

DESCRIPTION OF POETIC METERS AND VERSES IN TREATISES ON ARUZ SCIENCE

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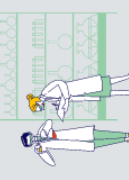
Abstract

In the article, the issue of bahr and vezin, which was written in Shaykh Ahmad Tarozi's "Funun al-balagah", Alisher Navo'i's "Mezon ul-avzon" and Zahiriddin Muhammad Bobur's "Aruz Treatise", which are Turkish treatises of aruz, was analyzed; It was pointed out that in the first Turkish treatise, "Funun al-balagah", the classification and recommendation of the bahrs were carried out in a different way. In the treatise, information is shared such as the fact that 40 bahr were examined theoretically, that 20 of these bahrs were not found in the treatises created until Shaykh Ahmad Tarozi, and that they were invented by the author himself. Alisher Navo'i examines 19 bahrs and about 160 verses related to these bahrs in "Mezon ul-avzon"; In Bobur's Treatise on Aruz, two more bahrs, Ariz and Amik, are added to Navo'i's records and recommended, resulting in 21 bahr and 537 wazins in the "Aruz Treatise". The author of the article came to the conclusion that the science of Turkish aruz reached its peak during the Timurid period.

Keywords: Aruz (Prosody), bahr (poetic meter), daire, vazn (verse), takti, musamman, 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 Farohidi 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; Toychiyeva 2018: 74) It is among the records that Khalil ibn Ahmad 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, Amro ibn al-Alo' (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 Hijrat, 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 Khas Hadjib's work called "Kutadgu Bilig" was written in the Shahname vazn, the mutaqorib bahr. One of the reasons why Yusuf Khas Hadjib preferred this meter is that the syllable meter, which is the poetry measure of the Turkish peoples, is suitable for the eleven-syllable verse, which is the busiest form. In writer Ahmad's "Hibat ul-Hakayik", 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 bahrs, 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 Shaykh Ahmad Tarozi's "Funun al-balagah", Alisher Navo'i's "Mezon ul-avzon", Zahiriddin Muhammad Bobur's "Risolai Aruz" (Muxtasar) 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 bahrs 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 Bahr in the History of Aruz Science

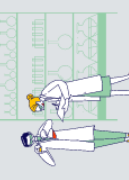
To the extent of Aruz, the rukuns combine to form the bahrs. Bahr means "sea" in Arabic. In the sources, information about the relationship of the word with the sea is presented in the works of Persian artists Shams Qays Razi's "al-Mo'jam" and Sayfi Bukhari's Aruzi Sayfi. In particular, Sayfi interprets it as a term as follows: "Bahr 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 Sayfi drew attention to the connection between the lexical and reforming meanings of the word "bahr" 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 Said ibn Ahfash (d.826/836). In his work titled "Kitob ul-aruz", Ahfash increases the number of bahrs to 16 by adding one more bahri (mutadorik) to the 15 bahrs in the teaching of

Khalil ibn Ahmad. This sailor adds the name of the circle to "Doirai munfarida" and changes the name of the circle to "Doirai muttafiqa".

There are discrepancies in the sources of Aruz when showing the number of bahrs. Khalil ibn Ahmad recorded 15 bahri (Tavil, Madid, Basit, Vofir, Komil, Khazaj, Rajaz, Ramal, Sari', Munsarih, Muzori, Xafif, Muqtazab, Mujtass and Mutaqorib) in the measure of aruz. His successor, Abul Hasan Balhi (d.835), invented another bahr (Mutadorik) and in this way the number of bahr reached 16. (Musulmankulov 1989: 91) The Persian scholars added three more bahrs (Jadid (Garib), Karib and Mushokil) to these bahrs and increased the number of bahr to 19. In his book Al-Mo'jam, Shams Qays Razi admits these 19 bahr as mutaqaddim (pre-existing) bahrs and explains each of them with examples. In the chapter discussed after the qualification of the bahrs in the work, 21 more bahrs are counted and the author calls them mushtahdis (newly blessed) bahrs. According to Shams Qays, these bahrs were invented by the Persian aruz experts Bahram Sarahsiy and Buzurgmehr Qasim. (Razi 1991: 147) The fact that the names of 18 bahrs were mentioned in Nasiriddin Tusi's "Meyor ul-ashor", and the addition of Maklubi Tavil bahr, which was not mentioned in the previous treatise, and the removal of the bahrs of Mushokil and Gharib, show that the author approached the subject differently from his predecessor. (Tusi 1992: 57-65).

Which Bahr 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, Filshinski and Shidfar have argued that "Arabic poetry first appeared in the form of sajj, and Rajaz bahri emerged from sajj, and therefore Rajaz bahri is the oldest bahr". (Frolov 1991: 94-96; Filshinski 1978: 50; Shidfar 1974: 79) According to the Uzbek scholar E. Talabov, if the first bahr emerged from the sajjah, then this bahr may not be Rajaz but Komil or Vofir bahr. As proof of his word, he cites the Prophetic Scriptures in ancient Arabic poetry as an example, emphasizing that they are closer to the Komil and Vafir bahrs than the literal and sevti 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 ibn 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 Ramal bahr Ramali Maksur (rukun: failon failon failon failon failon). Accordingly, it is possible to state that the first Arabic poem was sung in the Ramal verse. "... If Rajaz is considered a pioneer in this regard, then there are more elements of the proverb than the choice in this bahr. But if we separate poetry from sajj, 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 Mutaqorib. In a sense, the fact that the Turkish aruz experts Shaykh Ahmad Tarozi and Zahiriddin Muhammad Babur started the advice of the bahrs with Mutaqorib in their treatises (the treatises of Zamakhshari, Shams Qays Razi, Nasiruddin Tusi start with Tawil) is also related to this.

Bahrs and Vazns in Shaykh Ahmad Tarozi's "Funun al-balagah"

Confessed as the first theoretical work on classical poetics in Turkish literature, Shaykh Ahmad Tarozi's "Funun al-balagah" was completed in 1436/1437 and dedicated to Muhammad Tarağay Mirzo Ulugbek bin Shahrukh Mirza (1394–1449), the grandson of Amir Timur (1336–1404) and the ruler of Mavaraunnahr 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-Eliott 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 "Funun al-balagah" 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. Tarozi also wrote a short muqaddima for this chapter. The Muqaddima begins with information about the bahrs 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. Shaykh Ahmad Tarozi 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-Kistos (XI), Abul Jaysh al-Andalusi's "Aruzi al-Andalusi" (XIII), and Nasiruddin Tusi's "Meyor ul-Ash'or" (1253): "We have considered the copies of this fad. Nitakkim, Aruzi Isthmus and "Aruzi Andalusi" and "Meyor ul-Ash'or". And we have made a lot of noise in the copies of this order." (Tarozi (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 bahrs includes chapters 4 and 6. The author first conveys information about the eight main ruks, and states that the bahrs are shaped by these sâlim rukuns and the rukuns formed by the zihafs consisting of them.

While dividing the bahrs into two groups, the author makes use of the classification in the work of Arabic scholar 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 bahr is also written. Zamakhshari, dividing the bahrs into two groups, classifies them: 1) allied ul-arqan (bahrs consisting of the same original ruquns). In this group, the bahrs of Kamil, Vafir,

Khazaj, Rajaz, Ramal, Mutkarib, Rakz (Mutdarik) are counted; 2) Muxtalif ul arkon (bahr formed by the repetition of different original rukuns). These are Tavil, Madid, Basit, Sari', Munsarih, Xafif, Muzari', Muqtazab, Mujtass. According to the author, the classification and examination of the bahrs 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 Tarozi: 1) muttafi'q ul-ajzo 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 fāl is repeated eight times in the couplet, this is exactly the same as the mutārib bahr who enters the muttafi'q ul-ajza. Shaykh Ahmad Tarozi received eight bahri for this group. We can see them in the following table:

Table 1. Bahr who entered the allied ul-pharmacist

№	Name of bahr	Rukns and Takti
1	Mutaqorib	Fauvlun fauvlun fauvlun fauvlun V - - / V - - / V - - / V - -
2	Mutadorik	Foilun foilun foilun foilun - V - - V - - V - - V - -
3	Hazaj	Mafoiylun mafoiylun mafoiylun mafoiylun V - - - / V - - - / V - - - / V - - -
4	Ramal	Foilotun foilotun foilotun foilotun - V - - - / - V - - - / - V - - - / - V - - -
5	Rajaz	Mustaf'ilun mustaf'ilun mustaf'ilun mustaf'ilun - - V - / - - V - / - - V - / - - V -
6	Vofir	Mafoilatun mafoilatun mafoilatun mafoilatun V - V V - / V - V V - / V - V V - / V - V V -
7	Komil	Mutafoilun mutafoilun mutafoilun mutafoilun V V - V - / V V - V - / V V - V - / V V - V -
8	Sakil	Maf'uvlotu maf'uvlotu maf'uvlotu maf'uvlotu - - - V / - - - V / - - - V / - - - V

The first seven of these bahrs are traditional for aruz, and the eight last bahr was introduced into Turkish aruz by the author himself. Since the bahr 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. Bahr is based on the repetition of the original rukn of maf'ulat (- - - V) in the couplet. Both the aruz experts before Shaykh Ahmad Tarozi and the scholars after him emphasize that a bahr cannot be created separately from the original ruku in question. (Zamakhshari, 1989: 18; Tusi 1992: 29-30; Frolov 1991: 316; Musulmankulov 1989: 81). In our opinion, the fact that the main rukn of maf'ulātū ends with vahadi mefruk has led them to such a conclusion. However, Tarozi gives an example of a couplet for the Sakli musammani solim vazni, saying that the bahr in question is one of the unique bahrs:

Sendek yori / shirin ro'yu / nozuk tab' / qayda bor,
 - - - V / - - - V / - - - V / - - - V
 Sen ey dildor qilsa zulmu bizdin pand ol zinhor.

--- V / --- V / --- V / --- V.

However, the author emphasizes that the bahr vazns in question are nâmetbu (distasteful) and notes: "Bilgilkim, no metbu poetry comes from the musamman and musaddas of this bahr." (Tarozi (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 Tarozi, the bahir in question was not included in the treatises of aruz.

2) muxtalif ul-ajza – are bahrs consisting of the repetition of various original ruqns. For example, fauvlun mafoiylun fauvlun mafoiylun. As can be seen, the two righteous rukns change places to form a new bahr. In this context, Ahmad Terazî emphasizes the following: "And it is necessary that the two juzuv must be **uxti** (two sisters – D.Y.). If he were big, he would be in the brow of this crew." (Tarozi 1436/ 1437 (manuscript): 78b) The point that Shaykh Ahmad Tarozi draws attention to here is that if a bahr belonging to muxtalif ul-ajzo is formed as a result of the use of two solim rukns 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 bahrs that the author brought as the first and second bahr of muxtalif ul-ajzo. The first bahir is Muqarin and his tactic is as follows: fauvlun foilun fauvlun foilun. Now let's pay attention to the second bahr: this bahir is Muvofiq and his tactic (paradigm) is as follows: foilun fauvlun foilun fauvlun. As can be seen, if the Muvofiq bahri is repeated by changing the location of the mutakarib bahr rukuns, the Muvofiq bahr emerges. This, as Ahmad Terazi emphasizes, shows that these two juzvs are uhti, that is, two sisters. The rule in question, recorded by Shaykh Ahmad Tarozi, is not found in Alisher Navo'i's "Mezon ul-avzon", nor in Zahiriddin Muhammad Babur's "Risolai Aruz".

Above, we have presented the diagram of the muttafiq ul-ajzo bahrs. Below, we will meet the bahrs who fall into the muxtalif ul-ajzo groups:

№	The name of bahr	Taqti and rukns
1	Muqorin	Fauvlun foilun fauvlun foilun V - - / - V - / V - - / - V -
2	Muvofiq	Foilun fauvlun foilun fauvlun - V - / V - - / - V - / V - -
3	Tavil	Mafoiylun fauvlun mafoiylun fauvlun V - - - / V - - / V - - - / V - -
4	Жазил	Fauvlun mafoiylun fauvlun mafoiylun V - - / V - - - / V - - / V - - -
5	Farid	Fauvlun foilotun fauvlun foilotun V - - / - V - - / V - - / - V - -
6	Mazid	Foilotun fauvlun foilotun fauvlun - V - - / V - - / - V - - / V - -
7	Mutarokib	Mustaf'ilun fauvlun mustaf'ilun fauvlun - - V - / V - - / - - V - / V - -
8	Mutadovil	Fauvlun mustaf'ilun fauvlun mustaf'ilun V - - / - - V - / V - - / - - V -
9	Mutaloyim	Mafoiylun foilun mafoiylun foilun

		V - - - / -V - / V - - - / -V -
10	Mutanofir	Foilun mafoiylun foilun mafoiylun -V - / V - - - / -V - / V - - -
11	Jadid	Foilun foilotun foilun foilotun -V - / -V - - / -V - / -V - -
12	Madid	Foilotun foilun foilotun foilun -V - - / -V - / -V - - / -V -
13	Muhit	Foilun mustaf'ilun foilun mustaf'ilun -V - / - - V - / -V - / - - V -
14	Basit	Mustaf'ilun foilun mustaf'ilun foilun - - V - / -V - / - - V - / -V -
15	Muzore'	Mafoiylun foilotun mafoiylun foilotun V - - - / -V - - / V - - - / -V - -
16	Mushokil	Foilotun mafoiylun foilotun mafoiylun -V - - / V - - - / -V - - / V - - -
17	Sahih	Mafoiylun mustaf'ilun mafoiylun mustaf'ilun V - - - / - - V - / V - - - / - - V -
18	Sarih	Mustaf'ilun mafoiylun mustaf'ilun mafoiylun - - V - / V - - - / - - V - / V - - -
19	Xafif	Foilotun mustaf'ilun foilotun mustaf'ilun -V - - / - - V - / -V - - / - - V -
20	Mujtass	Mustaf'ilun foilotun mustaf'ilun foilotun - - V - / -V - - / - - V - / -V - - /
21	Ajib	Mafoiylun mutafoilun mafoiylun mutafoilun V - - - / V V - V - / V - - - / V V - V -
22	G'arib	Mutafoilun mafoiylun mutafoilun mafoiylun V V - V - / V - - - / V V - V - / V - - -
23	Muntahab	Foilun maf'uvlotu foilun maf'uvlotu -V - / - - - V / -V - / - - - V
24	Muqtazab	Maf'uvlotu foilun maf'uvlotu foilun - - - V / -V - / - - - V / -V -
25	Muzhor	Foilotun maf'uvlotu foilotun maf'uvlotu -V - - / - - - V / -V - - / - - - V
26	Muzmar	Maf'uvlotu foilotun maf'uvlotu foilotun - - - V / -V - - / - - - V / -V - -
27	Munsarih	Mustaf'ilun maf'uvlotu mustaf'ilun maf'uvlotu - - V - / - - - V / - - - V - / - - - V
28	Mundaraj	Maf'uvlotu mustaf'ilun maf'uvlotu mustaf'ilun - - - V / - - - V - / - - - V / - - - V -
29	Sari'	Mustaf'ilun mustaf'ilun maf'uvlotu - - V - / - - V - / - - - V
30	Badi'	Maf'uvlotu mustaf'ilun mustaf'ilun - - - V / - - V - / - - V -
31	Qarib	Mafoiylun mafoiylun foilotun V - - - / V - - - / -V - -
32	Salib	Foilotun mafoiylun mafoiylun -V - - / V - - - / V - - -

After mentioning the above bahrs, 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 (Tavil, Madid, Basit, Vafir, Kamil, Ramal, Rajaz, Hazaj, Sari, Munsarih, Xafif, Muzori', Muqtazab, Mujtass, Mutaqorib, Mutadorik, Mushokil, 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 Tarozi, while beginning the qualification of the bahirs, first focuses on the vazns with musamman (eight) rukns, then on the musaddas (six) rukns, and finally on the murabba (four) ruqs, as he emphasizes. In the work, the word vazn is presented with the correction of "branch", and first the name of the vazn (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 " Solim-us sadri maqsur-uz-zarb". The Hazo vazn:

Fauvlun / fauwlun / fauwlun / fauwl

For example:

Qilur har / zamon ko'z / laring jon / shikor

Fauvlun / fauwlun / fauwlun / fauwl

Ko'ngilni / qilur zul / fimgiz be / qaror

Fauvlun / fauwlun / fauwlun / fauwl

The branch of the bahri is the hastur and the munda copies, and the malik ul-kalam in this vazn of the Firdavsi Shahname. Va muning zarbi gohi fauwl kelur, netokkim ko'rguzduk va gohi mahzuf uz-zarb qilurlar faal bo'lur...

Misoli... Firdavsiy Tusiy aytur:

Farangis bishnidu ruxro bijast,

Miyonro ba zunnori xunin bibast..." (Shaykh Ahmad Tarozi (manuscript): 90a).

Thus, 12 examples are given to the muslim ruklu viziers of the Mutaqorib bahr, 4 to the musaddas rukn vazns and 2 to the murabba rukn vazns, a total of 18 examples. In order for the readers to better understand the rules of the bahrs, the author decides to elaborate on the three bahrs, namely Hazaj, Ramal and Rajaz bahrs, and explains this decision as follows: "That is why we have separated the three bahrn, 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 Tarozi (manuscript): 88b) From this point of view, the part of the chapter devoted to the Hazaj, is more voluminous and consists of 108 vazns from the hazaj bahr, 89 of which are the musamman rukn vazns, 15 of the musaddas rukn vazns and 3 of the murabba rukns. When the part of the Hazaj bahr is completed, the author moves on to the qualification of the Ramal bahr. However, Ramal's bet is not as detailed as Hazaj's. The author himself explains this as follows: " Ul sababtin bu uch bahrni ayirduqkim, bularning solimi base matbu' va xushoyandatur va bulardin ko'p matbu' shu'balar qo'por... (Ramal'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..." (Tarozi (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 Tarozi declares the characteristics of the bahrs 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:

№	The name of bahr	Musamman rukns	Musaddas rukns	Murabba' rukns	Mutatavval	Total
1	Mutaqorib	11	4	3	–	18
2	Mutadorik	6	5	2	–	13
3	Hazaj	89	15	3	1	108
4	Ramal	8	3	1	1	13
5	Rajaz	14	1	1	1	17
6	Vofir	4	1	1	–	6
7	Komil	7	7	3	–	17
8	Saqil	1				1
	Total	140	36	14	3	193

From page 122a of the manuscript onwards, the advice of the muhtlif ul-ajzo bahrs 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 bahr. 13 of these bahrs are found in the treatises of the science of aruz, especially in the treatises of Alisher Navo'i and Babur. These; Tabil, Ariz, Madid, Amiq, Basit, Muzori', Mushokil, Xafif, Muqtass, Muqtazab, Munsarih, Sari', Karibs. The following verses are not found in Persian-Tajik treatises or other Turkish treatises: Muqorin, Muvafik, Farid, Mazid, Mutakarib, Mutakil, Mulayim, Mutanafir, Muhit, Sahih, Sarih, Ajib, Garib, Muntahab, Muzhar, Muzmar, Munderij, Badi', Salib. The majority of the bahrs in question have eight rukns, and only the bahrs of Sari', Badi', Karib and Salib have musaddas (six) rukns. We have reported above that the Persian scholar Shams Qays al-Razi recorded 40 bahrs in his work "Al-Mo'jam", many of which the author considered obscenity (new). To evoke the general idea of the non-traditional bahrs in the two treatises, let us see them in the table:

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

№	The name of bahr	"Al-mo'jam"	"Funun ul-balagah"
1.	Tabil	+	+
2.	Madid	+	+
3.	Basit	+	+
4.	Vofir	+	+
5.	Komil	+	+
6.	Hazaj	+	+
7.	Rajaz	+	+
8.	Ramal	+	+
9.	Sari'	+	+
10.	Munsarih	+	+
11.	Hafif	+	+
12.	Muzori'	+	+
13.	Muqtazab	+	+
14.	Muqtass	+	+

15.	Mutaqorib	+	+
16.	Saqil	-	+
17.	Mutadorik	-	+
18.	Jazil	-	+
19.	Farid	-	+
20.	Mazid	-	+
21.	Mutarokib	-	+
22.	Mutadovil	-	+
23.	Mutaloyim	-	+
24.	Mutanofir	-	+
25.	Jadid	-	+
26.	Muhit	-	+
27.	Mushokil	-	+
28.	Sahih	-	+
29.	Sarih	-	+
30.	Ajib	-	+
31.	G'arib	-	+
32.	Muntahab	-	+
33.	Muktazab	-	+
34.	Muzhor	-	+
35.	Muzmar	-	+
36.	Mundaraj	-	+
37.	Sari'	-	+
38.	Badi'	-	+
39.	Karib	-	+
40.	Salib	-	+
41.	Sarim	+	-
42.	Kabir	+	-
43.	Badil	+	-
44.	Kalib	+	-
45.	Hamid	+	-
46.	Sagir	+	-
47.	Asamm	+	-
48.	Salim	+	-
49.	Xamim	+	-
50.	Kote'	+	-
51.	Mushtarak	+	-
52.	Muammam	+	-
53.	Musattar	+	-
54.	Muayyan	+	-
55.	Bois	+	-
56.	Masnu'	+	-
57.	Musta'mal	+	-
58.	Axras	+	-
59.	Mubxam	+	-
60.	Muxmal	+	-
61.	Ma'kus	+	-

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

The Question of the Bahrs in Alisher Navo'i's "Mezon ul-avzon"

Alisher Navo'i's "Mezon ul-avzon", which is the second source of Turkish aruz science, was completed in 1492-93. Since Navo'i was unaware of Shaykh Ahmad Tarozi's "Funun ul-baloghah", he says that the rules of the aruz theory were expressed in Turkish for the first time by him. As a matter of fact, " Ul sababtin bu uch bahrni ayirduqkim, bularning solimi base matbu' va xushoyandadur va bulardin ko'p matbu' shu'balor qo'por..." He draws attention to the fact that there is no special work describing the rules of aruz in Turkish. (Navo'i 2011: 578).

Alisher Navo'i dwells on Khalil bin Ahmad's "Kitob ul-ayn", Shams Qays Razi's "Al-Mo'jam", Nasiriddin Tusi's "Meyor ul-ash'or", Abdurahman Jomi's "Risolai Aruz" as the sources of aruz given before him in the muqaddima, and states that he will provide information in his own work about some rules, circles and vazns 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." (Navo'i 2011: 534) Of these treatises, Abdurahmon Jomiy's "Risolai Aruz" was the main source for Alisher Navo'i, and the interpretation of the Navo'i juzuvs relied on the Jomiy's treatise on the issue of zihaf and bahr.

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 Navo'i: " Doirai mu'talifa " (consisting of the bahirs of Ramal, Hazaj and Rajaz), " Doirai muxtalifa " (consisting of Muqtazab, Mujtass, Munsarih and Muzari' bahrs), " Doirai muntazia " (Mushokil, Sari', Jadid, Karib and It consists of Xafif bahrs), " Doirai muttafiqa " (made up of Mutaqorib and Mutadorik bahrs). Navo'i adds three more circles to these circles and provides information about them. The 5th circle in the work was personally arranged by Alisher Navo'i, and Navo'i gathers 4 bahrs in "Doirai muxtalifa " (consisting of Muqtazab, Mujtass, Munsarih and Muzari' bahrs) and 5 bahrs in " Doirai muntazia ", a total of 9 bahris (i.e. unzihaf, unchanged) rukuns in a circle and calls the circle " Doirai mujtamia". By calling the 6th circle "Circle of content", he gathers the Komil and Vofir bahrs in this circle. He also notes that the bahrs in question are metbu (pleasant) bahrs, and for some reason, very few poems are written in these bahrs. The 7th circle " Doirai mushtabiha " consists of three bahirs, namely Tavil, Madid and Basit. According to Navo'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, Navo'i declares the rules of tactics and explains the methods of identifying bahr and vazns. 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, Navo'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", "hani", "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 Navo'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. Navo'i gives the arrangement of the bahrs according to the above-mentioned circles. In this context, Navo'i first includes the viziers of the Khazaj bahri in the "Doirai mu'talifa ". In the work, if Hazaj's 11 musamman rukn, 10 musaddas rukn and 1 murabba rukn vazns, and 24 rubai vazns are added to these, a total of 46 vazns are recorded. In Mezon ul-avzon, Rajazi musammani matviyi mahbun (rukuns and taktii: muftailun muftailun mafoilun, - V V - / V - V -), Kamili musammani solim (rukuns and taktii: Mutafoilun mutafoilun mutafoilun mutafoilun, V V - V - / V V - / V V -), Mutaqoribi musammani mahzuf (fauvlun fauvlun fauvlun faal, V - - / V - / V -) and many other vazns. The fact that he brings examples from the Xazoyin ul-maoniy 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 solim vazn, he cites the following couplet from the Navo'i divan as an example

Zihi mulkung/ ning o'n sekiz /mingidin bir / kelib olam,

Bu olam ich / ra bir uyluk / qulung Havvo / bilan odam.

Mafoiylun mafoiylun mafoiylun mafoiylun

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. Navo'i makes use of their names, which are common among the people, and gives the name of whichever vazn is appropriate in the aruz to those who do not have a name. These poetic forms are as follows: ramali mahbun with sixteen rukns, tuyuk, koshik (1), koshik (2), chinga, muhabbatnoma, mustazad, aruzvari, folk song.

A total of 19 bahr and 160 verses were recorded in "Mezon ul-avzon", 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 Hoja Ismat Bukhari and Husayn Boykaro.

Table 5. Bahr and vazns in "Mezon ul-avzon"

№	The name of bahr	The number of vazns			Total
		Musamman vazns	Musaddas vazns	Murabba' vazns	
1.	Hazaj	11 / 24 (ruboi vazns)	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
	Total	91	55	14	160

Bahrs in Babur's Treatise on Aruz "Mezon ul-avzon" 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 bahrs in

Alisher Navo'i's treatise, Ariz and Amik bahrs 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 vazn tozi (Arabic – D.Y.) there is no poetry, these Persian poets say peyda kilib maklibi tavil (the opposite of tavil – D.Y.), they call it Ariz hem." (Babur 1971:27) However, Babur ariz of bahr mafoiylun fauvlon mafoiylun fauvlon (takti: V – – – | V – – | V – – – | V – –) In the part of the treatise devoted to the analysis of the bahrs, Babur gives information about the four musta'mal (istimal) vazni consisting of the Ariz bahr, and emphasizes that two of these wazin are mushta'mati metbu (pleasant in the use). Of these, Arizi musammani solim vazn has his own:

Labing marjon, tishing dur, xating rayhon, xading gul,
Soching anbar, yuzung hur, menging mo'lton, yuzung 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 Toriy for the vezni of the ariz bahri (mafoilun fauvlon mafoilun fauvlon):

Sangaki bargi guldin libos qilsa bo'lg'ay,
Gule bu gulshan ichra qiyos qilsa bo'lg'ay –

He brought the couplet as an example. Unfortunately, there is no information about Toriy in the sources for now. Importantly, Babur Arizi brings a couplet from Alisher Navo'i 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 "Xazoyin ul-maoniy". The couplet reads as follows:

Sanoyi zoting ichra topib ajz, ahli idrok,
Gahi louhsi aytib zamone " mo arafnok".

The matla in question is registered in the divan of "Navodir ush-shabob" 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:

Sanoyi zoting ichra topib ajz, ahli idrok,
V – – – / V – – / V – – – / V – ~
Mafoiylun fauvlon mafoiylun fauvlon.
Gahi louhsi aytib zamone " mo arafnok".
V – – – / V – – / V – – – / V – ~
Mafoiylun fauvlon mafoiylun fauvlon.

Indeed, this takti shows that the ghazal was written in the verse of Arizi musammani musabbagh (Mafoiylun fauvlon mafoiylun fauvlon.). Amik bahri, which is emphasized in the treatise, is also in the course of non-traditional bahirs 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 maklubi medid in a conditional manner, taking into account the fact that the bahr in question consists of the rukuns of the foilun and the foilotun such as the Madid bahri, which is unique to Arabic poetry, and the repetition of the ruquns in reverse. (The proper form of the madid bahri is foilotun foilun foilotun foilun). In

the treatise, Persian and Turkish examples are presented for the forms of Amik bahri with musamman (eight) rukn and murabba (four) rukn. For example, the following couplet is an example for the Amiki musammani solim vazni of Amik bahri:

So‘yi man goh-gohe, dilbaro, yak nigohe,
Dilbaro, yak nigohe so‘yi man goh-gohe (Bobur 1971: 86].
(Ruknlari: foilun foilotun foilun foilotun).

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

Kel beri ey parikim, hajrdin xastadurmen,
La'linga tashnadurmen, zulfunga bastadurmen.

Although Bobur Amik emphasized that two verses of the bahri were musta'mal and one was musta'mali matbu, we did not find that a complete ghazal or any other type of poetry was written in Turkish poetry until Bobur and after him. In his work, Bobur examines these bahrs in a separate circle. A total of 9 apartments were recorded in Risale, and the Ariz and Amik bahrs together with the Tadil, Madid and Basit bahrs formed the " Doirai muxtalifa ".

Table 6. Bahrs and vazns in Babur's Tractate of Aruz

№	The name of bahr	The number of vazns				Total
		Mutatavval	Musamman	Musaddas	Murabba'	
1.	Mutaqorib	2	29	7	4	42
2.		1	14	7	4	26
3.	Hazaj	4	71	21	9	105
4.	Rajaz	2	33	18	10	63
5.	Ramal	2	38	13	6	59
6.	Vofir	-	12	8	2	22
7.	Komil	-	10	7	5	22
8.	Tavil	-	5	-	1	6
9.		-	3	-	1	4
10.	Ariz	-	3	-	1	4
11.		-	4	3	1	8
12.	Amik	-	1	-	1	2
13.	Munsarih	-	19	11	13	33
14.	Muzori'	-	16	5	3	24
15.	Muqtazab	-	10	-	5	15
16.	Mujtass	-	12	5	3	20
17.	Sari'	-	-	15	2	17
18.		-	-	8	3	11
19.	Garib	-	-	11	3	14
20.	Xafif	-	-	18	4	22
21.	Mushokil	-	2	10	6	18
	Total	11	282	167	77	537

Summary

In our study, we obtained the following results by comparatively examining the issue of bahrlar in Turkish treatises belonging to aruz: Shaykh Ahmed Tarozi's "Funun ul-balagah" is the first work of Turkish aruz science and theoretically 40 bahr 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 Tarozi. Shaykh Ahmad Tarozi, 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 Bobur's treatise. In Alisher Navo'i's "Mezon ul-avzon", 19 bahr and 160 vazns are recorded. Since he took Abdurahmon Jomiy's "Risolai Aruz" as the main source for the Navo'i treatise, he focused only on the traditional 19 bahr that exist in the science of aruz. In Zahiriddin Muhammad Bobur's Treatise on Aruz, in addition to the traditional 19 bahrs, two more bahrs are recorded and a total of 21 bahrs 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.

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