

## IMPROVEMENT OF THE SCIENCE OF RHYME IN TREATISES OF THE TIMURID PERIOD

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### Abstract

In the period of Timurids, along with literature, science also rose to a high level. For poets, not only skills, but also perfect knowledge of the theory of poetry became necessary. As a result of the attention and literary influence of Timurid rulers and princes, the theoretical issues related to poetics in the existing sources were improved in harmony with the poetry of that time. The existing traditions and theoretical templates were reworked, adapted to Persian and Turkish poetry, and deficiencies were corrected. In the article, treatises on rhyme created during the Timurid period are comparatively studied.

**Keywords:** Poetics, treatises, segona (Trinity of sciences), rhymes, rhyming rhymes (rhyme letters), rhyme types.

### Introduction

Commentaries were written on the treatises on the science of poetics, the science of exposition, and the science of meaning. Sa'duddin Taftazani's treatises "Fayyaz ul-Maani", "Al-Mutawwal", "Sharh Miftah al-Ulum" written on Yusuf Sakkoki's "Miftah ul-Ulum" are important sources that define the literary environment of the Timurid period as comments on works related to the science of poetics.

In most of the treatises on poetics created during the Timurid era, three sciences: aruz, rhyme and artistic arts were presented in separate parts. In parallel, treatises on the science of poetics were created in Persian and Turkish. Turkish rhyming was formed under the influence of Arabic and Persian rhyming, processed and improved based on the laws of the Turkish language. On this basis, pamphlets devoted to the study of rhyme were created.

A comparative analysis of the literary process during the Timurid era, particularly the process related to the creation of treatises on poetics and the theory of classical rhyme, based on a historical genetic approach, will give good results. The literary process of the period improved as a result of literary influence and genetic communication.

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## Methods

Authors of treatises on poetics during the Timurid era referred to existing sources in order to give reasons for writing treatises, present scientific-theoretical views, and explain using verses and verses, and in some places relied on their scientific views.

It has become a fact that does not require proof that the issue of literary connections and influences is one of the factors that guarantee the development of national literature. There is no literature in the world that has developed only in its shell, within the framework of its literary traditions, without relying on the best experiences of other national literatures, and has risen to the top of its development.

One of the important sources dedicated to the study of Turkish rhymes during the Timurid era is Ahmad Tarazi's work "Funun ul-Balogha". The work "Funun ul-Balogha" created as a result of the influence of Arabic and Persian works dedicated to poetics was created at the request of Turkic artists. Ahmad Tarazi's work "Funun ul-Balogha" is a collection of laws and relationships in Arabic and Persian sources related to the science of poetics, and it reflects a more perfect and improved view of these sciences. In the work, it is possible to observe the development of theoretical ideas related to literary type, genre, artistic arts, weight and rhyme science.

Ahmed Tarazi explains the sciences, their characteristics, components, and concepts through examples and verses. One of the most important parts of the composition of the "Trinity of Sciences" is the rhyme and its theory. It is known that the work contains 5 parts besides the introduction, in these parts the scientific literary types and genres, the science of rhyme, the science of art, the science of art, and the theoretical issues of the problem are explained. Ahmad Tarazi explains the rhyme in "Funun ul-balagha" under the general title "Al-fann-us-sani-fi-l-qafiya wa-radif".

In this part, which begins with the sentences "Bilgilkim, majmui ulama wa fuzalo mazhabin, it is important to know the knowledge of rhyming of ahl tabgha" the scientist gives a high value to the rhyme and evaluates it as "the original, the basis of the poem". There can be no poem without rhyme. The scientist says that sometimes there is a poem without rhyme. This poem was called "harora poem". There are disagreements among scholars regarding the rhyme, and in "Funun ul-balagha" attention is paid to them one by one.

The scientist does not name the sources related to the theory of rhyme in the work. It compares the opinions of Arab and novice scholars and presents the situation in Turkish literature. In order to determine the place of rhyme in Turkish literature, Mumtaz presents rhyme as the "basis of the poem" as the main element.

Although there is no treatise on classical rhyme, Alisher Navoi and Z.M. Babur expressed their views on rhyme in their works on the science of poetics.

Abdurrahman Jami's work "Rhyme Treatise" is one of the important sources in the Persian language dedicated to the study of the science of rhyme in the Timurid era and was created in 1465. Jami wrote this treatise based on the "Rhyme" part of Shamsiddin

Qays Razi's work "Al-mo'jam...". There are several manuscript copies of "Risalai Kafiya", one of which was brought by Doctor of Science A. Erkinov from the State Library of Berlin. This copy is included in "Aruzi Sayfi Bukhari" under the title "Risalai qafiyai Mulla Jami".

Abdurahman Jami's work "Risalai Qafiya" was first researched by the German scientist Henry Blochmann, who published Jami's treatise in his research entitled "Prosody of Persians according to Saifi, Jami and other writers". While doing so, in the introduction part of the research, it presents theoretical opinions about the works of Sayfi Bukhari "Aruzi Sayfi" and Abdurrahman Jami's "Risalai Qafiya". This study by Henry Blochman is designed as a student guide to the science of classical poetics, the theory of rhyme and allusion.

The work is one of the important treatises dedicated to the science of rhyme in the Persian language. It consists of 8 parts together with Jami Hamd (Introduction - H.O.), Introduction, and Conclusion actions) 4. Harakoti rhyme (Rhyme movements) 5. Mutarodifu mutawatir and mutadariku mutaqarib and mutakovis 6. Muqayyadi absolute mujarrad 7. Uyubi rhyme 8. Khatima) introduced the science of rhyme based on.

The treatise begins with a traditional eulogy. In the Hamd part of Jami's treatise, he gives information about the history of the writing of the work, saying infinite praise to Allah and praises to our Messenger. He brings the idea in the form of a poetic-continental genre.

Чу гул ба ханда дарояд лаби амал зи нишот,  
Агар зи гулшани лутфаш вазад насими қабул.

That is

Follow the happiness of your lips and make flowers.  
If the wind accepts his grace in the gulshan.

Although the next part of the work is given under the title "Introduction", this part served as an introduction to the science of rhyme, not as an introduction to the work. Jami defines the words rhyme, radif, ridf in this part.

Like treatises on rhyme, it focuses first on rhyme, on general concepts, and then moves on to their parts one by one. All Persian poets consider rhyme as the repetition of words at the end of stanzas.

However, the scientist emphasizes that one condition for this is that it should not be independent in pronunciation. Jami was aware of the treatises on rhyme created before him, and although he does not name the treatise and the author, he presents the current views on rhyme studies in the form of "some call the end of a sentence a rhyme, and some call a narrator's letter a rhyme."

Among the treatises devoted to the theory of classical art science, the work "Badoe' ul-afkor fi sanoe' ul-ash'or" by Husayn Vaiz Koshifi is considered one of the important sources. This treatise of Koshifi is devoted to the study of science, one of the

components of classical poetics. This work is one of the important sources of Persian literature, which focuses on the interrelated aspects of Ilmi Badi with aruz and rhyme. Husayn Vaiz Koshifi created this work by thoroughly familiarizing himself with Arabic and Persian treatises and scientific sources. The scientific environment in 15th century Khurasan created the basis for the creation of this work. The creation of the works "Risalai qafiya" and "Risalai aruz" by Abdurrahman Jami, a scholar of the science of classical poetics, which are components of the science of poetics, and rhyme, shows that the scientific environment of this period is at a high level. Alisher Navoi's work "Mezon ul-Avzon" dedicated to the theory of aruz weight is one of the important sources on the science of aruz in the Turkish language. Husain Vaiz Koshifi's work "Badoe' ul-afkor fi sanoe' ul-ash'or" is also one of the important sources created in this period, and the author states in the preface of the work that he presented his treatise to Sultan Husain, the king of Herat. Describing Sultan Husain as a just ruler, he informs that "Badoe' ul-afkor" was created with his attention.

This work, dedicated to the science of classical poetics, discusses the theory of classical poetry. Literary types and genres, their characteristics, description of artistic arts determined the essence of the work.

The text of "Badoe' ul-afkor" was published by scientist R. Muslimokulov in Moscow. a facsimile copy of the work is attached to the publication. Later, in the work "Persidsko-Tajikskaya klassicheskaya poetika" by R. Musulmongulov, the sources of the 10th-15th centuries related to aruz, rhyme and ilmi badi, which are part of the "ilmi sesaya", were comparatively studied as an object of research.

Husayn Vaiz Koshifi states in the preface of the work that "Badoe' ul-afkor" presents the theory of classic poetry, genres, parts of poetry, artistic arts, and the theory of rhyming. While creating the Koshifi treatise, he was familiar with all the scientific sources created before him. He continued their style in a traditional way. Although their names are not mentioned in the work, this situation is evident in the sequence of arts and the presentation of samples.

The work "Badoe' ul-afkor" consists of an introduction, two chapters and a conclusion, the chapters give information about parts of poems, genres, artistic arts based on a certain order. The introduction consists of 4 seasons. Koshifi relied on a unique style of presentation of the chapters: at the end of each chapter he provided a special two-part commentary under the title "Points" and "Benefits". The first chapter is about "Definition of the Poem" and gives detailed information about the characteristics of the poem and the order of writing. In the second chapter, "Genres of Poetry," Koshifi unites common poetry forms under one title. In the third chapter, under the title "Dar bayani aqsomi she'r", information is provided about the forms of poetry that have a common feature in terms of rhyme and form.

Husayn Vaiz Koshifi presents scientific and theoretical views on rhyme in the Khatima part of the work. In this part, the genres of ghazal and qasida are presented in full form,

in some places, along with introduction to qasida and ghazal verses, information is provided about rhyme letters, movements and rhyme faults. Koshifi, under the title "Conclusions of the Final Part", firstly, under one number, a qasida from the famous orator of the 7th century, Imam Hirawi, is presented.

Ayo zi bahri tafoxur myxadaroti sipehr,  
Hamisha dar harami hurmate tu, karda sujud!

Sabab vujud tu bud, ar na charkh vorunkor  
Nayofaridi xud Vojib-al vujud, vujud.

This is followed by a stanza with the names of the rhyming movements found in almost all Persian treatises on classical rhyme.

Rass-u ishbo-u, hazv-u tavjih ast;  
Boz majro-yu bad azust nafoz.

It is known that according to the theory of the science of rhyme, there are six rhyming movements: rass, ishbo', hazv, tavjih, majro, nafoz, they are placed side by side with the rhyming letters. "Badoe' ul-afkor" does not provide detailed information about these actions, their place and location. In the later parts of the work, the poetic fragments of the ghazal, qasida, qita, rubai genre are presented in their entirety. Most of the cited literary pieces belong to the pen of Kamal Khojandi, and Koshifiy selected Kamaluddin Khojandi's artistically perfect ghazals and odes. In the following sections, rhyme faults are introduced. At the same time, Husayn Vaiz Koshifi, as a mature specialist in this field, explained the faults (discrepancies) in the rhyming letters and actions based on Arabic and Persian poetry. The scientist compared the theoretical information in the treatises created before him. When he talks about the differences in the rhyme, he shows the different aspects in Arabic and Persian literature, Shamsiddin refers to Qays Razi's work "Al-mo'jam". It relies on the information in Al-Mo'jam as the foundation stone of the theoretical views in "Badoe ul-Afkor".

The work "Badoe' us-sanoe" by the scholar of classical poetics, Atullah Husayni, is one of the important sources dedicated to the study of the theory of artistic science. The work "Badoe' us-sanoe" by the poet and scientist Atullah Nishapuri Husayni, who lived and created in the middle of the 15th century, is one of the perfect treatises on the science of bade. There are several manuscript copies of "Badoe' us-sanoe", and the pamphlet was first prepared for publication in 1974 by Rahim Muslimokulov in Dushanbe. The translation of the treatise into Uzbek was carried out by A. Rustamov, a scholar of poetics.

The piece begins with a traditional hymn. In the preface of the treatise, Atullah Hosseini states that he intends to write a perfect treatise on the science of aruz and rhyme. The "Introduction" part of "Badoe' us-sanoe" is devoted to the science of aruz, in this part the scientist presents his scientific and theoretical views on zihof and bahr.

The parts after the "Introduction" are devoted to the description of verbal, spiritual and common arts.

In the description of verbal arts, Atullah Hosseini presents artistic arts formed on the basis of harmony of rhyme and weight. Scientific approaches to some defects in poetry are presented in the "Faults of Meaning" part of the work. In the part of "Badoe' us-sanoe'" entitled "In some alfoz bayan that needs a practical explanation among the Shuaro" verses related to rhyme: musarra', muzdavaj, muqaffa are studied.

Atoulullah Husayni's treatise "Risolai dar Qawaidi ilmi qawfi" is an excellent source for the theory of the science of classical rhyme. In the works of Navoi "Majolis un-nafois", Babur's "Baburnoma", Khondamir's "Makorim ul-Akhlaq", the work of Atullah Husaini's "Risolai Qafiya" was written in 1487 by the order of Alisher Navoi. More than 80 manuscript copies of this treatise under the names "Risalai qafiya", "Risalai dar kafiya", "Risalai vafi dar qavoyidi ilmi qavafi", "Qafiya yo muntakhab maqta'a takmilul sanoye'", "Risalai dar qavoyidi ilmi qavafi" are stored in world libraries. The introduction to Badoe us-sanoe also states that there are 79 copies of this treatise. There are several copies of the treatise in the libraries of Tehran and Tajikistan, and in the preface of the edition of 1393 AH, it is said that the work was published in Tehran by Fazil Abbaszoda and Dr. Rajab Tavhidyan.

A treatise traditionally begins with a eulogy. Atullah Husayni's treatise is divided into 9 parts. Cites parts under the term "Letter":

1st letter. Definition of rhyme

2nd letter. Number of rhyming letters. Representation of the letters that come before and after the rawi

3rd letter. Expression of rhyming letters (letters after Ravi)

4th letter. Regarding rhyming movements

5th letter. Ravi and his characteristics

6th letter. Types of rhyme according to the importance of the throne

7th letter. Regarding the charges related to rhyming nouns

8th letter. Regarding non-rhyming nouns

9th letter. About Hajib and Radif.

Atullah Husayniy presents scientific and theoretical views on the science of rhyme, based on other sources, with a comparative study. Referring to the works of Shamsiddin Qays Razi "Al-mo'jam" and Nasiruddin Tusi's "Me'yar ul-ash'or", he starts arguing with them in some places.

It can be seen that the treatises dedicated to the study of the science of rhyme created during the Timurid period have their own structure and style. It has its own approaches while being influenced by existing sources. As a result of the comparative-typological analysis of these sources, it is possible to determine the specific trends of rhyme studies of the Timurid period. D. Dyurishin also emphasized that the task of



such an analysis is to determine the essence of literary influence, to reveal its internal laws.

### Conclusion

Literary-typological similarities are noticeable in treatises on rhyme during the Timurid period. This similarity and general aspects are explained by the fact that the theory of rhyme science, the science of poetics and literary studies are directly addressed. At the same time, these treatises are unique in places such as the author's approach and periodical changes, influence on fiction, language laws:

1. The work "Funun ul-baloga" is considered the first source of the theory of Turkish rhyming. Ahmed Tarazi developed the laws of Turkish rhyme by comparing Persian rhyme with Turkish rhyme.
2. A. Jami's "Risoi Qafiya" and Husayn Vaiz Koshifi's "Badoe' ul-afkor" have a unique style as a concise guide.
3. A. Husayni's work "Rhyme Treatise" is an excellent guide that contains the conclusions of the comparative study of the treatises dedicated to the theory of the science of rhyme in the Persian language and the modern (for its time) rules of Persian rhyme.
4. A. Husayni's work "Badoe' us-sanoe" is an important source that reflects the harmonious aspects of the theory of rhyme and science.

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