

THE EMERGENCE

AND THEORETICAL ORIGINS OF AZERBAIJANI FREE VERSE

EL SURGIMIENTO Y LOS ORÍGENES TEÓRICOS DEL VERSO LIBRE AZERBAIYANO

Gultekin Agajan Aliyeva¹

E-mail: gultekin392@mail.ru

ORCID: <https://orcid.org/0000-0003-1100-8422>

¹ Baku Slavic University Azerbaijan. Azerbaijan.

Suggested citation (APA, seventh ed.)

Aliyeva, G. A. (2025). The emergence and theoretical origins of Azerbaijani free verse. *Universidad y Sociedad*, 17(3), e5144.

ABSTRACT

The introduction of free verse into Azerbaijani poetry in the 1920s is a defining event in the national literary tradition, an event that represented a radical departure from conventional forms of poetry with long cultural significance. But despite the transformative potential of free verse, existing scholarship lacks a comprehensive theoretical analysis of its historical development and aesthetic significance within the Azerbaijani literary landscape. Thus, this study critically examines the emergence, theoretical conceptualization, and evolutionary trajectory of free verse in Azerbaijani poetry by synthesizing the opinions of local and international literary critics. By examining the initial reception and theoretical interpretations of free verse, the study illustrates how this poetic form rapidly transformed from being considered a radical futurist trend to being consolidated as an authentic literary expression. It is demonstrated that early free verse mainly conveyed proletarian ideologies, simultaneously challenging traditional poetic forms. The investigation demonstrates that early free verse predominantly articulated proletarian ideologies, while simultaneously challenging traditional poetic structures. Key findings indicate that the theoretical understanding of free verse in Azerbaijan evolved significantly, from peripheral experimentation to an awareness of its artistic and ideological potentialities. By integrating Azerbaijani, Russian, and Western literary theoreticians' views, the research presents a comprehensive model of explaining the emergence and theoretical contextualization of free verse in Azerbaijani poetry.

Keywords: Free verse, Azerbaijan, Literary theory, Poetic evolution, 20th-century poetry.

RESUMEN

La introducción del verso libre en la poesía azerbaiyana en la década de 1920 marcó un hito en la tradición literaria nacional y representó un cambio radical respecto a las formas poéticas convencionales, de larga trascendencia cultural. Sin embargo, a pesar de su potencial transformador, la literatura existente carece de un análisis teórico exhaustivo de su desarrollo histórico y su importancia estética en el panorama literario azerbaiyano. Por ello, este estudio examina críticamente el surgimiento, la conceptualización teórica y la trayectoria evolutiva del verso libre en la poesía azerbaiyana, sintetizando las opiniones de críticos literarios locales e internacionales. Al examinar la recepción inicial y las interpretaciones teóricas del verso libre, el estudio ilustra cómo esta forma poética se transformó rápidamente, pasando de ser considerada una tendencia futurista radical a consolidarse como una auténtica expresión literaria. Se demuestra que el verso libre temprano transmitía principalmente ideologías proletarias, desafiando simultáneamente las formas poéticas tradicionales. Los hallazgos clave indican que la comprensión teórica del verso libre en Azerbaiyán evolucionó significativamente, desde la experimentación periférica hasta la conciencia de sus potencialidades artísticas e ideológicas. Al integrar las perspectivas de teóricos literarios azerbaiyanos, rusos y occidentales, la investigación presenta un modelo integral que explica el surgimiento y la contextualización teórica del verso libre en la poesía azerbaiyana.

Palabras clave: Verso libre, Azerbaiyán, Teoría literaria, Evolución poética, Poesía del siglo XX.

INTRODUCTION

Azerbaijani free verse, which has a century of history, has gone through a certain developmental path (Gultekin, 2019). When examining this developmental path, it is necessary to investigate its origins and emergence. This poetic form, like the literature of many nations, has become one of the most active forms within the national literary environment. When looking at its history, we see that the poetic form of free verse first appeared in France in the second half of the 19th century (Antonov, 1974, p. 153). There are alternative perspectives on this matter. For example, some sources suggest that this poetic form emerged earlier (Rudnev, 2020, p. 76). However, two issues must be carefully considered: first, the initial appearance of free verse, and second, the emergence of the term “free verse” or its equivalent terminology.

The first appearance and existence of free verse under the name “verlibre” should not be overlooked. Considering all this, the emergence of free verse can be traced back to the second half of the 18th century. In Germany, writers like I.W. Goethe, H. Heine, and I.F. Gelderlen; in English-language literature, V. Blake and W. Whitman; and in Russia, A.P. Sumarokov, among others, used this poetic form for the first time. In the 19th century, this poetic form was widely employed. In the works of V.A. Zhukovsky, A.A. Delvig, F.N. Glinka, M.Y. Lermontov, A.A. Fet, and others, verlibre elements either predominated or first appeared. From the 1870s through the early 20th century, verlibre poetic activists multiplied and grew. A. Rimbaud, J. Laforgue, A. de Reine, E. Verkharn, G. Apollinaire, P. Eluard, F.T. Marinetti, T.S. Eliot, I. Becher, Pablo Neruda, and Nazim Hikmet were among the most prominent representatives of free verse known worldwide.

The French writer Q. Kan introduced the term “vers libre” into the language’s vocabulary in 1884. Sources consistently confirm the emergence of new free verse examples from the second half of the 19th century. This poetic form was first used by Rimbaud (1854-1891) in his poems “Movement” and “Marina” in 1872. It was extensively used in Rimbaud’s book “Enlightenment”. Walt Whitman’s (1819-1892) “Leaves of Grass” and Charles Baudelaire’s (1821-1867) “Leaves of Evil” were also composed in this poetic form. Rainer Maria Rilke (1875-1926) and Emil Verkharn (1855-1916) also utilized the verlibre form. In these poems, traditional poetic form requirements were not strictly observed, and a new poetic approach was applied. At the time, this poetic form was known as “verlibre” (French - vers libre). The term was also applied to the work of poets associated with Imagism by English poets at the beginning of the 20th century, first appearing in the preface to the Imagism anthology in 1915.

V. Burich, who considered verlibre as an acceptable metrical composition form for poetic thought, wrote: “The basis of verlibre is homogeneous syntactic structures (segmentation) that determine homogeneous intonation in each line of a free poetic expression-phrase. The repeated intonation expressed by the syntactic structure of these phrases determines the unique rhythm of the poem” (Burich, 1989, p. 137). According to the Russian literary critic O. Ovcharenko: “Verlibre is a poetic system of thought characterized by unregulated (unexpected) change” (Ovcharenko, 1984, p. 29). Rudnev (2020, p. 124) also defines verlibri in the “Dictionary of Culture of the 20th Century” as “the division and writing of prose into parts” in terms of rhythm. However, he considers the division and writing of those parts “already a moment of creativity.” The point is that free verse, which emerged under the name verlibri, manifested itself and was named differently in the poetry of different peoples in subsequent periods.

Free verse was one of the forms of expression for literary movements such as avant-garde, abstractionism, impressionism, cubism, surrealism, and futurism at the beginning of the 20th century (Cushman et al., 2012). For several years, Soviet literary criticism described these “isms” as bourgeois tendencies. During this time, verlibri became widespread among Russian poets. Many representatives of these movements attempted to express themselves through this poetic form and created numerous examples of Russian free verse. Free verse is especially prevalent in 20th-century English-language poetry, which is completely free from the meter-rhyme system. In many poetic examples, syllabism (the presence of an equal number of syllables and stress in a line), tonicity, rhyme scheme, and regular stanzas are not expected in poetic speech. However, free verse, which has passed through various stages in the artistic thought of different peoples, possesses common features (Almohawes, 2024).

One of these features is that, unlike conventional poems (which have obligatory features such as metric and rhyme) written to emphasize the ease of finding rhymes, free verse is written to determine the shades of intonation and meaning. From an aesthetic perspective, conventional poetry is a concrete expression of artificiality, while free verse is considered an artistic-aesthetic category. Free verse is modern in all its components (style, poetic means of expression, simile, etc.) (Crone, 2023; Rumsey, 2023). This form represents a new poetic system consisting of lines that do not obey the rules of traditional, classical versification, with each line being qualitatively independent of the previous one. Free verse features a varying number of syllables, different temporal order, and melodic (tonic)

and harmonic (timbre) structures. This poetic form has its own word groups and can have a variable number of lines. In other words, it is not necessary for a poem's lines to maintain the same rhythm and intonation from beginning to end; its rhythm and intonation may change after each thought (Bogomolov, 1988, p. 262).

B. Tomashevsky expressed his dissatisfaction with the lack of a scientific classification of free verse, writing:

...It is clear that the rhythmic features of a specific verse should be based not on the minimum, but on the maximum. The analysis of free verse should be carried out not by finding a general formula, but by finding specific forms. At the same time, since free verse arises through a violation of tradition, it is useless to search for a firm law that does not allow exceptions. It is only necessary to look for the average norm and learn ways to deviate from it. (Tomaszewski, 1959, p. 79).

The poetics, content, and form of free verse have always been considered innovative, representative of innovative poetry in general (Antonov, 1974, p. 76). V.M. Zhirmunsky, discussing rhythm and its history and theoretical principles, attaches special importance to the poetic structure of free verse (Zhirmunsky, 1975, p. 61). However, the innovation of free verse should be sought not only in its form but also in its artistic aesthetic content.

Considering the elements discussed above, the goal of this research is to analyze the emergence, development, and conceptualization of free verse in Azerbaijani literature during the 20th century. To accomplish this, it is examined its origins, aesthetic evolution, and its critical perspectives. We believe the relevance of this study extend beyond literary history, since it may offer insights into the broader cultural and ideological transformations occurring in early 20th-century Azerbaijan through the lens of literary innovation. Therefore, this research contributes to a deeper understanding of how literary forms reflect and shape sociocultural dynamics during periods of significant social change.

DEVELOPMENT

When free verse entered the Azerbaijani literary environment, it was identified by two names: futurism and free verse. Unlike world literature, free verse did not appear in Azerbaijani literature under the name "verlibre". Initially, literary critics in the press recognized and evaluated this form as futurism. For instance, when one of the first free verse poets, Ali Nazim, published his poem "Inqilab" in the "Maarif ve muyendiye" magazine in 1926, it was published as a futurist verse (Nazim, 1926, p. 15). In Jabbar Efendizadeh's article "Futurism in Our Literature", the new

verse was also described as futurist verse (Efendizadeh, 1926, pp. 18–20). Such an approach likely resulted from the literary process's unfamiliarity with free verse. As mentioned earlier, at the beginning of the 20th century, representatives of many artistic movements preferred to write and create in a free form. Futurists extensively used this form to express their poetic ideas. However, the expression of futurist poetry did not remain constant in the Azerbaijani literary process, and in subsequent periods, such poems were referred to as free verse.

In scientific literature, theoretical issues of free verse are discussed in the "Poetic Verses" section of the textbook "Fundamentals of Literary Studies" by literary critics Mir Jalal (Pashayev) and Panah Khalilov (Mir & Khalilov, 1972, p. 153). The "Dictionary of Literary Studies Terms" compiled by Aziz Mirakhmadov also addressed the theoretical components of free verse (Mirakhmadov, 1988, p. 56). By this time, free verse had already gained "citizenship" in Azerbaijani literature. Researchers Mir Jalal Pashayev and Panah Khalilov considered it the third meter of Azerbaijani literature, after syllabic and aruz meters. They attempted to determine its poetic principles:

...this meter allows more freedom in terms of line volume, line division, and rhyme system. While in syllabic and aruz meters, lines are sometimes rhymed consecutively or crosswise, in free verse, the placement of rhyme is not definite or fixed; it can appear consecutively in several lines or after several lines. (Mir & Khalilov, 1972, p. 118).

The researchers provided information about the line structures, rhyme, rhythm, and content components of free verse. They also noted its freedom from tribuneism (more evident in proletarian poetry) and certain formal conditions. However, for an extended period, free verse was understood broadly as being free from all formalism. Literary critic M. Arif considered free verse as an artistic phenomenon, writing: "Free writing is not about making things easier; on the contrary, this tool represents a new search on the path of great art, aimed at increasing the artistic possibilities of poetry, its social and artistic influence" (Arif, 1967).

M. Aliyev's research also addresses the poetics of free verse. This focus is natural, as in recent years, the poetics of free verse have been increasingly involved in theoretical research. The rhythmic-melodic basis of Azerbaijani free verse primarily consists of alternating punctuation marks and rhythmic pauses. These can include components of word, rhyme, intonation, sound, and word repetitions. The theoretician scientist attempts to classify Azerbaijani free verse and clarify its relationship with syllabic meter. The

researcher divides Azerbaijani free verse into 3 groups according to rhythmic features (Aliyev, 2012, p. 209):

1. metered-rhymed free verse;
2. meterless-rhyming free verse;
3. free verse without meter or rhyme.

In our opinion, the previous development of Russian and Azerbaijani free verse confirms these theoretical ideas of the researcher. The rhyme system was used in various ways in the poems of V. Mayakovsky, N. Hikmet, R. Rza, B. Vahabzade, A. Kurchayli, A. Karim, A. Salahzade, I. Ismayilzade, and others. Namig Atabeyli, a recent researcher of free verse, challenges the division of verse into meterless and rhymeless categories. He argues:

By 'meterless-rhymed free verse' listed in the classification, authors seem to mean 'rhymed poems' devoid of the rhythmometric qualities of 'metered poetry' (such as syllabic, tonic, etc.) in Russian philology. But is it truly possible to have 'meterless poetry' in literature?... While free-rhymed or completely unrhymed verse-library works are possible, labeling verse-library as 'meterless' is equivalent to dismissing it as poetry. It is a separate matter that verse-library (i.e., free verse) is a type of poetry that, like all other metered poems, has its own meter. (Atabeyli, 2017, p. 39).

Romanticism, as a literary movement, is widespread in world literature. However, this does not imply that romanticism manifests identically across all nations. Examining European, American, and Turkish romanticism reveals distinctly different aspects. Azerbaijani romanticism, in particular, differs fundamentally from world romanticism in its content. The same complexity applies to free verse. While free verse proliferated rapidly in world poetry, specific characteristics of free verse emerged within individual national poetic traditions. These differences developed distinctly between Azerbaijani free verse and English, French, American, and even Turkish free verse—much like the variations observed in romanticism. These distinctions are particularly evident in matters of form and rhyme. The fact that most poems by French poet Charles Baudelaire are rhymed further substantiates these observations about the nuanced nature of free verse across different literary traditions.

Free verse has led to its categorization alongside syllabic and aruz verses. Literary critic Sh. Adilli writes about this:

Free verse lacks a precise definition, with only certain characteristics discussed. While this poetic form is occasionally called 'free verse', this nomenclature is incorrect. The form encompasses not only verse but also a separate poetic expression that can incorporate characteristics of syllabic and aruz verses. In essence, free verse

represents a unique poetic form with its own verse and structural characteristics. (Adilli, 2014, p. 61).

In fact, the essence of free verse should be understood not as simply being a "free verse", but rather through its freedom in thought expression, artistic conceptualization, lack of rigid verse divisions, minimal rhyming constraints, and flexible structural arrangements. Free verse is not based on a single form or rhythm, but rather on diverse divisions and variations.

Researcher A. Abdullazada approaches free verse as a meter, comparing it with syllabic and aruz forms. He concludes: "In free verse poetry, the situation differs fundamentally. Here, only words and expressions directly required by the poetic idea and content are given space. Consequently, the poem is liberated from additional words and expressions that might burden its artistic expression" (Abdullazade, 1984, p. 162). Natig Atabeyli argues against indiscriminately categorizing all poems under the umbrella of free verse. He notes that poems deviating from traditional national poetic forms are frequently analyzed under the free verse designation. Atabeyli advocates for studying such works under multiple terminologies: verlibre, free verse, and independent verse (Atabeyli, 2017, p. 41).

Poems within this poetic form undoubtedly differ in terms of:

- Rhyme approaches.
- Internal rhythm.
- Emphasis techniques.
- Syllabic structures (openness and closure).
- Assonance or alliteration.
- Epiphora.
- Segmentation.
- Accentivity.

Azerbaijani free verse, as part of the broader global literary process, emerged in the early 20th century. Since its introduction in the 1920s, free verse has been a subject of extensive theoretical debate and discussion. These debates can be categorized into four primary areas:

- a) The essence, nature, and character of free verse.
- b) The structural composition of free verse.
- c) The content characteristics of free verse.
- d) The developmental trajectories of free verse.

With its emergence, free verse opened a new field of discussion in the literary environment and theoretical thought, ultimately revitalizing the literary process. Interestingly, when the first examples of free verse were published, contradictory opinions were immediately expressed about this new metrical form. These divergent perspectives stemmed from the fact that the new poetic expression had not yet been properly theoretically assessed or recognized as a distinct form. According to our research, the first critical opinion about this meter in the Azerbaijani press was articulated by the young critic Mehdi Huseyn. In his article "The Futurism Movement in Us", the term "futurism" is used in place of "free verse". However, both the poetic example and the critic's analysis clearly reference a new poetic form.

M. Huseyn drew attention to futurism's gradual spread in Turkish (Azerbaijani) literature, suggesting the poem's proximity to the Futurism literary movement. Nevertheless, he cautioned that the movement's arrival in Azerbaijani literature might be premature. Despite being only seventeen years old at the time, the young critic argued against dismissing the new movement hastily. Regarding the form and structure of this new poetic movement, Huseyn critically observed:

While noting many shortcomings of futurism, we must acknowledge that its application in our literary life was indeed premature. According to this literary trend, neither weight nor form were considered significant; only the subject matter was prioritized. However, the subject of a literary work alone cannot fully satisfy the reader. (Mehdi, 1926, p. 13).

Although M. Huseyn did not directly quote the poem in his article, he devoted the entire piece to its comprehensive analysis. In A. Nazim's poem, proletarian thought dominated the content, with the poet attempting to convey the essence of revolution. Formally, his poetry bore a closer resemblance to the works of N. Hikmet. Huseyn considered Mayakovsky the leader of the futurist literary movement and concluded that while Mayakovsky's works were closely connected to proletarian life, the new writers in this movement appeared to neglect both image and content, prioritizing subject matter above all else.

Although the critic discourages unqualified poets from adopting the futurist label, he highly appreciates A. Nazim's poetic talent. However, while noting the poem's lack of success, he criticizes futurism's disregard for rhyme, finding A. Nazim's poem "Revolution" particularly flawed: "If the lines written in two or one word are combined with the following lines, an ordinary poem might still be created. However, this approach is hardly appropriate"

(Mehdi, 1926, p. 14). The critic's observations contain a kernel of truth. Free verse published under the futurism banner indeed possessed its own principles. It was crucial that young poets initially approached these principles carefully, as failure to adhere to internal structural elements could potentially diminish the poetic idea's content. Moreover, such poems predominantly featured revolutionary pathos as the primary narrative thread, with lyrical elements remaining nearly invisible or relegated to the background. It is important to remember that this was one of A. Nazim's first creative works in free verse and among the initial examples in national poetry.

M. Huseyn, in expressing his opinion about this new poetic form, was notably the first to articulate a critical stance. From the outset, his approach was characterized by scientific rigor and theoretical contextualization. A few years later, when analyzing the poems of another free verse representative, Mikayil Rafili, he argued:

Free verse is not merely a pictorial movement. It is a branch of proletarian poetry that is more serious, militant, transformative, and simultaneously introducing new content. This poetry is more organizational compared to syllabic poems, which, due to content limitations, often sink into individualism. However, we must regretfully note that Rafili unexpectedly developed a tendency towards 'syllables' (in the poem 'Söyşmeler'). This tendency must be avoided. (Mehdi, 1930, p. 24).

Even during the formation of free verse, the critic avoided contrasting different poetic forms. Here, the critic also addresses M. Rafili's perspective on literary tradition, specifically referencing his poem "Söyşmeler". In this work, Rafili sharply criticized poet Haji Karim Sanılı, targeting poems influenced by folk traditions and characterized by their historical context. However, M. Rafili's opposition to free verse poetry was fundamentally flawed and predominantly rooted in proletarian ideology. The discussion of syllabic forms and these misconceptions persisted from the early days of free verse poetry. It is worth noting that critic A. Nazim also critically examined this poem by M. Rafili in his article "Sarsemlema ve yad şayerlik" (Nazim, 1927, p. 3).

Rafili not only created innovative examples of free verse but also analyzed its scientific-theoretical dimensions. As a critic, he articulated the purpose and manifesto of this poetic form for the new era. However, he occasionally adopted an extreme stance, neglecting the intrinsic laws of artistic expression. His tendency to contrast different verse forms did not effectively resolve the underlying aesthetic debates. He emphatically wrote:

We have begun the struggle for a new, great, international literature. We turn our faces not towards the Fuzulis, the Nasimis, the Vagifs, the Mirza Fatali, the Huseyn Javids, but towards the Verkharns, the Whitmans, Jules Verne, Mayakovsky and all the world classics. The proletarian class and the future socialist society do not need second-rate literature. We are cultural, we want to create a high literature. (Mim, 1929).

Proletarianism in free verse was similarly praised in other critical works. I. Bepalov's article "On the New Tasks of Proletarian Literature" highlighted proletarianism as one of poetry's most crucial aspects (Bepalov, 1930, p. 54). Mikayil Rzaguluzadeh, writing under the signature "Mim-Re", published "A Second Word about Free Verse". The article critically analyzed M. Rafili's ideas about free verse, explicating the distinction between "poetry" and "verse" concepts. Rzaguluzadeh argued that the critic-poet had conflated these terms (Mim, 1929, pp. 55–56). Finally, in another article, Rzaguluzadeh revisited the free verse debate, considering it a primary mechanism for enriching modern poetry (Mim, 1930, pp. 19–21). Generally, he was skeptical of the "free verse" concept and recommended replacing it but its suggestion revealed a confusion between artistic content and form.

CONCLUSIONS

As free verse examples proliferated towards the end of the 1920s, a scientific and theoretical understanding of the form gradually emerged and solidified. The practical and theoretical aspects of free verse became a central point of interest in the literary process. This development was natural, as the new poetry's manifesto and program inevitably stirred the literary environment. The initial attitudes towards free verse reveal that early perspectives were often nebulous. Scholars and poets alternately compared free verse to cadence and syllabic forms, demonstrating a lack of clear theoretical understanding. Some poets and theorists viewed free verse primarily as an extension of proletarian literature, using it as a vehicle for ideological expression. However, many of these initial interpretations did not withstand subsequent critical scrutiny. Throughout the emergence of the free verse movement, it was predominantly championed as an innovative poetic form. Positive assessments predominated, with critics and poets expressing optimism about its potential for future literary development.

REFERENCES

Abdullazade, A. (1984). *Poets and Roads*. Elm Publishing House.

- Adilli, Sh. (2014). *Issues of Form in Azerbaijani Poetry*. Elm Publishing House.
- Aliyev, M. (2012). *Literary Theory*. Science and Education.
- Almohawes, M. (2024). Language analysis of free verse; The reasons behind free verse adoption. *Amazonia Investiga*, 13(76), 348–355. <https://doi.org/10.34069/AI/2024.76.04.28>
- Antonov, S. (1974). *Slovo*. Soviet Russia.
- Arif, M. (1967). *Selected Works* (Vol. 1). Elm Publishing House.
- Atabeyli, N. (2017). *Free Poetry and Its Poetics*. Step.
- Bepalov, I. (1930). On the New Tasks of Proletarian Literature. *Revolution and Culture*, 10, 53–55.
- Bogomolov, N. A. (1988). *Poetic speech*. Moscow University.
- Burich, B. (1989). *Typology of Formal Structures of Russian Literary Text*. Soviet Writer.
- Crone, J. H. (2023). Free Verse and Prose Rhythm. *Poetics Today*, 44(3), 325–346. <https://doi.org/10.1215/03335372-10578457>
- Cushman, S., Cavanagh, C., Ramazani, J., & Rouzer, P. (2012). *The Princeton Encyclopedia of Poetry and Poetics*. Princeton University Press. <https://press.princeton.edu/books/paperback/9780691154916/the-princeton-encyclopedia-of-poetry-and-poetics>
- Efendizadeh, J. (1926). Futurism in Our Literature. *Education and Culture*, 7, 18–20.
- Gultekin, A. (2019). Stages of free verse in Azerbaijani poetry. *PONTE International Journal of Science and Research*, 75(6). <https://doi.org/10.21506/j.ponte.2019.6.13>
- Mehdi, H. (1926). The Futurist Movement in Us. *Dan Ulduzu*, 7, 13–14.
- Mehdi, H. (1930). The Poet Who Destroys the Old and Builds the New. *On the Literary Front*, 7–8, 21–25.
- Mim, R. (1929). A Second Word About Free Verse. *Revolution and Culture*, 3–4, 54–56.
- Mim, Re. (1930). New Style in Creative Ways. *On the Literary Front*, 2, 19–21.
- Mir, J., & Khalilov, P. (1972). *On Free Verse and Aruz Verse*. Fundamentals of Literary Criticism.
- Mirahmadov, A. (1988). *Dictionary of Literary Terms*. Maarif Publishing House.
- Nazim, A. (1926). Revolution. *Dan Ulduzu*, 6, 15.
- Nazim, A. (1927). Insanity or Poetism. *Kommunist*, 3.
- Ovcharenko, O. (1984). *Russian Free Verse*. Progress.
- Rudnev, V. (2020). *Dictionary of the Culture of the 21st Century*. Kie Publication.
- Rumsey, L. (2023). T.S. Eliot with a Rhythmic Set: Vers Libre, Free Verse and Strong Rhythmicity. *Études Anglaises*, 76(3), 257–281.

Tomaszewski, B. (1959). *Verse and Language*. Goslitizdat.
Zhirmunsky, V. (1975). *Theory of Verse*. Soviet Writer.