



THE SOURCES OF ALISHER NAVOIY'S TREATISE ON ARUZ PROSODY

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Abstract

This article provides the comparative analysis of theoretical sources that formed the foundations of Alisher Navoi's work "Mezon ul-Avzon". This work of Alisher Navoi is devoted to the theory of aruz, which is the main poetic system of classical literature. In the introduction of his work the thinker and scholar had studied the Persian sources on aruz science created before himself, such as Nasriddin Tusi's "Me'yor ul-Ash'ar" and Abdurahman Jomi's "Risolai Aruz" where he said that he had read them before creating his own work. The author of the article considers it expedient to study "Mezon ul-avzon" in comparison with the sources created in the Persian language in order to show that Alisher Navoi had followed previous Persian scholars before he did his new creation (innovation) in the science of aruz. The article analyzes the main units of the literary arts in this direction: juzv, asl rukn, zihof, bahr and doira (circle).

Keywords: Aruz, juzv, rukn, sabab, vatad, fosila, meter, taqti, byte, misra (line)

Introduction

It is well known from the legends and the experience of world poetry that have reached to us that the bases of the first poems were songs. Arabic poetry also originated from the nomadic Arab tribes, the so called Badaviys, who used to raise camels. Arab camel riders sang special songs to speed up the camel's journey, and these songs became popular among Arabic peoples.

By the VIII th century, there had arisen the need among Arab scholars to study the relationship between Arabic poetry and folklore, and to develop their specific laws and theoretical foundations. This task was performed by Khalil ibn Ahmad



(715 / 719–786 / 791), a scholar who is rightly recognized as the “father of Arabic philology” [Frolov 1991, 186]. In researches on aruz study Khalil ibn Akhmad was recognized to have created many works on Arabic grammar and the theory of Arabic poetry [Toychiyeva 2018, 153-154]. It is known that Khalil ibn Ahmad, along with philological sciences, studied perfectly the sciences of tafsir, hadith, and kalam (words) , and became a disciple for the famous scholar of his time, Abu Amra ibn al-'Ala (771/776). Toirov 1997, 15]. In addition, he was also involved in musicology and mathematics, all of which laid the foundation for him to become later the founder of the poetic system of aruz, a science new till his time.

In the sources Khalil ibn Ahmad was said the author of the work “Aruz risolasi”, but this work has not reached us. We have acquainted with his views through the treatises created after Khalil ibn Ahmad, because these authors considered themselves as heirs and mentees of Khalil ibn Ahmad.

After Khalil ibn Ahmad, the study of aruz science was continued by his mentee and follower Abu Hasan Sa'id ibn Mis'ad Ahfash (826/836 BC). In his work “Kitab al-Aruz”, Ahfash adds another bahr (mutadorik) to the number of 15 bahrs found by Khalil ibn Akhmad and increased bahrs up to 16. He included this bahr in the structure of “Doirai Munfarida” and renamed it with the name “Doirai Muttafiqa”.

After Ahfash, this teaching was continued in the works by such Arabic scholars as Ibn Abdu Rabbih “Al-iqd ul-farid”, by Ibn as-Sarraj “Me'yor fi-avzani-she'r” (The Measurement of Poetry Meters), “Al-Iqna and Al-Vafa by Sahib ibn Abbad, “Al-Kafi fi-l aruz val-qavafi” by Abu Zakariya al-Khatib al-Tabrizi (Suffice it to say about Aruz and rhyme), by Ismail Javhari “Aruz al-Vurqati”, by Abu Abdullah Khorezmi “Mafatih ul-Ulum ” (“Keys to Knowledge ”), by Mahmud Zamakhshari “Al-Qistas al-mustaqim fi ilm-il-aruz” (“The real criterion of the science of Aruz”).

Aruz science as a theoretical teaching reached its highest peak, especially in medieval Persian-Tajik aruzology. During this period there were written dozens of works on poetry. Among them there were works by such scholars as Shams Qays Rozi "Al-mujam fi ma'oiri ash'ar ul-Ajam" ("Collection of norms of Ajam's poems"), by Nasiriddin Tusi "Me'yor ul-ash'ar" ("the "Norms"), by Vahid Tabrizi



"Collection of Mukhtasar" ("Collection of Summaries"), by Yusuf Azizi "Aruz", by Sayfi Bukhari "Aruzi Sayfi", by Atoullah Hussein "Badoyi us-sanoyi" ("Literary creation"), by Abdurahman Jomi "Risolai aruz" and by Muhammad Giasuddin "Giyas ul-lugat" ("Concise dictionary of poetry"). They are of special importance due to the deep and detailed description of the theoretical foundations of the poetry style of aruz .

Though the science of aruz was systematized, theoretically perfected and expanded by Khalil ibn Ahmad in his treatises, thanks to their humbleness the authors mentioned above consider their treatises as statement or commentaries on the work of their teacher, Khalil ibn Ahmad. In particular, Nasir al-Din al-Tusi, the author of "Me'ar ul-Ash'ar, writes the following about it: "According to the tradition of aruz scholars's tradition in explaining each vasn (meter) they usually cite bytes as an example. And they quote just the same bytes from the Arabic verse quoted by Khalil ibn Ahmad. That is why we quote these verses without any changes and provide abbreviated examples for the zihofs that he (Khalil ibn Ahmad) had created... We begin with the bahr of Tavi, for Khalil ibn Ahmad followed this path and others followed him" [Tusi 1992, 52-53]. As it is clear from these thoughts that most of the Arabic and Persian sources created after Khalil ibn Ahmad contain the teachings of the "father of Arabic philology."

Development of a Turkish Aruz

Before Islamic religion in Turkish literature, there was a special poetic technique based on the number of syllables. The majority of the poems written in this system were significant as they were composed of quatrains (four lined verses). According to observations it became clear that the Turkic peoples initially began creating poems in the aruz system, they used a poetic meter (vazn) close to the finger meter system. In the initial period when aruz was introduced in the poetic communication Yusuf Khos Hojib's work "Qutadghu Bilig" was written in the metric style of Shahnameh, that is, in the so called bahr form "Mutaqarib". One of the reasons why Yusuf Khos Hojib chose this metric style is that the Mutaqarib Bahr is very much in harmony with the eleven-syllable finger meter which is one of the most active forms of the poetic system applied most often by the Turkic



peoples at those times. Adib Ahmad's work "Hibat ul-Haqoyiq" was also expressed in the poetic form of quatrains (four lined verses).

In the works on literary critics, there were provided thoughts that in Mahmud Kashgari's work "Devonu lug'otit turk", along with the poetic finger meter, there was used aruz meter in some fragments too. In particular, the Tatar scholar Kh. Usmanov expressed his opinion that in the work "Devonu lug'otit turk" the poetic styles aruz and finger meter were used in the mixed form [Usmanov 1968, 52-53]. Scholar M. Xamrayev considers that all pieces in the work were created in the poetic style "finger metric form" [Hamrayev 1963, 112]. M. Bakirov, on the other hand, emphasizes that the poems in the "Devon..." were created neither in the form of aruz, nor in the finger metric form, but in a separate system of poetic styles, and thinks that these poems were written in "empowered pressures" (syllabled) poems [Bakirov 1972, 45]. I.V. Stebleva believes that there is aruz in the poems of "Devon..." and provides a paradigm of poetic passages corresponding to the aruz form [Stebleva 1971, 21]. Commenting positively on the existence of the aruz in the "Devon..." the scholar on aruz studies U. To'ychiyev said the following:

"We agree with the earlier statement that there is aruz in the "Devon...", because Devon is a monument of the 11th century, and the aruz was completely and dominantly used in written literature of that time. In addition, poetic verses and quatrains in harmony with the aruz were often found in folk proverbs and riddles" [To'ychiyev 1985, 155]. A. Khojiakhmedov studied the specifics of metric forms in 224 poetic pieces contained in the "Devon..." and during this process he discovered metric forms peculiar to aruz poetic meter characteristic of 224 poetic pieces in "Devon", like the following: - V - -, V - V -, - VV -, VV - -, V - - -, - V - -, V - - was created in a meter corresponding to the stops.

According to the scholar, "... the ancient Turkic system of poetic meter is based on the repetition of long and short syllables with a certain freedom" [Khojiakhmedov 2006, 10]. In our opinion, the poems in Devon are written in a poetic system that corresponds to the statement, and the balance between the long and short syllables meets the requirements of the stated metric requirement"... Even in ancient Turkic poetic meter, there were times when the condition of open and close syllables in metric form were observed. This is one of the principles of



aruz metric system”[Rustamov 1972, 4]. Thus, that the introduction of the aruz system in Turkish literature and its transformation into a leading poetic system for the period of nearly a thousand years had not happened artificially, but had its own laws and rules.

By the time of the Timurids, Turkish aruzology had been formed as a separate science and many achievements had been made in this field: new bahrs, circles, meters had been discovered, new terms and concepts were introduced into the science of aruz, and treatises had been created to explain the essence of this science. There had been developed theoretical rules on the science of aruz by such Turkic scholars as Sheikh Ahmad Tarozi in his work "Funun ul-baloga", Alisher Navoi, in his work "Mezon ul-avzon", Zahiriddin Muhammad Babur in his work "Aruz risolasi" ("Mukhtasar").

In the treatises of this period, unlike the initial Persian treatises, there began the principle of relying directly on the works of his followers rather than on Khalil ibn Ahmad. On the basis of the evidence that each author also based his teaching on his own sources which introduced his or her own approach to the application of aruz system. In this sense, the study and research of the sources mentioned in the science of aruz studies during this period would provide an opportunity for us to determine the researches and innovations of our classical scholars. Therefore, it is important to make a comparative study of the sources that served as the theoretical basis for "Mezon ul-avzon", which made an important contribution to the development of Turkic aruz science study, because the role of the great thinker in aruzology is directly determined by the comparative study of the sources used in "Mezon ul-avzon". Moreover, the majority of the treatises we are going to analyze below have not been specifically studied from the point of view of modern poetry in our literature.

Theoretical Foundations of "Mezon Ul-Avzon"

“Mezon ul-Avzon” was written between 1492 and 1493 in a concise style. In medieval literature, treatises and teachings on a particular subject of science were created in concise (a small pamphlet containing general, concise, and short information on a given problem) or detailed (which perfectly illuminates a subject or a particular field of science), a large monograph) [Khojiakhmedov 2006, 54].



In this sense, Navoi's work is a concise treatise that provides general and concise information about the science of aruz.

Navoi emphasized especially that since he had not acquainted with the work "Funun-al-balog'a" by Sheikh Akhmad Taroziy he stated specially that he narrated the circle rules of aruz for the first time in the Turkic language, in particular, "The purpose of this introduction is that there was not poetry in the Turkish language. Because it's rules and laws had not been developed", he commented that in the Turkish language there was not a special book on the rules of aruz poetic art" [Navoi 2011, 535].

In the introduction of his work Alisher Navoi mentioned that he had studied the works created before him, for example: "Kitab ul-ayn" ("A book of aruz") by Khalil ibn Ahmad, "Al-mujam" ("Collection") by Shams Qays Rozi, "Meyor ul-ash'ar" ("Criteria of Poetry") by Nasiriddin Tusi, "Risalai Aruz" by Abdurahman Jomi and provided in his work some rules, circles and poetic meters that did not exist in them. That is, "... how many rules, circles, and meters I have created, were not applied in any work, for example, in the book of Khalil ibn Ahmad, the founder of science, and Shams Qays, the master of science, and in the "Meyor ul-Ash'ar" of Khoja Nasir Tusi, but in the work of Hazrat Mahdumi "navvara marqadahu nuran" ("a man with rays"), I had not witnessed "Aruz", your humble had used these sources and benefited from their method of science, I added mine to this book of aruz science"[Navoi 2011, 544]. It is expedient to study Navoi's follow-up and innovations in the science of aruz, since he had directly studied "Mezon ul-avzon", "Al-mujam" by Shams Qays Rozi, Nasiriddin Tusi's "Me'yor ul-ash'ar", and "Risalai aruz" by Abdurahman Jomi¹. It is noteworthy that among these scholars, there were Shams Qays Rozi and Nasiriddin Tusi who had created

¹ Aruz scholar M.Ziyovuddinova considers that Alisher Navoi has been familiar with the works of Yusuf Sakkoki "Miftoh al-Ulum" and Qazvini's "Talxis al-Miftoh" in this sphere of aruz studies and cites the following verse of the poet as an evidence: *Ким не "Муфтоҳ" анга суд қилур, не "Талхис"* ("Who doesn't belong to Miftoh is judged, or assessed in Talxis") (Ziyaviddinova 1990, 8). We think that this idea has no scientific basis. This is because the work "Miftoh" was mentioned by Sadruddin Konavi (d. 1274-75) in this verse, which precedes the praise in the ghazal No. 272 of Navoi's divan "Gharaib us-sig'ar" where "Mafatih ul-ghayb" belongs to Imam Fakhruddin Rozi's creation, it is the commentary on his work "Mafatih ul-ghayb". Talkhis is a selected commentary on this work. The meaning of the verse, connected with wisdom indicates that it refers not to works on the science of aruz, but to the works of religious Sufism.



their works originally in Turkic and wrote in Arabic and Persian based on the literary traditions and environment of that time. According to scientific researches, it was indicated that Shams Qays Rozi had also written a book on the grammar of the Turkish language, dedicated to Jalaliddin Khorezmshah, entitled "Tibyön ul-lugat at-turki ala lison kangli" ("Detailed description of the Kangli dialect of the Turkish language"). [Buniyatov 1986, 115]. This information allows to make hypothesis that the author was also fluent in Turkish, probably he was of Turkish origin. "Nasiriddin Tusi is rightly considered one of the founders of the Muslim Renaissance. With his creative legacy, he united the three regions of the Near and Middle Eastern Renaissance - the Arabic, Persian and Turkish Renaissance" [Ramiz 2013, 21]. Thus, it seems that the works of Turkish scholars have served as an important theoretical basis for writing "Mezon ul-Avzon" in Turkish.

Let us first consider the smallest unit in the aruz - the comparative interpretation of the juzvs. It is known that the juzv (art. A part, fragment, a piece, a unit, not whole) is a rhythmic part of a division formed by the combination of moving voiceless letters in a certain order, and in classical aruz-studies, sometimes it was named as "original", sometimes as "rukn". As it was introduced in sources on aruz, Khalil ibn Ahmad called this rhythmic unit in Aruz theory as juzv, but Persian Aruz scholars began to call it later by various names. Shams Qays Rozi named it as "rukn", and in Nasiriddin Tusi termed it as "juzv". As for Abdurakhmon Jomi, in his work "Risölai Arus" he provides the notion "juzv" under the term "rukn". "But you must know that the founders of aruz metric science composed the building of aruz of three rukns: sabab (thread), vatad (nail) and fosila.

The sabab is distinguished into two types: one sabab is composed of khafif and mutaharrik, and the other is composed of a voiceless letter, like the words with the same ending sounds as "gul" and "mul". Another type of sabab is composed of saqil, consisting of two mutaharrik letters like the words "gala" and "gila", though the letters "ga" in these words express prior action, they are not pronounced" [Jomi 2014,10]. In this case Jomi focuses on the aruz system where the first role is given to not writing (orthography), but to pronunciation which plays an important role in determining mainly the metric device. Following his



great predecessors Shams Qays Rozi and his teacher Abdurahman Jomi, Alisher Navoi interprets the concept of juzv under the term heading "rukn": The scholars of aruz science founded the building of the "nazm avzo" on three rukns, they called them sabab and vatad and fosila".

Navoi also provides the number of juzvs as 6: sababi khafif and sababi saqil (light and heavy sabab), vatadi majnu' va vatadi majruq (combined and divided vatad), as well as fossilai sug'ro and fosilai kubro (big and small fosila)².

In the definition of the concept, Navoi's treatise is close to Jomi's. The work contains 4 examples for sabab and 4 examples for vatad, two examples for each of the fossils, totally 20 examples were provided. Like Jomi, Navoi provides a verse in which all these juzvs were present:

Ul ko'zi qaro dardu g'amidin chidamadim [Navoiy 2011, 535].

(The pain and grieve of that black eyed I could not bear [Navoi 2011, 535].

According to Navoi, it is impossible to use any of these three rukns with only one rukn, that is, without the inclusion of other rukns: do not complicate any of the rukn, by adding another complicated one. What is the reason? Because, for example, here is a byte:

Ey oy, kelkim, yoringdurmen,

Furqat shomi zoringdurmen" [Navoiy 2011, 536]

Translation:

O moon, come, your lover am I,

In separation missing you am I" [Navoi 2011, 536]

After the description of the juzvs, we'll proceed to the analysis of the original rukns. It is known that on the basis of the above-mentioned juzvs, there appear eight original rukns (arkons). These eight rukns are called ajzoyi afoyil in the science of aruz. They are the following:

1. Fauvlun (فَعُولُنْ) – is composed of one vatadi majmu' (nail) (V –) "فَعُوْ" (fauv) and one sababi (thread) xafif (–) "لُنْ" (lun) (V – –).
2. Foilun (فَاعِلُنْ) – is composed of one sababi (thread) xafif (–) "فا" (fo) and one vatadi (nail) majmu' (V –) "عِلُنْ" (ilun) (– V –).

²In aruz studies there are conflicting opinions about this aruz unit. Scholars such as Khalil ibn Ahmad's mentees, the Arab scholar Ahfash, Nasiriddin -Tusi, Atoullah Hussein, and Babur, argue that there are too many fosilas between juzvs that it is irrelevant to the science of aruz. Navoi does not mention this controversial issue.



3. Mafoiylun (مَفَاعِيلُنْ) – is composed of one vatadi (nail) majmu' (V –) “mafo” and one sababi (thread) xafif (–) “iy” as well as one sababi (nail) xafif (–) “lun” (V – – –).
4. Mustaf'ilun (مُسْتَفْعِلُنْ) – is composed of two sababi (thread) xafif (– –) “mustaf” and one vatadi (nail) majmu' (V –) “ilun” (– – V –).
5. Foilotun (فَاعِلَاتُنْ) – is composed of one sababi (thread) xafif (–) “fo”, one vatadi (nail) majmu' (V –) “ilo” and one sababi (thread) xafif (–) “tun” (– V – –).
6. Mafoilatun (مَفَاعِلَاتُنْ) – is composed of one vatadi (nail) majmu' (V –) “mafo” and fosilai sug'ro (V V –) “ilatun” (V – V V –).
7. Mutafoilun (مُتَفَاعِلُنْ) – is composed of one fosilai sug'ro (jabala) (V V –) “mutafo” as well as one vatadi (nail) majmu' (V –) “ilun” (V V – V –).
8. Maf'uvlotu (مَفْعُولَاتُ) – is composed of two sababi (thread) xafif (– –) “maf”uv” and one vatadi (nail) mafuq (– V) “lotu”.

In the treatises, the authors analyze the composition of each rukn and describe how many sababs, how many vatads, and how many fossils they consisted of. There is almost no contradiction between these statements. Shams Qays Rozi and Nasiriddin Tusi in their treatises mention 10 original rukns. According to Tusi's opinion, the original rukns in the Arabic aruz are ten in number, but in reality there are only eight. In the Persian aruz, however, the original rukns are seven in number, but in reality there are only five. These five original rukns (fawlun, mafoiylun, foilotun, mustaf'ilun, mafuvlotu) are independent in poetry, i.e. widely used, and mafoilatun, mutafoilun are not independent, i.e. they are not widely used [Tusi 1992, 30].

In his treatise, Abdurahman Jomi mentions only five of these verses, emphasizing that these five are just appropriate for the original Persian poetry, and does not consider it necessary to dwell on the other five [Jomi 2014, 12]. In his "Mezon ul-avzon" Alisher Navoi follows the example of his teacher Jomi and dwells on the original elements of rukns in Persian and Turkish poetry: "Among these eight rukns three were used in Persian poetry", and five of them were not used in kasirul-vuqu'd (in aruz rhyming): They are: 1) mafo'ilun, 2) and fo'ilotun, 3) and mustaf'ilun, 4) and mafulotu. 5) and fa'ulun. “And there is an opinion that in



Turkish poetry, too, other than this rukn was not used, and each of these five rukns had undergone many changes that the aruz scholars called them as “zihof”. [Navoi 2011, 12].

After the definition of these original runks, the zihofs and furuhs derived from the original rukns were explained. In the works of both Navoi and Jomi, the number of zihofs is the same - 32. If we count the number of zihofs and the number of furuhs used as in the original, then the number of zihofs would be 45 and the number of furuhs would be 60. This can be seen in the following table:

Table 1 Zihofs and furuhs in the work of Navoi and Jomi

##	Original rukn names	Zihofs	Furuhs
1.	Mafoiylun	11	11
2.	Foilotun	10	15
3.	Mustaf'ilun	9	14
4.	Ma'uvlotu	9	14
5.	Fauvlun	6	6
	Totally	45	60

If we take into account that there are 35 zihofs in “Al-Mu'jam” and 34 zihofs in “Meyar ul-Ash'ar”, we can see that both scholars agree on this point too.

In the treatises before analyzing the bahr and meter (vazn) the notion “taqti” was defined. The notion “taqti in aruz studies means “to cut, to split the byte into rukns in order to define the vazns (meters) in a poem”. The poetic method “taqti” in the classical poetry is looked upon as an important tool to determine the meter of the byte. “He who does not know the taqti” cannot break a byte into rukns, then it becomes difficult to define correctly the meter of a poem... The “taqti” is closely connected with the norms of spelling, orthography and pronunciation, and the history of language; especially phonetics plays an important role in determining the relationship between meter and speech” [Toychiev 1985, 80].

Thoughts under consideration about “taqti” can be seen in “Risolai aruz” by Abdurahman Jomi and “Mezon ul-Avzon” by Alisher Navoi. In particular, Navoi gives the following definition to taqti: “The paradigm of the poem presents the rule that it separates the words in a byte from one another, in this case each meter



of the byte becomes equal to a certain meter of a poetic meter bahr” [Navoi 2011, 545]. After the definition of the “taqti”, both authors focus on certain letters and letter combinations that exist in writing but do not take into account the pronunciation. One of them is "vov" atf ("and" conjunction), which is pronounced as “u” when it comes between sentences. For example, "gulu lola", "jonu world". Also, the “taqti” does not include the words "nun", "hun", "khan" and "don". However, if these words take the vowels izofa or "a", "u", "yo" (such as "xu-ni", "ho-ni", "do-ni"), they are related to taqti in the words and phrases “dast”, “mast”, “guft” each of which consists of three consonants and one vowel letter, in which case in the second line the consonant letter "t" serves to make a short syllable. If these words come in the middle of a line, the letter "t" is followed by a short vowel "i". If these words come at the end of a verse, then it is pronounced as a voiceless letter.

In Persian, sometimes as required by the meter series of consonants coming at the end of a very long hijo (for example, in the words "do'st (friend), "rost- true") can replace one long syllable and two short syllables. Then the taqti will be like the following:

do'st, rost – V V – V V

As it is seen, in the aruz text, in the places connected with poem's “taqti” the main focus made not on writing, but on pronunciation, and an aruz scholar, or a poet or a writer is required to keep in mind the letter and letter-combinations which are not considered in pronunciation while working with the text (book) (writing). In Mezon ul-Avzan, after the chapter on zihofs, there comes definition of circles. According to rukns and equal number of long and short syllables the Aruz circles are grouped into circles of bahrs that are close to each other which were created as circles (doiras) by the "father of Arabic philology" in order to make it easy to learn bahrs. In this case, the bahrs that are close to each other are presented in a circle in the example of a poem. Depending on the number - how many bahrs each circle involves in itself, it can be divided into the same divisions which can represent the same number of bahrs' rukns. If the verse is read from the first word of a line located around the circle, it is one bahr, if it is read from the second word, then there are two bahrs, if it is read from the third word, then there are



three bahrs, so there comes the total number of available bahrs in the line of the circle. The purpose of using the circle is to discover the difference and common features among the bahrs, and to make it easy to define poetic meters of a poem. As mentioned above, the circles should be made up of adjacent bahrs. In this sense, the bahrs Hazaj, Rajaz and Ramal, which are widely used in Persian and Turkish, can be included in one circle.

Because they have the same structural foundation (according to classical aruz studies, and according to the equality of vataad and sabab; according to modern thinking of aruz studies, according to the similarity of the quantity and quality of syllables). As an example, a byte is provided by Navoi:

Ko'ngul qon bil visolingda, g'ami hijron xayolidin

Blood is in your eyes, grief is in your mind

read as follows: mustafilun mustafilun mustafilun mustafilun:

While dating, the soul is full of blood, much,

While thinking, you grieve of separation such.

If we read the verse in the same order, the bahr of Ramallah, which consists of the rukns of mafoilun mafoiylun mafoiylun mafoiylun mafoiylun, for example, when we read as failotun failotun failotun failotun failotun the rukns are formed from the repetition of the ramal bahr.

Sources state that Khalil ibn Ahmad discovered five circles [Zamakhshari 1989, 16; Tabriz 1991, 248; Shams Qays 1991, 37]. As mentioned, since his work on the aruz has not reached us, we get to know these circles through the works of his followers. Khalil's circles are described in Mahmud Zamakhshari's *Al-Qistas* and Khatib Tabrizi's *Al-Kafi fil aruz fil-qavafi* (Sufficient from rhymes and rhymes). and includes the Tavi, Madid, and Basit bahrs. The reason why the circle is called this way is that these bahrs are made up of two different rukns. In particular, Tavi fauvlun (V- -) and mafoiylun (V - - -), Madid foilotun (-V- -) and foilun (- V -), Basit mustafilun (- -V -) and foilun (- V -) is based on the interchangeability of the rukns. The second circle in the teachings of Khalil ibn Ahmad is the Doirai Mushtabiha, which consists of the bahrs of Hazaj, Ramal and Rajaz. The other



circles, the Doirai Mutalifa, the Doirai Mujtaliba, and the Doirai Muttafiq, are also composed of adjacent bahrs³.

From “Al-Mujam” onwards, there is a creative attitude towards the circles of Khalil ibn Ahmad. The author leaves the first two circles in the teaching of the "father of Arabic philology": the circles peculiar to the Arabic aruz, and he makes changes to the remaining three circles, and also changes their names. The author of Meyar ul-Ash'ar, on the other hand, considers himself a Persian follower of Khalil ibn Ahmad and retains most of the circles he discovered, but also includes new bahrs discovered later by Persian aruz scholars.

Alisher Navoi's “Mezon ul-Avzon” contains a total of 7 circles. Four of them were in Persian-Tajik treatises written before Navoi, including “Al-Mu’jam” and Risolai Aruz. These are: Doirai Mutalifa (composed of bahrs of Ramal, Hazaj and Rajaz), Doirai Mukhtalifa (composed of the bahrs of Muqtazab, Mujtass, Munsarih and Muzari), Doirai Muntazia (Composed of Mushokil, Sari, Jadid, Qarib and Khafif, formed from the bahrs), “Doirai muttafaqa” (composed of the bahrs of mutaqarib and mutadorik). Abdurahman Jomi follows Shams Qays Rozi in the matter of circles. The names of the circles and the composition of the bahrs are quite different than provided in “Al-Mu’jam”.

The five circles provided in Navoi's treatise were composed directly by the scholar himself. In composing this circle Navoi collected rukns composed of 4 bahrs in “Doirai muxtalifa”, and 5 bahrs in “Doirai muntazia”, totally 9 bahrs excluding zihofs, and included them into one circle and called this circle “Doirai mujtamia”. “This is original nine bahrs excluding zihofs, zihofot would be studied separately, they will be collected within one circle, each would be provided an

³From these circles, only “Doirai Muttafiq” consists of a single bahr. According to Atoullah Husseini, since there is only one bahr in the circle, some scholars suggested that the "father of Arabic philology" would have created another bahrs from Mutaqarib: Khalilin was asked why he had taken sabab of fauvlun from vatad why foulun bahr was not produced eight times? He was responded that the end must be stronger than the beginning. In order to provide the rukns of the circle with vatad and sabab the end must be made weak, the beginning and, contrary to the mutaqarib order, must be formed by putting a single sabab before a single vatad in the bahr. In this regard, Khalil ibn Ahmad considers that the original rukn of the bahr of Mutaqarib should be composed of fauvlun (V - -) one vatad ("fauv" V -) and one sabab ("lun" -). If the faulun (- V -) is removed from it, the sabab ("fo" -) would be moved forward and the vatad ("ilun" V -) would move backwards, and this makes the "beginning weaker than the end".



example, these nine bahrs will be explained on the basis of one line for each, and this is called “Doirai mujtamia”, and this circle was mentioned in the works of some contemporary scholars, but your humble has put it into scientific order” [Navoiy 2011, 545].

In Babur's treatise on Aruz, this circle was included in Tusi's treatise, which states that Navoi attributed it to him [Babur 1971, 30]. In fact, Tusi's treatise does not mention the circle formed by these bahrs: Tusi says that a circle can be arranged from the sacred form of these circles, but he does not cite the circle itself [Tusi 1992, 35].

Circle 6 is called Doirai Mukhtalita, and Navoi includes the Kamil and Wafir bahrs in this circle, noting that these bahrs are the pleasant bahrs, but for some reason they have few poems. The 7th circle "Doirai mushtabiha" consists of three - tavi, madid and basit bahrs. According to Navoi, these bahrs are characteristic of Arabic literature and are rarely used in Ajam poetry, and that's why they are not included in a special circle.

The next issue is directly related to the interpretation of the bahrs. It is known that in the system of aruz, the merging of rukns creates bahrs. "Both Navoi and Babur have emphasized in their treatises that the main issue after zihof and rukn is not meter (vazn), but bahr. This has become a tradition in Uzbek aruzology derived from Arabic and Persian aruzology "[Toychiev 1985, 74]. In fact, all the treatises written before the Timurid period, including the theoretical sources that formed the basis of the aruz of this period, have moved on to the description of the bahrs after the question of the original rukns and zihofs.

The number of bahrs varies depending on the source. If the system of aruz created by Khalil ibn Ahmad contains 15 bahrs (Tavi, Madid, Basit, Wafir, Kamil, Hazaj, Rajaz, Ramal, Sari, Munsarih, Muzari, Hafif, Muqtazab, Mujtass and Mutaqorib), then his successor Abulhasan Ahfash Balkhi (d. 835) discovered another bahr (Mutadorik) and thus the number of Arabian bahrs reached 16. Persian aruz scholars added three more bahrs to this list: Jadid (Garib), Qarib and Mushokil, bringing the total number of bahrs up to 19. In Al-Mujam, the first theoretical source on the Persian aruz that has come down to us, Shams Qays Rozi recognizes these 19 bahrs as pre-existing bahrs and explains each of them with examples. After the description of these bahrs, the author names 21 more bahrs in a separate chapter, which the author calls mustahdas (newly created) bahrs. According to Shams Qays, they were discovered by Persian aruz scholars Bahrom Sarahsi and Buzurgmehr Qasimi. Nasir al-Din al-Tusi's “Me'ar ul-Ash'ar”, on the other hand, mentions 18 bahrs, in which the author's attitude towards this issue, which is not



mentioned in the previous treatise, is different from that of his predecessors. Abdurahman Jomi takes a slightly different approach to the issue and explains the 14 bahrs in the Risolai aruz with examples, without going into the tavil, kamil, basit, madid, and vafir bahrs typical of the Arab aruz. In the treatise there are 14 Persian verses based on examples on the poetic meter of musamman, musalddas and murabba.

Alisher Navoi, following the teachings of his mentor Jomi, provided 19 bahrs in total. However, his treatise also addresses the Arabic bahr, which has not been extensively analyzed in Jomi's treatise. Navoi believes that in most of these Araic bahrs, especially using the bahrs of Kamil and Tavil, it is possible to write ghazals in Turkish. Navoi's Khazayn ul-Maoniy has one ghazal written in the zihof meter of Komili musam and three ghazals written in the zihof meter of Tavili musam. The bahrs and poetic meters provided in “Mezon ul-Avzan” can be shown the following table:

Table 2 The number of bahrs and meters mentioned in Mezon ul-Avzon

№	Bahr's name	Number of meters			Totally
		Musamman ruknli vaznlar (ruboiy vaznlari- rubai's meters)	Musaddas Ruknli vaznlar	Murabba' ruknli vaznlar	
1.	Hazaj	11 / 24	10	1	46
2.	Rajaz	6	6	1	13
3.	Ramal	7	4	2	13
4.	Munsarih	8	3	2	13
5.	Muzori'	8	5	-	13
6.	Muqtazab	2	1	4	7
7.	Mujtass	7	1	2	10
8.	Sari'	-	6	-	6
9.	Jadid	-	2	-	2
10.	Qarib	-	4	-	4
11.	Xafif	-	6	-	6
12.	Mushokil	1	2	2	5
13.	Mutaqorib	8	2	- / Mutatavval	10
14.	Mutadorik	4	3	-	7
15.	Komil	1	-	-	1
16.	Vofir	1	-	-	1
17.	Tavil	1	-	-	1
18.	Madid	1	-	-	1
19.	Basit	1	-	-	1
	Totally	91	55	14	160



In Alisher Navoi's treatise, the meters used in the bytes are proved in the Turkish language (mainly his own works and bytes written by Khoja Ismat Bukhari and Husseini). The verses quoted in the Risalai Aruz are also in Persian (from Al-Mujam, Rodaki, Anvari, Hafiz Sherazi, Salman Sovaji, Nizami Ganjavi, Khoja Ismat Bukhari and the product of his own work). Nasir al-Din al-Tusi's treatise, in addition to Persian verses, also provided examples in Arabic (given by Khalil ibn Akhmad).

From the time of the Timurids, the rubai meter began to play a special role in the treatises on the aruz. This is especially true to the works of Jomi and Navoi. In Abdurahman Jomi's Risolai aruz, the rubai's meters are presented in a separate circle, and the author also mentions that the rubai is also called "dubayti" and "tarona": "Dubaiti is also called rubai and tarona. As meters the forms of Hazaj bahr of akhram - axram – maf'uvlun va axrab – maf'uvlu were derived from the meters of the maf'uvlu. He had a very good meter and good poetry, and the masters of poetry set him a certain standard. "The rubai was so pleasant meter and delicate music that the masters of this song form determined a certain degree. Since rubai is so delicate it's form required two bytes, and it was of twenty-four varieties, divided into two groups: "One begins with the rukn maf'uvlun and is called ahram. The second is akhrab, which begins with maf'uvlu and includes twelve meters. The meters of each part is composed of three rubais "[Jomi 2014, 37]. Jomi provided 3 rubais for both the Akhram tree and the Akhrab tree of rubais, and each verse has its own meter. Alisher Navoi's attitude to rubai's meter is close to that of Abdurahmon Jomi. Navoi also quotes the meters of the rubai in the composition of the Hazaj bahrs and writes the following: According to meter the rubai can be of two bytes and of "tarona" (four lined verse), they are used with hazaj bahrs of "akhram" and "akhrab". This meter of the poem is so pleasant that the masters of poetry have defined it to a certain extent, and by its delicateness it has been divided into two bytes, and it has twenty-four varieties, and the set is divide into two parts "[Navoi 2011, 551]. In "Mezon ul-Avzon", like those provided by Jomi in his treatise, there are 3 rubais and totally there are 6 rubais for each tree of rubai meters.

In his Boburnoma, Babur refers to the rubai meters provided by Navoi in "Mezon ul-avzon", and writes that "by meters he distinguished twenty-four rubais into



four meters" [Babur 1990, 35]. This idea will be discussed later in the Book of Aruz. S. Hasanov, a scholar who conducted research on Babur's Aruz treatise, wrote that Babur was critical of Navoi's rubai in his Boburnoma, but did not say anything about it in his Aruz's treatise. He must have used a mistranslated copy of the avzon by a calligrapher, and later, when he found out that there were no flaws in the meters of this rubai, he did not speak about it "[Hasanov 1981, 70]. However, in Babur's Book of Aruz Babur puts forward these ideas:

"In the rubais of Akhram avzani, the weight of the akhram of the akhrab has always been inevitable, because these two lines have the same meter.

Ko'z istarkim ko'rsa jamolingni to'q,
Kim hajring ko'p urdi bu ko'ksunga o'q.

Translation:

The eye would like to see your face in the best,
Whoever from separation shot at this eye hardest.

There would be maf'uvlun maf'uvlu mafo'iylun fo'. It is not said that this meter is the poetic meter of the mafu'lun fo'ilun mafo'ilun fo'ahram. In the rubais of Akhram avzon, the obligatory meter of one akhrab is inevitable. Why? Because, these two verses are of the same meter:

Tan o'lsa g'aming ichra ichra jonimg'a fido,
Ey sho'x bizing sori bir ayla nazar.

Translation:

If grieving of you, the body dies, I sacrifice my soul.
Hey, naughty beauty, make a sight at us, do behold.

The byte is consistent with poetic meter maf'uvlu mafo'iylun maf'uvlu fa'ul. There is another inevitable meter, and these two verses have the same meter:

Javrungni ko'nulga ey parivash qil bas,
Kim holimg'a rahmkim erurmen bekas.
Maf'uvlu mafo'ilun mafo'iylun fa'.

Translation:

Take care of my soul, hey angel, be worth,



He who pities for my state, my thanks be worth.

Mafuvlu mafoilun mafoilun fa.

It is inevitable that the following two verses will have the same meter:

Hajringda fig'onimg'a ulus nola qilur,

Yo qatl ila qo'yma bu hayotimg'a asar.

Since it is consistent with maf'uvlu mafo'iylu mafo'iylu fa'ul, the meter is not expressed" [Bobur 1971, 60].

When I do woes of missing you, folks wow at me,

Or just killing me at once, leave no sign of me.

It is consistent with maf'uvlu mafo'iylu mafo'iylu fa'ul for this reason three poetic meters are not expressed" [Bobur 1971, 60].

In this case, Babur repeats Navoi's two poetic meters from the akhrab tree and two from the akhram tree, noting that he did not name four poetic meters. In the field of literature, this issue was specially studied by U.Toychiyev and A.Khojiakhmedov, and it was found that the secretary who copied the work made a mistake. The secretary replaced some of the words in the verses (for example, in the first example, "hit a lot" instead of "a lot hit ") and missed some letters in some words (in the third example, "I'm sorry"). He wrote some words in rhymes with action (short vowel) instead of the words "nazor", "sharor" they are spelt as "nazar", "sharar", "asar".) caused the errors of "a" instead of the letter "o".

Conclusion

The theoretical basis for Alisher Navoi's "Mezon ul-Avzon" there served Persian works by Shams Qays Rozi's "Al-Mu'jam", Nasiriddin Tusi's "Me'yor ul-Ash'ar" and Abdurahman Jami's "Risolai Aruz" as basic sources. If the scholar used the treatises of his Persian predecessors Rozi and Tusi in general, the work of his teacher Abdurahman Jami "Risolai aruz" served as a main reference source for "Mezon ul-avzon". Alisher Navoi did not consider the controversial issues related to the fossil mentioned in the treatise of Nasiriddin Tusi, who followed the path of his great predecessor Shams Qays Rozi and his mentor Abdurahman Jami. Shams Qays Rozi and Nasiriddin Tusi's treatises mention 10 original rukns, while Jami and Navoi analyzed only five of the original rukns. The fact that 35 zihofs are



mentioned in “Al-Mu'jam”, 34 zihofs are provided in “Mey'ar ul-Ash'ar”, and 45 zihofs in the treatises of Jomi and Navoi show that the teacher and the student agreed on this issue. In “Al-Mu'jam” and “Risolai aruz”, there are 4 traditional circles, in “Meyar ul-Ash'ar” there are 5 circles, and in “Mezon ul-Avzan” there are 7 circles. The circle is provided with the name "Doirai mujtamia" which is the scientist's own discovery. The fact that most of the examples provided in “Mezon ul-Avzon” for the proof of poetic meters the poet introduces his own work which shows that Alisher Navoi developed the theory of Turkish aruz equally with practice.

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