

Avaz Otar's Mastery in The Use of Meter, Rhyme, And Poetic Devices

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Abstract: The article analyzes Avaz Otar's mastery in employing meter, rhyme, and poetic devices. In base of excerpts from the works of poet examines the mastery of Avaz Otar, and well-founded conclusion are drawn.

Keywords: Hazaj, ramal, mustazod, rhyme, refrain(radif), poetic device.

Introduction: Literary analysis demonstrates that Avaz Otar's poems were written in meters used by Navoi, including hazaji musammani axrabi makfufi mahzufi mustazod(a type of poem in which additional hemistiches (half-lines) are added to each line of a base poem, creating expanded meaning or emphasis), and 16-couplet mutaoribi aslam, confirming the poet's skillful application of traditional forms. A range of literary-artistic and expressive techniques in Avaz's poetry were employed such as tashobeh al-atrof (comparative imagery or analogy), tadrijiylik(gradual progression or sequence, the rhetorical technique of presenting ideas in increasing order or intensity), tavze'(repetition for emphasis or clarification, often used to reinforce a point), iltifot (literary compliment or praise, sometimes a shift in tone to flatter or appeal to the audience), dialectisms, ishtiqoq(alliteration or phonetic harmony, the repetition of consonant sounds for aesthetic effect), siyq'adoshlik(parallelism or correspondence, the stylistic technique of aligning syntactic or semantic structures), tamanni(wishful expression or hope, a rhetorical expression of desire or aspiration), ritorik murojaat(rhetorical address or apostrophe, speaking directly to an absent or imagined person, idea, or object), istifhom (rhetorical question, a question posed for effect rather than to elicit an answer), amr(imperative) and nahiy (prohibitive

forms), the use of commands and prohibitions in literary or rhetorical discourse.

METHODS

The manuscript copies and available published editions of the divans by Avaz Otar serve as the object in researching the posed problem. The article employs comparative-historical, hermeneutic, and biographical methods.

RESULTS

It has been manifested based on the analysis of examples that the reference has been made to the 16-couplet mutaoribi aslam meter introduced by Navoi into Uzbek poetry, the refrains used by Navoi, and 23 types of classical rhyme, while Avaz's innovations in new rhymes and refrains are evident; the degree of originality and the high artistic mastery of the poet have been clarified in this regard.

DISCUSSION

The employed meters serve as a crucial means for realizing the poet's ideological intentions, conveying universal ideas, and effectively expressing subtle and complex inner experiences as well as a wide spectrum of emotions in his poetry. For example:

Ey mahvashi xushmaqol mahbub,
Gulchehrai bemisol mahbub.

Devona sani ko'rub bo'lurman,
Payvasta qoshing hilol mahbub.

[ديوان عوض. №7102: 40].

The predominant poems are written in *rajaz*, *hazaj* and *ramal* meter style in Avaz Otar's oeuvre. While composing within the traditional meters established prior to Navoiy, the poet also wrote in the *hazaji musammani axrabi makfufi mahzufi mustazod* meter, which had been refined and popularized in the creative laboratory of the great master. In particular, the following mustazod exemplifies this observation:

Ey ikki ko'zi qotil-u xunxora-yu jallod,
Berahm-u jafujo',
Erdimu sanga javr-u sitam oyini mo'tod
Oni qilasen xo'
[ديوان عوض. №942:189^a].

The metrical feet and scansion of this couplet are as follows:

Ending: maf'ulu – mafo'iylu – mafo'iylu – fa'ulun – maf'ulu – fa'ulun

Scansion: - - V | V - - V | V - - V | V - - | - - V | V - -

"Navoiy, building on previous Uzbek *aruz* traditions in which the *mutaqarib* meter had been scarcely used (only Lutfiy wrote a single *ghazal* in it), created his twelve *ghazals* based on the four variations of this meter" [Ҳожиаҳмедов А., 2006: 38]. Similarly, *ghazals* composed in this meter can be regarded as a continuation of Navoiy's poetic tradition in Avaz Otar's oeuvre. The poet follows Navoiy's conventions regarding rhyme (*qofiya*) and refrain (*radif*). The selection of certain words as the *radif* often determines the *ghazal*'s metrical structure in Avaz's poetry. For instance, all *ghazals* (five in total) with the *radif* "parizod" are written in *hazaji musaddasi maqsur* meter:

Sanga man oshiqi zor, ey parizod,
Asir-u ham giriftor, ey parizod
[ديوان عوض. №942:51^b].

The choice of rhyme corresponds closely to the theme, and he skillfully utilizes a variety of rhyme types and techniques, as well as the interplay between meter and rhyme in Avaz Otar's poetry. Avaz Otar employed nearly all the rhyme types used in Navoiy's *ghazals*,

except for "Ta'sis va daxilli mutloq qofiya", "Ta'sis, daxil va xuruj, mazidli mutloq qofiya". Literary scholar M.Akbarova emphasizes that among the 23 types of rhyme used by Navoiy, five namely, "Qayd va xurujli mutloq qofiya", "Xuruj, qayd va mazidli mutloq qofiya", "Xuruj, mazid va murakkab ridfli mutloq qofiya", "Ta'sis, daxil va xuruj, mazidli mutloq qofiya", "Qayd, xuruj va mazid, noyirali mutloq qofiya" — are so complex that they rarely appear in the works of poets who came after him [Акбарова М., 1997: 23]. Research indicates that in Avaz Otar's poetry, four of the following complex rhyme types "Qayd va xurujli mutloq qofiya", "Xuruj, qayd va mazidli mutloq qofiya", "Xuruj, mazid va murakkab ridfli mutloq qofiya" and "Qayd, xuruj va mazid, noyirali mutloq qofiya" are also successfully employed.

Avaz Otar's mastery is evident in his ability to introduce new phonetically harmonious words into the traditional sequence of rhyming words. Accordingly, "one of the aspects of renewing poetic thought is the innovation of rhyme." [Karim B. 2018: 98]. Skillfully utilizing the expressive potential of the living language, the poet, in his *ghazal* beginning with "Faryodkim, qolg'ay nechuk man notavonda aql-u hush", employs the words *hush*, *mayfurush*, *surush*, *xamush*, and *nuqush* in rhyme with the Khorezm dialect expressions *dushiqmaq*.

Sho'xi jahong'a o'lma dush dilkash qoshini ko'rgali,
Gar qilmayin o'zni desang, turluk balo xaylig'a dush.
[ديوان عوض. №942:88^a].

The word "duşyqmaq (душықмақ)" means "to encounter, to meet by chance, to come across" [Абдуллаев Ф., 1961: 40] in the Khorezm dialect. In the verse, "Agar o'zingni turli balo xayliga duchor qilmay desang, dilkash qoshini ko'rmoq niyatida sho'xi jahonga uchrashma" ("If you do not wish to expose yourself to various calamities, do not meet the charming brows with the intention of seeing them"), the word *dush* appears in both *hashv* and *ajuz* (*zarb*) positions. This positioning gives rise to the poetic device known as *Radd ul-hashv ilal-ajuz* (*zarb*).

"Avaz possessed a thorough knowledge of the principal artistic devices in classical Uzbek poetry and applied them consistently in his works according to semantic character, the demands of imagery, and the pathways of tonal expression." [Ҳаққулов И., 1987: 177]. Tashbeh

(simile) is particularly prominent in his oeuvre. Avaz strings together a series of striking metaphors and similes, building the entire poem on this artistic foundation in certain ghazals (e.g., "Malohat avjida husning qamardek", "Ey hayotim boisi bo'lg'on labi jonparvari", "Ko'rmasam mehri ruxing bu chashmi binoni netay?", "Yuzing nurig'a, ey sho'x, xurshid-u qamar muhtoj"). For example:

Mujgonlaring tutubdurur ushshoq qatlig'a,

Rus-u yafun asokiri yanglig' chu saf-saf.

[ديوان عوض. №7102: 172].

Tazod is another frequently employed literary figurative device in Avaz's oeuvre. This device serves to convey socio-political ideas, highlighting inequality in society, the sharp contrasts between social classes, and the harsh conditions of ordinary people in the following verse. Thereby creating a stark contrast in the following poetic text, Avaz juxtaposes the word "chafon" denoting the cheapest garments inaccessible to the poor with word "sinjob" the luxurious coat made of valuable lynx leather worn by the wealthy:

Xushokim, ushbu qish topmay chafone, ba'zi
kiymakka -

Sovuq oshubidin har dam yopar sinjob ila oraz.

[ديوان عوض. №942:102^a].

Elements related to Avaz's personal life, particularly aspects connected to his illness, are vividly reflected in his poetry. This influence is especially noticeable in the *istorai izofiy* he employs. The following expression, "dorushshifoi vasl", which conveys the idea of a medicinal cure through union, exemplifies this tendency.

Dorushshifoi vasl uchun cheksang kasal ranjin, Avaz,
Kimga bilinmish go'shai hijron aro tanholig'ing.

[ديوان عوض. №7102:192].

The following rhetorical expression, derived from the name of the city of Istanbul, is also noteworthy:

Oshiqi lofi muhabbat emdi urg'oymu mango,

Ishq Istanbuli ichra chunkim o'lmishman xalif.

[ديوان عوض. №7102: 173].

The poet, speaking from the perspective of the lyrical hero, presents himself as the caliph of "Ishq Istanbul." This *istora* is historically grounded in the concept of the

"Caliph of Istanbul." On August 28, 1516, in Aleppo, Selim I was awarded the honorary title "Custodian of the Two Holy Mosques," after which the Ottoman sultans began to be referred to as caliphs. The caliphate in Istanbul, the capital of the Ottoman Empire, continued until 1924. the notion of the "Caliph of Istanbul" was poetically adapted by the poet, with the term "ishq" (love) integrated to serve as the basis for the allusion in this context.

A method actively employed in Avaz Otari's oeuvre is the use of *fakhriya* (poetic praise or encomium). Their content and essence, as well as their style, exhibit adherence to *Navoiy*. Conceptually, Avaz Otari's *fakhriyas* can be divided into two groups:

1. Those directly related to the essence of the poet's works, reflecting their ideological and artistic value. For example:

Shohbayt yanglig', ey Avaz, nazmingni har bir misrasi,
Ovoza topmishdur base abyot ila ash'or aro.

[ديوان عوض. №942: 10^a].

2. Those concerning the significance of the poet's creative legacy and his position within the literary sphere.

Nazmimni ko'rgach o'q, ne ajab, etsalar, Avaz,

Tahsin shoiri Arab ila Ajam mango.

[ديوان عوض. №942:8^b].

The poet's *fakhriyas* are classified by style and examined in two categories: those expressed directly in the poet's own voice and those conveyed indirectly, i.e., in the voice of others in the dissertation. It should be noted here that Avaz Otari also articulated the responsibilities of a poet and the requirements of versification, as well as his own literary-critical views. At one point, he advises, "O Avaz, do not introduce every word into your verse, for not all are fit to compare to the pearl of the ruby," while elsewhere he emphasizes, "Avaz, exert yourself constantly if you wish to be renowned, / Provided your poetry attains the rank of distinction."

There are ghazals composed on the basis of a single artistic principle in Avaz Otari's oeuvre. For instance, the ghazal beginning with "Yuzingmu husn avjida, duraxshon mehri anvarmu?" is constructed on the principle of *tajohuli orif*. In contrast, each couplet of the ghazal starting with "Eykim, sanga hamisha esa vuslat

orzu” begins with the phrase “eykim sanga”. Similarly, another five-couplet ghazal is built around the device of a rhetorical question.

Sansiz manga qorong’u yog’du jahon emasmu?

Chekmak firoqida ish oh-u fig’on emasmu?

[ديوان عوض . №942:263^b]

In addition, Avaz Otari’s work presents a number of cases of use of sophisticated poetic devices. These include the technique of employing two identical rhymes and two identical radifs in the matla’ (opening couplet), as well as rhyme-related devices such as *zulqofiyatayn*, *zulqavofi’*, *tarsi’*, and *tajziya*. Furthermore, Avaz effectively employs other literary and rhetorical devices, including *Ishtiqoq*, *iqtibos*, *kitobat*, *muvozana*, *ta’did*, *tansiq as-sifat*, *jam va taqsim*, *laff-u nashr*, *tajohuli orif*, *tajnis*, *ruju’*, *istifhom*, *rardu aks*, *mubolag’a*, *raddul matla’* applying them purposefully and skillfully to enhance the aesthetic and expressive potential of his ghazals.

Avaz Otari employed the *hazaj-i musammani ahrabi makfufi mahzuf mustazad* meter perfected by Navoi, as well as the *mutaqarib-i musammani mahzuf* and the sixteen-foot *mutaqarib-i aslam* meters. Avaz Otari could use all of the twenty-three types of rhyme used in Navoi’s ghazals, except for “*ta’sis va daxilli mutloq qofiya*” and “*ta’sis, daxil va xuruj, mazidli mutloq qofiya*”. Avaz Otari enriched the traditional repertoire of rhyming words with new sound correspondences. He used Khorezm-dialect words such as *dushiqmaq*, *yongi*, *kas*, and *tukandi* as rhymes, paired simple words with derivatives or root-related words in rhyme, and even selected all rhyming words in a ghazal from repetitive forms. He made effective use of various rhyme-related devices. the selection of certain words in Avaz’s poetry, such as *parizod* as the refrain (*radif*) serves to determine the meter of the ghazal. Avaz also employed refrains not found in Navoi’s poetry, such as *kirpik* (an eyelash), *ilkina* (to hand), *iltifot* (politeness), *paydosi yo’q* (no use), and *o’ynang* (dance), *uka* (little brother).

Avaz Otari makes effective use of various poetic devices and expressive means that serve to vividly depict objects and events and to convey emotions and inner experiences with intensity, thereby enhancing imagery (descriptiveness) and emotionality (expressiveness) in his artistic creations. By employing dialect-specific

lexical items, as well as phonetic, morphological, and syntactic features, he sought to convey a national coloring, expand the range of rhyming words, and enrich the literary language. He skillfully and fully utilized a wide range of artistic and expressive techniques—such as *tashbih al-atraf*, *gradation* (*tadrijiylik*), *clarification* (*tavze’*), *iltifat*, *derivation* (*ishtiqoq*), *morphological parallelism* (*siyghadoshlik*), *tamanni’*, *rhetorical address*, *rhetorical question*, *interrogation*, *imperative and prohibitive forms*, *parallelism*, *synecdoche*, *paradox*, *mini-dialogues*, and *fakhriyya*. Through these means, he worked to perfect every detail within the chain of images in the poem.

The literary figurative devices in Avaz’s poetry, such as *simile* (*tashbeh*), *correspondence* (*tanosub*), *metaphor* (*istiora*), *paronomasia* (*tajnis*), *allusion* (*iqtibos*), *tashbih al-atraf*, *talmeh*, *husn al-ta’lil*, *epistolary style* (*kitobat*), *balance* (*muvozana*), *enumeration* (*ta’did*), *tansiq as-sifat*, *laff wa nashr*, *feigned ignorance* (*tajohul-i ‘arif*), *return* (*ruju’*), *interrogation* (*istifhom*), *antimetabole* (*tardu aks*), and *rhyme-return* (*radd al-matla’*) all serve to poeticize life events, human realities, and emotion-based thought. Among these, *simile* is the most actively used device. Similes such as likening the beloved’s eyelashes to Russian and Japanese soldiers marching toward the lover’s execution, or comparing the soul to *peganum* (*isiriq*) smoke rising from the flame of the beloved’s face, demonstrate this richness. Similarly, the contrast between *chafon* (an inexpensive garment unaffordable even to the poor) and *sinjob* (a precious fur worn by the wealthy) constitutes a striking antithesis that enhances the artistic effect. Avaz Otari’s poetry contains dozens of metaphors not found in Navoi’s lyric tradition, such as *dorushshifoyi vasl* (the healing potion of union), *me’mori vasl* (the architect of union), *vasl taryoki* (the elixir of union), *ishq Istanbuli* (the Istanbul of love), *kog’azi hasrat* (the paper of sorrow), *bulhavaslig’ harfi*, *askari dard-u alam* (the soldiers of pain and suffering), *mus’hafi qalb* (the scripture of the heart), *arusi maqsad* (the bride of purpose), *tan degi*, *jon-u dilim degi*, and *hushim boshi*.

CONCLUSION

Avaz Otari determined the meter of his works based on their ideological content, as well as the nature of their themes, motifs, and images. The compositions written in the *rajaz*, *hazaj*, and *ramal* meters predominate in his

poetry. Avaz Otar makes effective use of various poetic devices and expressive means that serve to vividly depict objects and events and to convey emotions and inner experiences with intensity, thereby enhancing imagery (descriptiveness) and emotionality (expressiveness) in his artistic creations. The poet created metaphors grounded in the realities of his era that were the expressions easily understood by the people and readily fascinated into their hearts, minds, and consciousness.

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