period. Ozod Sharafiddinov addressed the issue of poetic freedom in modern Uzbek poetry, while Ibrohim G'afurov analyzed the modernist features of poetic thought. The development of Uzbek free verse is especially associated with the works of Rauf Parfi, Faxriyor, Abduvali Qutbiddin, and Azim Suyun.

Distinctive Features of Free Verse

At the center of free verse theory lies the concept of poetic freedom. However, this freedom does not imply absolute disorder; rather, it is based on internal discipline.

In traditional poetry, rhythm is organized through external norms. For instance, in **aruz**, rhythm is determined by the quantitative arrangement of long and short syllables, while in syllabic verse it depends on the number of syllables.

In free verse, however, the source of rhythm lies in the internal movement of poetic thought, syntactic structure, and intonational flow.

The principal theoretical features of free verse include:

First, liberation from rigid poetic patterns.

The poet is not bound by strict metrical schemes.

Second, the dominance of internal rhythm.

Rhythm is created through pauses, repetitions, and syntactic parallelism.

Third, semantic centralization.

Meaning determines formal structure.

Fourth, intonational freedom.

The length of lines is shaped according to emotional and psychological states.

Fifth, associative thinking.

Images are connected not logically, but through psychological associations.

Internal Rhythm as the Core Criterion



The most important criterion distinguishing free verse from ordinary prose is internal rhythm.

Internal rhythm is generated through:

- repetition;
- pauses;
- intonation;
- syntactic parallelism.

For example, in the poetry of Faxriyor:

...my beloved...

I gathered my hopes into a bouquet
for you.

Spreading the torn heart like paper,

I wrapped the bouquet beautifully.

Here, the repetition of lexemes associated with “tearing” and “separation” forms the rhythmic center of the poem.

The Development of Free Verse in Uzbek Poetry

In Uzbek poetry, free verse began to develop actively in the second half of the twentieth century. Initially appearing as poetic experimentation, it later evolved into an independent aesthetic direction.

In the works of Rauf Parfi, free verse harmonizes with national spirit and philosophical contemplation.

Faxriyor enriched free verse with postmodern poetics, introducing technological imagery, fragmentation, and semantic multilayeredness.

In the poetry of Abduvali Qutbiddin, free verse became a means of philosophical-aesthetic reflection.

During the independence period, free verse turned into an experimental platform for creative expression and became a poetic embodiment of intellectual independence.

Scientific Conclusions

The conducted research allows the following conclusions:

- free verse is a natural product of poetic evolution;
- internal rhythm replaces external meter;
- free verse is an effective poetic form for expressing contemporary thought;
- in Uzbek poetry, free verse has formed as an independent poetic system;
- its artistic value is determined by internal musicality and semantic depth.

Conclusion

The free verse system is an important aesthetic phenomenon reflecting poetic renewal in modern literature. It liberates poetry from rigid external norms and creates a form corresponding to the internal movement of artistic thought.

The principal strength of free verse lies in its internal rhythm. It is precisely this internal rhythm that distinguishes it from ordinary prose narration. In this regard, free verse represents one of the most delicate and complex forms of poetic thinking.

In contemporary Uzbek literature, free verse has become a symbol of creative freedom, aesthetic innovation, and poetic independence.

The conducted analysis demonstrates that studying the theoretical and practical dimensions of free verse remains one of the urgent tasks of modern literary scholarship. Through scientific investigation of free verse, it becomes possible to gain deeper insight into the developmental laws of contemporary poetic consciousness.



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