

## RECOMMENDATION OF BAHIR AND VIZIERS IN TURKISH TREATISES OF ARUZA

Prof. Dr. Dilnavoz Yusupova

Taşkent Devlet Özbek Dili ve Edebiyatı Üniversitesi Öğretim Üyesi  
mumtoza\_dil@mail.ru

### Abstract

In the article, the issue of bahir and vezin, which was written in Sheikh Ahmed Terazî's Fünunu'l Belağa, Ali Şir Navaî's Mîzânü'l Evzân and Zahiriddin Muhammed Babür's Aruz Treatise, which are Turkish treatises of aruz, was analyzed; It was pointed out that in the first Turkish treatise, Fünunu'l Belağa, the classification and recommendation of the bahirs were carried out in a different way. In the treatise, information is shared such as the fact that 40 bahrin were examined theoretically, that 20 of these bahrs were not found in the treatises created until Sheikh Ahmed Terazî, and that they were invented by the author himself. Ali Şir Navaî examines 19 bahirs and about 160 verses related to these bahirs in Mîzânü'l Awezân; In Babur's Treatise on Aruz, two more bahirs, Ariz and Amik, are added to Navai's records and recommended, resulting in 21 bahir and 537 wazins in the Risale. The author of the article came to the conclusion that the science of Turkish aruz reached its peak during the Timurid period.

**Keywords:** Aruz, bahir, daire, vezin, takti, musemman, musaddas.

### Introduction

Metrical poetry system aruz; It is a doctrine that originated among the Arabs, and its theoretical foundations were laid in the VIII century by the writer and musician Khalil bin Ahmad. Khalil ibn Ahmad Farahidi resided and operated in 715/719-786/791. It is admitted that he wrote many works on Arabic grammar and the theoretical principles of Arabic poetry. (Tairov 1997: 15; Toyçiyeva 2018: 74) It is among the records that Khalil bin Ahmed was seriously interested in the sciences of tafsir, hadith and kalam as well as philology, and that he was a student of the famous scientist of his time, Abu Emra bin al-Âlâ (d.771/776). (Frolov 1991: 186-188) However, he also dabbled in music and mathematics, all of which paved the way for him to become a teacher of the later poetry meter, that is, the aruz, which was new for his time. Although it is reported in the sources that he was the author of the Aruz Treatise, this work has not survived to the present day.

The Aruz poetry meter spread widely, passing from the Arabs to the Persians and the Turkic world. In the first years of the Hijra, the Islamic state conquered all of Iran. In these lands, where the ancient Sasanian culture took root, Islam and the Arabs entered the Qur'an and Arabic, the language in which it was expressed. As a result, innovations specific to the Arabs began to appear in poetry.

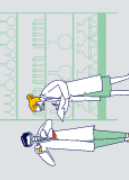
In Turkish literature, there was a unique verse technique before Islam and this was based on the number of syllables. The majority of poems written in this meter were quatrains. According to observations, when the Turkic peoples first used the aruz meter, they chose the verses that were close to the syllable meter. In the first years of Aruz, Yusuf Has Hacib's work called *Kutadgu Bilig* was written in the *Shahname* vizier, the *mutaqib bahr*. One of the reasons why Yusuf Has Hacib preferred this meter is that the syllable meter, which is the poetry measure of the Turkic peoples, is suitable for the eleven-syllable verse, which is the busiest form. In Edip Ahmed's *Atabetü'l Hakâyık*, the same meter is expressed in quatrains. In other words, the introduction of the aruz system into Turkish literature and its transformation into a pioneering poetry meter throughout nearly a thousand years of history is not artificial, but the result of a natural process and has its own foundations.

In the Middle Ages, the science of aruz developed as a separate branch of science and certain successes were achieved in this field: new bahirs, circles, verses were invented, new terms and concepts emerged in the science of aruz. Many treatises were produced in Arabic, Persian and Turkish aiming to explain the nature of this science. Turkish scientists Sheikh Ahmed Terazî's *Fünunu'l Belağa*, Ali Şir Nevâî's *Mîzânü'l Evzân*, Zahiriddin Muhammed Babur's *Aruz Risalei (Muhtasar)* revealed the theoretical rules of the science of aruz. A number of studies on the rules of pronunciation discussed in these treatises (DeWEESE 2005: 74-77; Hayitmetov 2002: 70-74; Sultanov 1947; Hasanov 1981; Stebleva 2012), but no comparative analysis of the harvesters was carried out in these studies. However, the issue of bahirs is considered the most important branch of classical aruz science. Because this branch reveals the contributions of aruz experts to the science of aruz and the unique features of Turkish aruz.

### The Concept of Bahir in the History of Aruz Science

To the extent of Aruz, the rukuns combine to form the bahirs. Bahir means "sea" in Arabic. In the sources, information about the relationship of the word with the sea is presented in the works of Persian artists Shams Kays Râzî's *Al-Mu'cem* and Sayfî Bukhari's *Aruzi Sayfî*. In particular, Sayfî interprets it as a term as follows: "Bahir means "sea". But in Persian, the term refers to one of the totals or classes of measures that include several genres in poetry. It is likened to the sea because the sea contains many things such as corals, plants, animals. Poems like this are created in different ways. Others associate this similarity with the placement of the two. For when a man falls to the bottom of the water, he loses himself, and when he falls into the sea of poetry, he encounters many forms of verses." (Sayfi 1876: 15) It can be seen that Sayfî drew attention to the connection between the lexical and reforming meanings of the word "bahir" and wanted to emphasize that no term in the measure of aruz is accidental and is based on a certain basis.

After Khalil ibn Ahmad, the science of aruz was continued by his disciple and successor, Abu Hasan Sa'id ibn Mis'ad Ahfash (d.826/836). In his work titled *Kitabu'l Aruz*, Ahfash increases the number of bahirs to 16 by adding one more bahri (mutarik) to the 15 bahrins in the teaching of Khalil bin Ahmad. This sailor adds the name of the circle to "Dairei Müferride" and changes the name of the circle to "Dairei Allya".



There are discrepancies in the sources of Aruz when showing the number of bahirs. Khalil ibn Ahmad recorded 15 bahri (*Tawil, Madid, Basit, Wafir, Kamil, Khazaj, Rajaz, Remel, Munserih, Muzari', Light, Muqtazab, Mujtass and Mutaqib*) in the measure of aruz. His successor, Abu'l Hasan Balhî (d.835), invented another bahir (*Mutâdârik*) and in this way the number of bahir reached 16. (Musulmankulov 1989: 91) The Persian scholars added three more bahirs (*Jadid (Garib), Karib and Mushâkil*) to these bahirs and increased the number of bahir to 19. In his book *Al-Mu'jam*, Shams Qays Razi admits these 19 bahri as *mutaqaddim* (pre-existing) bahirs and explains each of them with examples. In the chapter discussed after the qualification of the bahirs in the work, 21 more bahirs are counted and the author calls them *mushtahdis* (newly blessed) bahirs. According to Shams Qays, these bahirs were invented by the Persian aruz experts Bahram Sarehsi and Bûzurgmihr Qasimis. (Razî 1991: 147)

The fact that the names of 18 bahirins were mentioned in *Nasiriddin Tusî's* *Miyârû'l Eş'ar*, and the addition of *Maklubi Tevil* bahrin, which was not mentioned in the previous treatise, and the removal of the bahirs of *Mushâkil* and *Gharib*, show that the author approached the subject differently from his predecessor. (Tusî 1992: 57-65) .

### Which Bahir Appeared Earlier?

Certain opinions have been put forward around the question of which bahr appeared first in the science of Aruz. Researchers of the Arabic aruz D. Frolov, Filshinskî and Shidfar have argued that "Arabic poetry first appeared in the form of sajji, and *Rajaz* bahri emerged from sajji, and therefore *Rajaz* bahri is the oldest bahir". (Frolov 1991: 94-96; Filshinski 1978: 50; Shidfar 1974: 79) According to the Uzbek scholar E. Talabov, if the first bahir emerged from the sajjah, then this bahir may not be *Rajaz* but *Kamil* or *Wafir* bahri. As proof of his word, he cites the *Prophetic Scriptures* in ancient Arabic poetry as an example, emphasizing that they are closer to the *Kamil and Wafir bahirs than the literal and sevî adjective of the syllables*. (Talabov 2017:16) In the work carried out by the Arab scholar J. Zeidan on the history of Arabic literature, it is recorded that the first person to sing poetry among the Arabs was Mudar bin Nizar. Rumor has it that during one of his expeditions, he fell from his camel to the ground as a result of carelessness and his hand was broken. Those who were with him could not bear the pain as they lifted him up and continued on their way.

Va.yada.h, va.yada.h

And his hands                      And his hands

She cries "Oh my hand, oh my hand." The men tried to calm him down

This memory, this memory

Oh hand                      .Oh his hands

(Yes, here's his hand, yes here's his hand)

they answer. Thus, a double-rhyming couplet is formed. According to A. Talabov, this couplet is in accordance with the verse of *Remel* bahri *Remeli Maksur* (rukun: failan failan failan failan). Accordingly, it is possible to state that the first Arabic poem was sung in the *Remel* verse. "... If *Rajaz* is considered a pioneer in this regard, then there are more elements of the proverb than the choice in this bahir. But if we separate poetry from sajji, then it is correct to

say that the couplet of *Kamil* or *Wafir* appeared first. If the beginning of the poem is a run, then of course it is *Remel*. It would be appropriate to study Arabic poetry in these three aspects." (Talabov 2017:5) While the issue of which bahr appeared first in the Arab aruz is controversial, it is possible to say which bahr occurred first in the Turkish aruz, and as stated above, this bahr is *Mutakarib*. In a sense, the fact that the Turkish aruz experts Sheikh Ahmed Terazî and Zahiriddin Muhammad Babur started the advice of the bahirs with *Mutakârib* in their treatises (the treatises of Zamakhshari, Shams Qays Razî, Nasiruddin Tusî start with *Tawil*) is also related to this.

### **Bahirs and Wazins in Sheikh Ahmed Terazî's *Fünunu'l Balagha***

Confessed as the first theoretical work on classical poetics in Turkish literature, Sheikh Ahmed Terazî's *Fünunu'l Belağā* was completed in 1436/1437 and dedicated to Muhammad Tarağay Mirza Ulugbek bin Shahrukh Mirza (1394–1449), the grandson of Amir Timur (1336–1404) and the ruler of Mawarāünnehir at that time. Today, the only known manuscript of the work in the scientific world is preserved in the Bodlian Library in London with the number No-Elliott 127. The manuscript consists of 139 pages, beginning on page 1b and truncated on page 139a. According to Devin de Weese, who conducted research on the work, *this copy of Fünunu'l Balagha* was affected by the rain during the severe storm, along with many other manuscripts, it was damaged and the last pages of the manuscript became unusable. (DeWEESE 2005: 76] According to the author, the work consists of five chapters titled muqaddimah and separately (unfortunately, the fifth chapter of the science of enigma is not found in the manuscript). The fourth chapter of the treatise is devoted to the rules of aruz science. This chapter begins on page 76b. Terazî also wrote a short muqaddimah for this chapter. The Muqaddimah begins with information about the bahirs in the aruz system. According to the Muqaddima, if the Arab scholars recorded sixteen bahri in the aruz, the Persian scholars increased this number to twenty-four. Sheikh Ahmed Terazî was enthusiastic about this situation and aimed to write a work of poetry and to bring Turkish couplets as an example for each verse. The author notes that before writing this chapter, he made use of Arabic and Persian sources such as Mahmud Zamakhshari's *Al-Kistas* (XI), Abul Jaysh al-Andalusi's *Aruzi al-Andalusi* (XIII), and Nasiruddin Tusî's *Mîyâr al-Ash'ar* (1253): "We have considered the copies of this fad. Nitakkim, Aruzi Isthmus and Aruzi Andalusian and Mîyârü'l Ash'ar. And we have made a lot of noise in the copies of this order." (Terazî (manuscript): 76b) Then, the main part of the chapter begins with the title "Chapter". The chapters in the chapter are paginated, and a total of six chapters deal with theoretical issues related to the project. The part of the treatise on the bahirs includes chapters 4 and 6. The author first conveys information about the eight main ruks, and states that the bahirs are shaped by these sâlim rukuns and the rukuns formed by the zihafs consisting of them.

While dividing the bahirs into two groups, the author makes use of the classification in the work of Arapshinas Mahmud Zamakhshari. As it is known, Mahmud Zamakhshari is a great scientist who grew up in Central Asia and enriched the treasury of world civilization with more than fifty works he wrote in different branches of science. The scholar's *treatise Al-Isthmus*

*al-Mustakim fi Ilm-al-Aruz* (The True Mizan of the Science of Aruz) was written on aruz. In the work, in addition to the units of aruz, such as juzuv, rukun, zihaf, and circle, the issue of bahir is also written. Zamakhshari, dividing the bahirs into two groups, classifies them: 1) allied ul-arqan (bahirs consisting of the same original ruquns). In this group, *the bahirs of Kamil, Wafir, Khazaj, Rajaz, Remel, Mutkarib, Raqz (Mudariq)* are counted; 2) Miscellaneous ul-arqân (bahir formed by the repetition of different original ruquns). These are *Tawil, Madid, Basit, Seri', Munserih, Light, Muzari', Muqtazeb, Mujtess*. According to the author, the classification and examination of the bahirs in this way makes it possible to understand their unique characteristics (which rukuns they consist of). (Zamakhshari, 1989: 59-68). We can see that the same classification was successfully used by Shaykh Ahmad Terazi:

1) *Ally ul-Ajza* – a book consisting of only one original man, in the words of the author, and the authority of the righteous. For example, *if the ruqn of the fâl is repeated eight times in the couplet, this is exactly the same as the mutârib bahr who enters the allied ul-majza*. Shaykh Ahmad Terazi received eight bahri for this group. We can see them in the following table:

**Table 1.** Bahir who entered the allied ul-pharmacist

| № | outside etc. | Rukuns and Taktii  |
|---|--------------|--|
| 1 | Mutkarib     | Fauvlun fauvlun fauvlun fauvlun<br>V -- / V -- / V -- / V --                             |
| 2 | Mutualist    | foilun foilun foilun foilun<br>- V -- V -- V -- V -                                      |
| 3 | Hazec        | Mafoiylun mafoiylun mafoiylun mafoiylun<br>V --- / V - / V -- / V ---                    |
| 4 | Remel        | The Foilotun Foilotun<br>- V ---- V ---- V ---- V --                                     |
| 5 | Recez        | Mustaf'ilun mustaf'ilun mustaf'ilun mustaf'ilun<br>- - V - / - - V - / - - V - / - - V - |
| 6 | Wafir        | The moon's moon is a moon<br>V - V V - / V - V V - / V - V V - / V - V V -               |
| 7 | Kâmil        | Mutafoilun mutafoilun<br>V V - V - / V V - V - / V V - V - / V V - V -                   |
| 8 | Sakil        | The religiously-religious<br>- - - V / - - - V / - - - V / - - - V                       |

The first seven of these bahirs are traditional for aruz, and the eighth last bahir was introduced into Turkish aruz by the author himself. Since the bahir in question has a heavy harmony in terms of rhythm, *Saklik* (ar. "heavy"). *Sakl* is not found in the Arabic and Persian-Tajik science of aruz that has survived to the present day. Bahir is based on the repetition of the original

*ruqn of maf'ulat* (– – – V) in the couplet. Both the aruz experts before Shaykh Ahmad Terazi and the scholars after him emphasize that a bahr cannot be created separately from the original ruku in question. (Zamakhshari, 1989: 18; Tusî 1992: 29-30; Frolov 1991: 316; Musulmankulov 1989: 81). In our opinion, the fact that the main rukn of maf'ûlâtü ends with wahadî mefruk has led them to such a conclusion. However, Terazî gives an example of a couplet for the *Saklî musemmani sâlim wazni*, saying that the bahr in question is one of the unique bahirs:

*Sendek yâri / cute ruyi / gentle teb' / kayda bar,*

– – – V / – – – V / – – – V / – – – V

*Thou art the tyrant of the dildar, and it was us, pend al zinhar.*

– – – V / – – – V / – – – V / – – – V.

However, the author emphasizes that the bahir viziers in question are nâmetbu (distasteful) and notes: "Bilgilkim, no metbu poetry comes from the musemman and musaddah of this bahr." (Terazî (manuscript): 121b) Indeed, the arrival of the short syllable at the end of the verse causes the harmony to be heavy, and this is not natural, especially at the end of the verse. Because the end of the verse usually ends with a long syllable. For this reason, it must have been that after Shaykh Ahmad Terazi, the bahir in question was not included in the treatises of aruz.

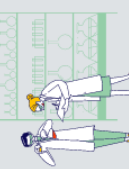
2) **Miscellaneous ul-ajza** – are bahirs consisting of the repetition of various original ruquns. For example, *fâülün mefâilün fâülün mefâilün*. As can be seen, the two righteous ruks change places to form a new bahri. In this context, Ahmad Terazî emphasizes the following: "And it is necessary that the two juzuwnikim must be **mututi** (two sisters – D.Y.). If he were big, he would be in the brow of this crew." (Terazî 1436/ 1437 (manuscript): 78b)

The point that Shaykh Ahmad Tarazi draws attention to here is that if a bahir belonging to various ul-majza is formed as a result of the use of two sâlim ruqs by changing places, the next bahr should repeat the opposite. If this condition is not fulfilled, it is not confessed as a bahir. It is possible to understand this better by paying attention to the ruks of the bahirs that the author brought as the first and second bahri of various ul-adjana. The first bahir *is Muqarin* and his tactic is as follows: *fâülün failun fâülün failun*. Now let's pay attention to the second bahr: this bahir *is Muwafiq* and his tactic (paradigm) is as follows: *foulun faülun foulun faülun*. As can be seen, *if the Muwafiq* bahri is repeated by changing the location of the mutakarib bahri rukuns, *the Muwafiq* bahri emerges. This, as Ahmad Terazi emphasizes, shows that these two juzzws *are uhti*, that is, two sisters. The rule in question, recorded by Shaykh Ahmad Terazî, is not found in Ali Sher Nava's *Mîzânu'l Awzân*, nor in Zahiriddin Muhammad Babur's *Risalei Aruz*.

Above, we have presented the diagram of the allied ul-majza bahirs. Below, we will meet the bahirs who fall into the various ul-pharmacist groups:

**Table 2. Miscellaneous Prophets**

| <b>№</b> | <b>outside etc.</b> | <b>Rukuns and tactics</b>  |
|----------|---------------------|--|
| 1        | Mukorin             | Fauvlun foilun fauvlun foilun<br>V - - / - V - / V - - / - V -                         |
| 2        | Authoritative       | Foilun fauvlun foilun fauvlun<br>- V - / V - - / - V - / V - -                         |
| 3        | Tevil               | Mafoiylun fauvlun mafoiylun fauvlun<br>V - - - / V - - / V - - - / V - -               |
| 4        | Jazil               | Fauvlun mafoiylun fauvlun mafoiylun<br>V - - / V - - - / V - - / V - - -               |
| 5        | Farid               | The Fauvlun Fauvlun<br>V - - / - V - - / V - - / - V - -                               |
| 6        | Mazid               | The Fauvlun Fauvlun<br>- V - - / V - - - / - V - - / V - - -                           |
| 7        | Mutkarib            | Mustaf'ilun fauvlun mustaf'ilun fauvlun<br>- - V - / V - - / - - V - / V - -           |
| 8        | Mutadoville         | Fauvlun mustaf'ilun fauvlun mustaf'ilun<br>V - - / - - V - / V - - / - - V -           |
| 9        | Mutaloyim           | Mafoiylun foilun mafoiylun foilun<br>V - - - / - V - / V - - - / - V -                 |
| 10       | Mutanofir           | Foilun mafoiylun foilun mafoiylun<br>- V - / V - - - / - V - / V - - -                 |
| 11       | Give in             | Foil foiled foil foiled<br>- V - / - V - - / - V - / - V - -                           |
| 12       | Measure             | Foiled foil foil<br>- V - - / - V - / - V - - / - V -                                  |
| 13       | Environment         | Foilun mustaf'ilun foilun mustaf'ilun<br>- V - / - - V - / - V - / - - V -             |
| 14       | Simple              | Mustaf'ilun foilun mustaf'ilun foilun<br>- - V - / - V - / - - V - / - V -             |
| 15       | Muzore'             | The Mafoiylun Mafoiylun<br>V - - - / - V - - / V - - - / - V - -                       |
| 16       | Muskhokil           | The mafoiylun mafoiylun<br>- V - - / V - - - / - V - - / V - - -                       |
| 17       | Sahih               | Mafoiylun mustaf'ilun mafoiylun mustaf'ilun<br>V - - - / - - V - / V - - - / - - V -   |
| 18       | Clear               | Mustaf'ilun mafoiylun<br>- - V - / V - - - / - - V - / V - - -                         |
| 19       | Light               | Foiled black'filun foiled mustaf'ilun<br>- V - - / - - V - / - V - - / - - V -         |
| 20       | Mujtess             | Mustaf'ilun foiled mustaf'ilun foilotun<br>- - V - / - V - - / - - V - / - V - - /     |
| 21       | Acib                | Mafoiylun mutafoilun mafoiylun mutafoilun<br>V - - - / V V - V - / V - - - / V V - V - |
| 22       | Garib               | Mutafoilun mafoiylun mutafoilun mafoiylun<br>V V - V - / V - - - / V V - V - / V - - - |
| 23       | Muntahab            | The moon's moon is a moon<br>- V - / - - - V / - V - / - - - V                         |
| 24       | Muqtazeb            | The moon's moon is a moon<br>- - - V / - V - / - - - V / - V -                         |



|    |          |  |
|----|----------|--|
| 25 | Muzhor   | The religiously-religious<br>- V - - / - - - V / - V - - / - - - V                     |
| 26 | Muzmar   | The religiously-religious<br>- - - V / - V - - / - - - V / - V - -                     |
| 27 | Munsarih | Mustaf'ilun maf'uvlotu mustaf'ilun maf'uvlotu<br>- - V - / - - - V / - - V - / - - - V |
| 28 | Mundaraj | Maf'uvlotu mustaf'ilun maf'uvlotu mustaf'ilun<br>- - - V / - - V - / - - - V / - - V - |
| 29 | Series'  | Mustaf'ilun mustaf'ilun maf'uvlotu<br>- - V - / - - V - / - - - V                      |
| 30 | Mind you | Maf'uvlotu mustaf'ilun mustaf'ilun<br>- - - V / - - V - / - - V -                      |
| 31 | Carib    | The Mafoiylun<br>V - - - / V - - - V - -   |
| 32 | Salib    | The Mafoiylun Mafoiylun<br>- V - - / V - - - / V - - -                                 |

After mentioning the above bahirs, the author emphasizes that these thirty-two bahrs are the opposite of each other and writes that nineteen of the forty bahrs he has written (*Tawil, Madid, Basit, Wafir, Kamil, Remel, Rajaz, Hazaj, , Munserih, Light, Muzari', Muqtazab, Mujtess, Mutakarib, Muqtarib, Mutadariq, Mushakil, Garib, Karib*) existed before. This makes it possible to speculate that the other twenty-one books were edited by the author himself.

**In the sixth chapter**, Shaykh Ahmad Terazî, while beginning the qualification of the bahirs, first focuses on the viziers with muzamman (eight) ruqs, then on the musaddas (six) ruqs, and finally on the murabba (four) ruqs, as he emphasizes. In the work, the word *vezin* is presented with the correction of "branch", and first the name of the vezin (branch), then its rukuns, the couplet suitable for this verse and its tactic are recorded. Importantly, the examples chosen for each verse are in Turkish, and sometimes Persian literature is used to reinforce the information presented and to explain the characteristics of the verse in depth. For example, let's pay attention to the following passage in which the reciprocal of the work is defined:

"They read this branch as "Sâlim us-sedri maksur-uz-zarb". The Prophet said:

Fâülün / fâülün / fâülün / fâül

Misâlihi:

Kilur every time / ember / lering can / complain

Fâülün / fâülün / fâülün / fâül

Köngülni / kilur zul / fingiz bi / karar

Fâülün / fâülün / fâülün / fâül

The branch of the bahri is the hastur and the munda copies, and the malik ul-kalam is aytib in this vizier of the *Firdawsî Shahnameh*. And muning zarbi gahi faul kelur, nitakkim körzduk and gahi mahzuf uz-zarb kilur and faal bolur...

For example... Firdevsî Tusî aytur:

*Ferengis bishnidu ruhrâ bicast,*

*Miyanrâ be zunnari hunin bibest..."* (Shaykh Ahmad Terazi (manuscript): 90a).



Thus, 12 examples are given to the muslim ruklu viziers of the *Mutârib* bahrî, 4 to the musaddas ruklu viziers and 2 to the murabba ruklu viziers, a total of 18 examples.

In order for the readers to better understand the rules of the bahirs, the author decides to elaborate on the three bahirs, namely *Hazaj*, *Remel* and *Rajaz* bahirs, and explains this decision as follows:

"That is why we have separated the three bahrin, the salim of which are in the basi metbu and the hosayen, and from them the branches of the foam metbu are broken... " (Shaykh Ahmad Terazi (manuscript): 88b) From this point of view, the part of the chapter devoted to the *Hazaj*, is more voluminous and consists of 108 viziers from the *Khazej bahr*, 89 of which are the *muzamman ruqlu vizins*, 15 of the *musaddas ruqlu viziers* and 3 of the *murabba ruqs*.

When the part of the *Hazec bahr* is completed, the author moves on to the qualification of the *Remel bahr*. However, *Remel's* bet is not as detailed as *Hazec's*. The author himself explains this as follows: "Bilgilkim, we are upper aytib erdukkim, three bahrini commentary edali dib. Now, if we compare this bahrin (*Remel's* – D.Y.) muzahifaning composition and arrangement hazec bahrindin, you know how many branches each bahirg needs. If we are done with the barças, this book should not be taken into account..." (Terazî (manuscript): 115a) Thus, the author focuses only on the "metbui famous and reliable" verses of *Remel bahri*. Later, the viziers of the *Rajaz bahri* are included. After presenting an example of his famous verses, he reminds us that Persian or Turkish poems are not sung in these verses, and sometimes a ghazal or stanza is written to reveal the skill. Thus, Shaykh Ahmad ibn Hudaydad Tarazi declares the characteristics of the bahirs and their viziers, and explains the reasons why he wrote or did not write the viziers.

The general view of the above 8 poets and their verses, which were analyzed in the work, can be seen in the table below:

**Table 3.** Allied ul-Ajza bahirs and viziers who came in *Fünunu al-Balagha*

| № | Bahir adi  | Honorable viziers | Musaddas ruklu viziers | Murabba' ruklu viziers | Muta-tavval | Sum        |
|---|------------|-------------------|------------------------|------------------------|-------------|------------|
| 1 | Mutkarib   | 11                | 4                      | 3                      | –           | 18         |
| 2 | Mutualist  | 6                 | 5                      | 2                      | –           | 13         |
| 3 | Hazec      | 89                | 15                     | 3                      | 1           | 108        |
| 4 | Remel      | 8                 | 3                      | 1                      | 1           | 13         |
| 5 | Recez      | 14                | 1                      | 1                      | 1           | 17         |
| 6 | Wafir      | 4                 | 1                      | 1                      | –           | 6          |
| 7 | Kâmil      | 7                 | 7                      | 3                      | –           | 17         |
| 8 | Sakil      | 1                 |                        |                        |             | 1          |
|   | <b>Sum</b> | <b>140</b>        | <b>36</b>              | <b>14</b>              | <b>3</b>    | <b>193</b> |

From page 122a of the manuscript onwards, the advice of the various ul-ajza bahirs is passed. Their number is 32 and the repetition of both is the opposite of each other. In other words, 16 types of tactics (paradigms) are mutually displaced, forming 32 bahri. 13 of these bahirs are

found in the treatises of the science of aruz, especially in the treatises of Ali Şir Navaî and Babur. These; *Tawil, Ariz, Madid, Amik, Basit, Muzari', Mushâkil, Light, Mujtess, Muqtazab, Munserih, Seri', Karibs*. The following verses are not found in Persian-Tajik treatises or other Turkish treatises: *Muqarin, Muwafik, Farid, Mezd, Mutakarib, Mutakil, Mulayim, Mutanafir, Muhit, Sahih, Sarih, Acib, Garib, Muntaheb, Muzher, Muzmar, Münderic, Bedi', Salib*. The majority of the bahirs in question have eight ruqs, and only the bahirs of *Seri', Badi', Karib and Salib* have musaddas (six) ruqs.

We have reported above that the Persian scholar Shams Qays al-Razi recorded 40 bahrins in his work *Al-Mu'jam*, many of which the author considered obscenity (new). To evoke the general idea of the non-traditional bahirs in the two treatises, let us see them in the table:

**Table 4.** Chapters in the treatises of Shams Razi and Shaykh Ahmad Tarazi

| №   | Bahir adi   | Al-Mu'jam       | Fünunu'l Belağa' |
|-----|-------------|-----------------|------------------|
|     |             | Regular viziers |                  |
| 1.  | Tavil       | +               | +                |
| 2.  | Measure     | +               | +                |
| 3.  | Simple      | +               | +                |
| 4.  | Wafir       | +               | +                |
| 5.  | Perfect     | +               | +                |
| 6.  | Hazec       | +               | +                |
| 7.  | Recez       | +               | +                |
| 8.  | Remel       | +               | +                |
| 9.  | Sari'       | +               | +                |
| 10. | Munsarih    | +               | +                |
| 11. | Xafif       | +               | +                |
| 12. | Muzari'     | +               | +                |
| 13. | Muqtazab    | +               | +                |
| 14. | Mujtess     | +               | +                |
| 15. | Mutkarib    | +               | +                |
| 16. | Sakil       | -               | +                |
| 17. | Mutualist   | -               | +                |
| 18. | Jazil       | -               | +                |
| 19. | Farid       | -               | +                |
| 20. | Mazid       | -               | +                |
| 21. | Mutkarib    | -               | +                |
| 22. | Mutadoville | -               | +                |
| 23. | Mutaloyim   | -               | +                |
| 24. | Mutanofir   | -               | +                |
| 25. | Give in     | -               | +                |
| 26. | Environment | -               | +                |
| 27. | Muşokil     | -               | +                |
| 28. | Sahih       | -               | +                |
| 29. | Clear       | -               | +                |
| 30. | Ajib        | -               | +                |

|                               |           |   |   |
|-------------------------------|-----------|---|---|
| 31.                           | G'arib    | - | + |
| 32.                           | Muntaxab  | - | + |
| 33.                           | Muktazab  | - | + |
| 34.                           | Muzhor    | - | + |
| 35.                           | Muzmar    | - | + |
| 36.                           | Mundaraj  | - | + |
| <b>Musaddas ruklu viziers</b> |           |   |   |
| 37.                           | Series'   | - | + |
| 38.                           | Mind you  | - | + |
| 39.                           | Carib     | - | + |
| 40.                           | Salib     | - | + |
| 41.                           | Sarim     | + | - |
| 42.                           | Kabir     | + | - |
| 43.                           | Badil     | + | - |
| 44.                           | Kalib     | + | - |
| 45.                           | Hamid     | + | - |
| 46.                           | Sagit     | + | - |
| 47.                           | Asamm     | + | - |
| 48.                           | Salim     | + | - |
| 49.                           | Hamim     | + | - |
| 50.                           | Where'    | + | - |
| 51.                           | Joint     | + | - |
| 52.                           | Enigma    | + | - |
| 53.                           | Musattar  | + | - |
| 54.                           | Specific  | + | - |
| 55.                           | Wood      | + | - |
| 56.                           | Fat'      | + | - |
| 57.                           | Musta'mal | + | - |
| 58.                           | Ahras     | + | - |
| 59.                           | Mubham    | + | - |
| 60.                           | Muhmal    | + | - |
| 61.                           | Ma'kus    | + | - |

Note that the 20 bahirs in the table are common to both treatises, and the other bahirs in one treatise are not found in the other.

### The Question of the Bahirs in Ali Şir Navaî's *Mîzânü'l Evzân*

Ali Şir Navaî's *Mîzânü'l Evzân*, which is the second source of Turkish aruz science, was completed in 1492-93. Since Navaî was unaware of Sheikh Ahmed Terazî's *Fünunu'l Belağa*, he says that the rules of the aruz theory were expressed in Turkish for the first time by him. As a matter of fact, "garaz bu makaladin ve maksud bu mukaddimatdin bu erdikim, because Türk elfazı bilekim nazim vaki' bolub, ange zabiteye ve kanune yok irkandur..." He draws attention to the fact that there is no special work describing the rules of aruz in Turkish. (Navaî 2011: 578).

Ali Şir Navaî dwells on Khalil bin Ahmad's *Kitabu'l Ayn*, Shams Qays Razî's *Al-Mu'cem*, Nasiriddin Tusî's *Mîyârü'l Ash'ar*, Abdurahman Camî's *Risalei Aruz* as the sources of aruz given before him in the muqaddimah, and states that he will provide information in his own work about some rules, circles and viziers that are not found in these works. That is: "... I have made a reference to this book, and I have made a reference to this book, and I have made it a reference to this book, and I have made it a reference to this book, and I have made it a reference to this book." (Navai 2011: 534) Of these treatises, Abdurahman Mosque's *Risalei Aruz* was the main source for Ali Şir Navaî, and the interpretation of the Navaî juzuvs *relied on the Mosque's treatise on the issue of zihaf and bahir*.

In the work, the definition of the circles, that is, the group of gardeners that are similar to each other in terms of structure, is passed and a total of 7 apartments are determined. Four of them are found in the Persian-Tajik treatises given up to Nawa'i: "Dairei mutelife" (consisting of the bahirs of *Remel*, *Hazaj* and *Rajaz*), "Dairei muhtelife" (consisting of *Muqtazab*, *Mujtess*, *Munserih* and *Muzari* bahirs), "Dairei muntezia" (*Mushakil*, *Seri'*, *Jadid*, *Karib* and *It* consists of light bahirs), "Dairei allye" (*made up of Mutârib and Mutâdârik* bahirs). Navaî adds three more circles to these circles and provides information about them. The 5th circle in the work was personally arranged by Ali Şir Navaî, and Navaî gathers 4 bahirs in "Dairei muhtelife" and 5 bahirs in "Dairei muntezia", a total of 9 bahirs (i.e. unzihaf, unchanged) rukuns in a circle and calls the circle "Dairei mujtemia". By calling the 6th circle "Circle of content", he gathers the *Kamil and Wafir bahirs in this circle*. He also notes that the bahirs in question are metbu (pleasant) bahirs, and for some reason, very few poems are written in these bahirs. The 7th circle "Dairei Mustabihe" consists of three bahirs, namely *Tevil*, *Medid* and *Basit*. According to Nawa'i, these verses are peculiar to Arabic literature and are hardly used in Persian poetry and are not included in a special circle.

The chapter of the work belonging to the poetry tactic (paradigm) has an important place in the development of Turkish aruz. Based on the linguistic characteristics of the Turkish language, Navaî declares the rules of tactics and explains the methods of identifying bahir and viziers. As it is known, takti (Ar. "cutting", "shredding") is the separation of the couplet into rukuns in order to determine the verse of the poem in the science of aruz, and in the science of classical poetry, "takti" is considered as the most important method of determining the verse. "A person who does not know the tactic cannot divide the couplet into verses, and cannot correctly determine the verse of the poem... Takti; The norms of writing, spelling and pronunciation are closely linked to the history of the language; In particular, phonology is irreplaceable in determining the relationship between verse and oratory." (Toychiyev 1985: 80) After presenting the definition of taqti, Nawa'i draws attention to some letters and letter phrases that are found in the inscription (writing) but not taken into account in the wording (pronunciation). One of them **is the** attribution of "vav" (the conjunction "and"), which is read as "u" when it comes between words. For example, "hobu hord", "canu cihan". Also, *the letter "nun"* is not considered takti in the words "hun", "khan", "dan". However, if these words *accept the vowels "a", "u", "ya"* (such as "hu-ni", "ha-ni", "da-ni"), they are within the takti or words such as "dest", "mest", "güft" are composed of

three consonants and one vowel, and *the letter "t"* is considered a short syllable. When these words come in verse, the short vowel "i" is pronounced after the letter "t". If these words come at the end of the verse, they are pronounced as calm letters. According to Nawa'i's account, the sound "ng", which is written in the Arabic alphabet by combining the letters "nun" and "kaf", is not always determined in taktide. If the letter "kaf" comes after the immobile letter "nün" in the article, the letter "nün" is not taken into account in the taktide. For example, **in words like mening, aning**. These words reveal the active (V –) rule. "In other words, the letter that completes the syllable is "kaf" and it is sufficient for the first syllable to be long and suitable for the takti rukn. Therefore, the "nun" that precedes the letter "kaf" is excluded from the takti, that is, it is considered excessive." (Stebleva 2012:114).

In Persian and Turkish, sometimes consonants at the end of very long syllables (for example, in the words "dost", "rast") are substituted for one long and two short syllables. Then the tactic would be as follows: *dost* (– V V), *rast* (– V V).

It can be seen that in the text of the aruz, attention is paid to the pronunciation, not the writing, and the aruz expert, the poet or the artist, while working on the text, should not overlook the letters and letters that are in the inscription (writing) but not taken into account in the wording (pronunciation).

In the next chapter of the treatise, the declaration of the poets and the viziers consisting of them is passed. Nawa'i gives the arrangement of the bahirs according to the above-mentioned circles. In this context, Nawa'i first *includes the viziers of the Khazaj* bahri in the "Dairei mutalifah". In the work, *if Hazec's* 11 muzammen ruklu, 10 musaddas ruklu and 1 murabba ruklu viziers, and 24 rubai vezins are added to these, a total of 46 vezins are recorded.

*In Mîzânü'l Awzân, Rajezi müsemmeni matviyi mahbun* (rukuns and taktii: muftailün mefâilün muftailün mefâilün, – V V – / V – V –), *Kamili müsemmeni sâlim* (rukuns and taktii: mutafâilün mutafâilün mutafâilün mutfâilün, V V – V – / V V – / V V –), *Mutâribi müsemmeni mahzuf* (fâülün fâülün fâülün faal, V – – / V – / V –) and many other viziers *The fact that he brings examples from the Hazâyinu'l Meânî* complex shows that the verses in question are not an experience for Turkish ghazals, and that high-level ghazals can be written in these verses from a literary point of view.

As a matter of fact, while describing the hazaji muslim sâlim wazn, he cites the following couplet from the Nawa'i diwan as an example:

Eighteen /one of the thousand / coming of the world,

This realm is the inner / re a member / kulung Eve / the knowing Adam.

*Mefâilun mefâilun mefâilun mefâilun*

V – – – / V – – – / V – – – / V – – –

The treatise also provides information about 9 poetic forms and their verses, and the majority of them belong to the Turkish oral tradition. Nawa'i makes use of their names, which are common among the people, and gives the name of whichever vizier is appropriate in the aruz to those who do not have a name. These poetic forms are as follows: *remeli mahbun* with sixteen *ruks*, *tuyuk*, *kosik* (1), *kosik* (2), *gypsy*, *muhabbetnâme*, *mustezad*, *aruzvari*, *folk song*.

A total of 19 bahir and 160 verses were recorded in *Mîzânü'l Evzân*, and the examples brought for these verses are mainly works of the author's pen. Apart from his own works, he also consulted the verses of Hoca İsmet Bukhari and Hüseyin Baykara.

**Table 5.** Bahir and viziers in *Mîzânü'l Evzân*

| №   | Bahir name       | Number of queens             |                  |                            | Sum        |
|-----|------------------|------------------------------|------------------|----------------------------|------------|
|     |                  | Obituaries                   | Musaddas viziers | Murabba' viziers           |            |
| 1.  | <i>Hazaj</i>     | 11 / 24<br>(rubbish weights) | 10               | 1                          | 46         |
| 2.  | <i>Recez</i>     | 6                            | 6                | 1                          | 13         |
| 3.  | <i>Remel</i>     | 7                            | 4                | 2                          | 13         |
| 4.  | <i>Munsarih</i>  | 8                            | 3                | 2                          | 13         |
| 5.  | <i>Muzari'</i>   | 8                            | 5                | -                          | 13         |
| 6.  | <i>Muktazab</i>  | 2                            | 1                | 4                          | 7          |
| 7.  | <i>Mujtess</i>   | 7                            | 1                | 2                          | 10         |
| 8.  | <i>Series'</i>   | -                            | 6                | -                          | 6          |
| 9.  | <i>Give in</i>   | -                            | 2                | -                          | 2          |
| 10. | <i>Carib</i>     | -                            | 4                | -                          | 4          |
| 11. | <i>Hefif</i>     | -                            | 6                | -                          | 6          |
| 12. | <i>Muşokil</i>   | 1                            | 2                | 2                          | 5          |
| 13. | <i>Mutkarib</i>  | 8                            | 2                | - / With pointing distance | 10         |
| 14. | <i>Mutualist</i> | 4                            | 3                | -                          | 7          |
| 15. | <i>Kâmil</i>     | 1                            | -                | -                          | 1          |
| 16. | <i>Wafir</i>     | 1                            | -                | -                          | 1          |
| 17. | <i>Tavil</i>     | 1                            | -                | -                          | 1          |
| 18. | <i>Madid</i>     | 1                            | -                | -                          | 1          |
| 19. | <i>Simple</i>    | 1                            | -                | -                          | 1          |
|     | <b>Sum</b>       | <b>91</b>                    | <b>55</b>        | <b>14</b>                  | <b>160</b> |

### Bahirs in Babur's Treatise on Aruz

*Mîzânü'l Awzân* paved the way for the emergence of *Zahiriddin Muhammad Babur's Aruz Tractate* after him. *The Aruz Tractate* was completed in 1524-1525. (Hasanov 1981: 13) The treatise is privileged in that in addition to the 19 bahrahs in Ali Şir Navaî's treatise, *Ariz* and *Amik* bahirs have been drawn for analysis. While giving information about Ariz in his treatise, Babur emphasizes that the bahr in question is not found in the Arabic aruz and is an invention of Persian poets: "In this vezin tazî (Arabic – D.Y.) there is no poetry, these Persian poets say peyda kilib maklibi tawil (the opposite of tawil – Д.Ю.), they call it Ariz hem." (Babur 1971:27) However, Babur ariz bahrinin mefâilun fâülün mefâilun fâülün (taktii: V – – – / V – – / V – – – / V – –)

In the part of the treatise devoted to the analysis of the bahirs, Babur gives information about the four mushta'mel (istimal) wazni consisting of the Ariz bahr, and emphasizes that two of

these wazin are mushta'mati metbu (pleasant in the use). Of these, Arizi *Musemmani Salim Waznine* has his own:

*Lebing mercan, tişing dūr, hating reyhan, hading gül,  
Saçing enber, yüzüing hiir, menging moltan, yüzüing mul –*

He cites the couplet as an example. (Babur 1971:84) The above couplet is not found in the poet's Divan. This indicates that Babur brought the couplet in question as an example of the verse he had drawn to the analysis in the nature of experience. *The poet with the pen name Tarî for the vezni of the ariz bahri (mefâilün fâülün mefâilün fâülün):*

*Sengeki bargi guldin libas kilsa bolghay,  
Goodbye this gulshan içre comparison kessa bolğay –*

He brought the couplet as an example. Unfortunately, there is no information about Tarî in the sources for now.

Importantly, Babur *Arizi* brings a couplet from Ali Sher Navai as an example of the musabbagh vizier. (Babur 1971:84) Our observations showed that this couplet was not just an example, but *a matla of a ghazal found in Hazâyinu'l Maânî*. The couplet reads as follows:

*Senayi zating içre tapib incaz, ehli comprehension,  
The time of Luhsi era "Ma Arafnak".*

The matla in question *is registered in the diwan of Nawadiru'sh Shabaab* with the number 322 (Nawa'i 2011: 334), and it is a ghazal of praise in terms of its subject.

If we examine the matla in the form of takti, we come across the following table:

*Senavü zating içre tapib incapacitation, ehli comprehension,  
Mefâilün fâülün mefâilün fâülan*

V --- / V -- / V --- / V - ~

*The time of Luhsi era "Ma Arafnak".*

*Mefâilün fâülün mefâilün fâülan.*

V --- / V -- / V --- / V - ~

Indeed, this takti shows that the ghazal *was written in the verse of Arizi muzammani musabbagh (mefâilün fâülün mefâilün fâülan)*.

*Amik bahri, which is emphasized in the treatise, is also in the course of non-traditional bahris and consists of the repetition of the rukuns of the fâülün and the fâilât. According to Babur's records, this bahir is also the fruit of the invention of Persian poets. It is possible to call it maktubi medid in a conditional manner, taking into account the fact that the bahr in question consists of the rukuns of the fâülün and the fâilâtün such as the Medid bahri, which is unique to Arabic poetry, and the repetition of the ruquns in reverse. (The proper form of the madid bahri is fâilâtün fâülün fâilâtün fâülün). In the treatise, Persian and Turkish examples are presented for the forms of Amik bahri with musemman (eight) ruklu and murabba (four) ruk. For example, the following couplet is an example for the Amiki musemman sâlim vezni of Amik bahri:*

*Needle mein gah-gahe, dilbar, yeke nigahe,  
Dalbira, one-looking sui meingah-gahe. (Babur 1971: 86)*

*(Rukuns: fâilün fâilâtün fâilün fâilâtün)*

The meaning and level of the couplet shows that Babur wrote the verses just for the sake of example. The same idea applies to the Turkish example:

*Thou art bald, O fairy, and thou hast made me sick,*

*Le'linge taşnadurmen, zülfünge bestedurmen.*

Although Babur *Amik* emphasized that two verses of the bahri were *musta'mel* and one was *musta'meli metbu*, we did not find that a complete ghazal or any other type of poetry was written in Turkish poetry until Babur and after him.

In his work, Babur examines these bahirs in a separate circle. A total of 9 apartments were recorded in *Risale*, and the *Ariz* and *Amik* bahirs together with the *Tadil*, *Medid* and *Basit* bahirs formed the "Dairei miscellaneous".

**Table 6. Bahirs and viziers in Babur's Tractate of Aruz**

| Bahir name | Vezinler  |          |          |          | Sum |
|------------|-----------|----------|----------|----------|-----|
|            | Muttawwal | Müsemmen | Musaddas | Murabba' |     |
| Mutkarib   | 2         | 29       | 7        | 4        | 42  |
| Mutualist  | 1         | 14       | 7        | 4        | 26  |
| Hazec      | 4         | 71       | 21       | 9        | 105 |
| Recez      | 2         | 33       | 18       | 10       | 63  |
| Remel      | 2         | 38       | 13       | 6        | 59  |
| Wafir      | -         | 12       | 8        | 2        | 22  |
| Kâmil      | -         | 10       | 7        | 5        | 22  |
| Tavil      | -         | 5        | -        | 1        | 6   |
| Measure    | -         | 3        | -        | 1        | 4   |
| Ariz       | -         | 3        | -        | 1        | 4   |
| Simple     | -         | 4        | 3        | 1        | 8   |
| Amik       | -         | 1        | -        | 1        | 2   |
| Munsarih   | -         | 19       | 11       | 3        | 33  |
| Muzori'    | -         | 16       | 5        | 3        | 24  |
| Muqtazeb   | -         | 10       | -        | 5        | 15  |
| Mujtess    | -         | 12       | 5        | 3        | 20  |
| Sari'      | -         | -        | 15       | 2        | 17  |
| Give in    | -         | -        | 8        | 3        | 11  |
| Carib      | -         | -        | 11       | 3        | 14  |
| Light      | -         | -        | 18       | 4        | 22  |
| Muşokil    | -         | 2        | 10       | 6        | 18  |
| <b>Sum</b> | 11        | 282      | 167      | 77       | 537 |



## Summary

In our study, we obtained the following results by comparatively examining the issue of bahirler in Turkish treatises belonging to aruz:

Sheikh Ahmed Terazî's *Fünunu'l Belağâ* is the first work of Turkish aruz science and theoretically 40 bahrin names were recorded in the work. 20 of these bahirs are not found in other Persian and Arabic sources belonging to aruz. This shows that the bahirs in question were new to the science of aruz and that they were organized by Shaykh Ahmad Terazi. Shaykh Ahmad Terazî, while examining the bahirs in two large groups, relies on the classification in the work of our compatriot Mahmud Zamakhshari's *Al-Kistas*. The same classification is used in Babur's treatise.

In Ali Şir Navaî's *Mîzânü'l Awzân*, 19 bahir and 160 viziers are recorded. Since he took Abdurahman Mosque's *Risalei Aruz* as the main source for the Navaî treatise, he focused only on the traditional 19 bahir that exist in the science of aruz.

In Zahiriddin Muhammad Babur's *Treatise on Aruz*, in addition to the traditional 19 bahirs, two more bahirs are recorded and a total of 21 bahirs are written. In the treatise, 9 flats and 537 verses were analyzed.

In summary, a comparative analysis of the treatises of these three artists on the science of aruz shows that the science of Turkish aruz reached a gradual evolution during the Timurid period.

## References

1. Babur, Zahiriddin (1971). *Concise Department*. Tashkent: Science Publishing House.
2. DeWEESE, Devin (2005). "The Predecessors of Nava'i in the "Funun al-balagah" of shaykh Ahmad b. Khudaydad Tarazi: a neglected source on Central Asian literary culture from the fifteenth century". *Journal of Turkish studies* 29: 73 – 163.
3. Filshtinski, Isaac (1978). *Arabskaya literatura v sredniye veka*. Moscow: Glavnaya redaktsiya vostochnoy literature Publishing House.
4. Frolov, Dmitri (1991). *Klassicheskiy arabskiy stih. Istoriya i teoriya aruda*. Moscow: Nauka Publishing House.
5. Hayitmetov, Abdukadir (2002). "The first theoretical handbook in Turkish from literature". *Journal of Uzbek Language and Literature*, 1: 70-74.
6. Hasanov, Seidbek (1981). *Babur's Treatise on Aruz*. Tashkent: Science Publishing House.
7. Hajiahmedov, Anver (1988). *Uzbek Aruzu Lugati*. Tashkent: Oriental Publishing House.
8. Navai, Ali Shir (2011). *Mizânü'l Awzân. Complete Compilation of Works*. C.10. Tashkent: Gafur Ghulam Publishing House.
9. Navai, Ali Shir (2011). *Nawadiru'sh Shabab. Complete Compilation of Works*. C.4. Tashkent: Gafur Ghulam Publishing House.
10. Razi, Shams Qays (1991). *Al-Mu'jam*. Dushanbe: Edip Publishing House.
11. Saifi, Bukhari (1867). *Aruzi Saifi*. Kolkatta: No publisher name.
12. Stebleva, Iva (2012). *Tyurkskaya poetics: stage razvitiya: VIII-XX vv*. Moscow: Vostochnaya Literatura Publishing House.

13. Sultanov, Izzet (1947). *Nava'î Mizâni'l Evzân and His Critical Text*. Ph.D. thesis. Tashkent: No publisher name.
14. Shidfar, Betsi (1974). *Obraznaya sistema arabskoy klassicheskoy literature (VI–XII vv.)*. Moscow: Nauka Publishing House.
15. Tarazi, Shaykh Ahmad bin Khudadad. *Fununu'l Balagha*. (Eliott No 127 manuscript preserved in the Bodlein Library).
16. Tairov, Urvatula (1997). *Stanovleniye i razvitiye aruza v teorii i praktike persidsko-tadjikskoy poezii*. Dushanbe: No publisher name.
17. Tusi, Nasiruddin (1992). *Mîyârü'l Ash'ar*. Dushanbe: Oriona Publishing House.
18. Toychiyev, Ummah (1985). *Aruz system in Uzbek poeziya*. Tashkent: Science Publishing House.
19. Toychiyeva, Gulhûmar (2018). *The aruz system in the poetry of the Islamic period and its evolution progress*. Ph.D. thesis. Tashkent: No publisher name.
20. Yusupova, Dilnavoz (2019). *Comparative analysis of Aruz treatises of Timurid period*. PhD thesis. Tashkent:
21. Yusupova, Dilnavoz (2020). *Prosody During The Temurid's period*. International Journal of Research. Volume 07 Issue 04. <https://journals.pen2print.org/index.php/ijr/>.

