



COMPARATIVE ANALYSIS OF TREATISES ABOUT ARUZ (PROSODY) BY NASIR AD-DIN TUSI AND ALISHER NAVOI

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ABSTRACT

This article is devoted to the comparative analysis of the theoretical sources of the Middle Ages, such as “Mi’yar al-Ash’ar” by Nasir al-Din Tusi and “Mizan al-Avzan” by Alisher Navoi. The Persian-Tajik treatise “Mi’yar al-ash’ar” served as the main source for the work of the Turkic scholar and poet Alisher Navoi, who used various sources on aruz in Persian-Tajik literature. The previous comparison of these scientific treatises carried out in the field of general phenomena and concepts associated with Aruz, such as juzv (sound units), hand (foot), zihaf (changes allowed in main feet), bahr (poetic meter), vazn (poetic size) and doira (concentric circles of similar poetic meters). Both authors adhered to similar opinions regarding the poetic unit aruz - juzv. In their treatises Tusi and Navoi considered 6 juzvs. But the number of zihafs are different. In Tusi, 35 zihafs were brought, in Navoi - 32. Tusi deals only with 17 bahrs: he refuses to analyze the meters invented by Persian theorists (mushakil and garib), Navoi deals with 19 bahrs. Verses were provided to justify the meters discovered by Tusi in Arabic and Persian languages, Navoi basically dwells on bayts (couplets).

KEY WORDS: aruz (prosody), juzv, hand (foot), zihaf (change), bakhr (meter), vazn (poetic size), bayt (couplet), doira (concentric circles), mutatarval (long verses)

INTRODUCTION

Aruz as a system of versification arose in the Middle Ages on the basis of Arabic-language literature. But the phenomenon of poetic quantitativity, as an ordered division and grouping of long and short syllables, has existed in many national literature since ancient times, it arose independently and independently of external influence, since the poetic system directly depends on the phonetic capabilities of speech.

The founder of this theory is Khalil ibn Akhmad (715 / 719-786 / 791), who created the fundamental structure of the theory and the issues studied in it [8, p. 186]. In the world poetry, his theory became the starting point for many national theories and this by its significance has become a unique phenomenon.

In the Middle Ages, a unique scientific school of study of the Aruz was formed in Movarounnahr. The traditions of this school have continued to this day. Study of the Aruz Movarounnahr studied prosody in three directions at

once, exploring the Arabic, Persian and Uzbek Aruz. Therefore, consideration of their contribution in the development of poetry as a scientific, theoretical and literary phenomenon significant in the formation of Islamic civilization is justified [7, p. 52].

The first surviving treatise on Aruz in Persian is the theoretical work of Shams Qays Razi “Al-Mu’jam fi maoir ash’or al-Ajam” (Op. 1218-1233). According to the “Tarjuman al-balaga” of Muhammad B. Umar al-Raduiani (XI century), the first scholars who used to write about Aruz in the Persian language are Abu Aloji Shushtari and Abu Yusuf, but unfortunately their works did not reach our times [4, with. eleven].

A scientific treatise specifically dedicated to the Aruz in the Turkic language was created by Alisher Navoi (1441-1501). When creating his work, he used several Persian sources, such as ‘Al-Mu’jam’ by Shams Qays Razi, ‘Mi’yar al-ash’ar’ by Nasir al-Din Tusi and ‘Risalai-aruz’ by Abdurahman Jami [1, p. 534].

A comparative study of these monuments of Persian-Tajik and Turkic literature, the study of their



similarities and differences is an urgent and important problem of modern literary criticism. Based on the fact that such work has not yet been completed by literary scholars, in this article we intend to compare treatises on the Aruz by Nasir al-Din Tusi and by Alisher Navoi. This comparison would be carried out in the field of general phenomena and concepts related to Aruz, such as juzv (sound units), rukn (foot), zihof (changes allowed in the main feet), bahr (poetic meter), vazn (poetic size) and doira (concentric circles of the same type of poetic meters).

Nasir al-Din Tusi (1201, Tus - 1272, Baghdad) - an encyclopedic scientist of his time, created more than 200 works on various fields of science. One of them, 'Mi'yar al-ash'or' was written in 1253-1254. The treatise consists of an introduction and two large parts: the science of Aruz and the science of rhyme. The introduction is divided into three parts. It refers to the elements of a verse, meter and rhyme, explains the vocabulary and terminological meanings of these elements.

"Mizan al-Avzan" by Alisher Navoi (1441, Herat - 1501, Herat) was created in 1492-1493. Despite the fact that the composition "Funun al-balaga" written in 1336/1337 by Shaikh Ahmad Tarozzy, was devoted to the general rules of versification, in the introduction to "Mezon ul-avzon" Navoi notes that for the first time he considers the rules of the Aruz in the Turkic language : apparently he was not familiar with this treatise.

THEORY

The metric of the verse consists of separate sound units called Juzv in the study of the aruz. There are three types of them: sabab, watad and fosila. In turn, each unit is divided into two subgroups. For example, the sabab consists of two-letter words: if the first letter is read it is mutaharrik, and if the second is not uttered it is sakin, i.e. - according to modern study of Aruz studies - one long syllable, such as hum, dil, then this is sabab-ihafif, and if both letters are uttered, i.e. - according to modern study of Aruz, there are

two short syllables, such as gala, tana, then this is sabab-isakil. [3, p. 74].

Based on this, both authors: Tusi and Navoi begin the characterization of the Aruz by determining what sabab, watad, and style are.

By combining these juzvs, hands (feet) are formed. They are divided into regular or basic (asli) and branched (headlights). Correct feet are feet that do not have changes in their basic form. In the history of study of Aruz, their number is not exactly established, it ranges from 5 to 10. In the Shams Qays Razi treatise, the number of main stops are 10: 1) fauvlun - 2 (فعولن), foilun - 3 (فاعلن), mafoilun - 4 (مفاعلن), foilotun - 5 (فاعلا), mustafilun - 6 (مستفعلن), mafoilatun - 7 (مفاعلتن), mutafoilun - 8 (متفاعلن), mafuuvlot - 9 (مفعولات), foilotun - 10 (فاعلاتن). [9, p. 36].

Nasir al-Din Tusi writes in "Mi'yar al-ash'ar": "There are really seven main stops of Persian poetry, and five in form. Here they are: mafuuvlotu, mustafilun, foylotun, mafoylun, fauvlun. And in Arabic, ten in reality and eight in shape, because Mafoylun, Fauvlun also belong to the main ones" (5, p. 28).

Navoi in the "Mizan al-Avzan" counts eight main stops. But according to Navoi, in Turkic poetry, only five feet are the most common, namely: fauvlun, mafoylun, mustafilun, foylotun, mustafilun [1, p. 536].

The changes introduced in the main feet are called zihof, and the branching feet obtained from them are provided under the name furu. According to Nasir al-Din Tusi, the number of zihofs used in Persian-Tajik literature is 34: twenty of them are simple, and fourteen are complex. Navoi, without indicating the total number of zihofs, explains the five main stops. As a result, their total number can be calculated. Navoi has only 32 zihofs.

Here is a table of zihafs compiled from two treatises.

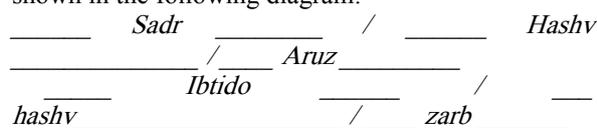
No Name of the zihof "Mi'yar al-ash'ar" , "Mizan al-avzan"

**Table 1**

№	Name zikhaf	«Mi'yar al-ash'ar»	«Mizan al-avzan»
1.	<i>Kabz</i>	+	+
2.	<i>Kasr</i>	+	+
3.	<i>Xazf</i>	+	+
4.	<i>Salm</i>	+	+
5.	<i>Kat'</i>	+	+
6.	<i>Xabn</i>	+	+
7.	<i>Kaff</i>	+	+
8.	<i>Xarm</i>	+	+
9.	<i>Xarb</i>	+	+
10.	<i>Shatr</i>	+	+
11.	<i>Xazaz</i>	+	+
12.	<i>Tash'is</i>	+	+
13.	<i>Shakl</i>	+	+
14.	<i>Tasbig' (isbag')</i>	+	+
15.	<i>Izala</i>	+	+
16.	<i>Tayy</i>	+	+
17.	<i>Xabl</i>	+	+
18.	<i>Tarfil</i>	+	+
19.	<i>Vakf</i>	+	+
20.	<i>Kashf</i>	+	+
21.	<i>Ssalm</i>	+	+
22.	<i>'Akl</i>	+	-
23.	<i>Naks</i>	+	-
24.	<i>Katf</i>	+	-
25.	<i>Djamm</i>	+	-
26.	<i>Izmar</i>	+	-
27.	<i>Djazl</i>	+	-
28.	<i>Vaks</i>	+	-
29.	<i>Kasm</i>	+	-
30.	<i>'Aks</i>	+	-
31.	<i>Asb</i>	+	-
32.	<i>Xazm</i>	+	-
33.	<i>Mavfur</i>	+	-
34.	<i>Muarra</i>	+	-
35.	<i>Madjzuvv</i>	+	-
36.	<i>Djabb</i>	-	+
37.	<i>Zalal</i>	-	+
38.	<i>Batr</i>	-	+
39.	<i>Rab'</i>	-	+
40.	<i>Taxli'</i>	-	+
41.	<i>Raf'</i>	-	+
42.	<i>Djad'</i>	-	+
43.	<i>Sarm</i>	-	+
44.	<i>Xadjf</i>	-	+
45.	<i>Xatm</i>	-	+
46.	<i>Naxr</i>	-	+
	Total	34	32



After explaining the ways of formation of feet and zihofs, the authors proceed to clarify a number of terms related to the names of the hands (in the composition of the bayt), parts of the bayt, as well as in general to the bayts. These terms consist of five units: *sadr* (the first arm of the first hemistich), *aruz* (the end of the first hemistich), *ibtido* (beginning of the second hemistich), *zarb* (the end of the second hemistich), and *hashv* (middle hands). This can be shown in the following diagram:



Next, the authors proceed to the analysis of meters (fr). Regarding fringes, the author of 'Al-Mo'jam' and Shams Qays Razi writes: "Know that the number of Arabic poems used in their collections, as narrated by Arabian narrators, is 15, study of Aruz calls them bahrs" [9, p. 63]. But according to Nasir al-Din Tusi, Khalil ibn Akhmad created 16 meters. The sixteenth Bahr is *mutadarik*, whom other (Shams-i Kais Razi, Wahid Tabrizi, Abdarrahman Jami) considered the invention by Akhfash (a

apprenice of Khalil ibn Ahmad), though Khalil created it himself and named it because of the absence of *rakz* and *muttasik* in practice. According to the calculations of another middle Aged scholar Atoulloh Husayni (XV), Tajik-Persian theorists added three new ones to 16 Arab Bahrs: the *Garib*, *Carib* and *Mushakil*, and the total number of meters reached up to 19. He writes in his treatise 'Badoi us-Sanoi' that of these 19 bahrs, 6 are inherent exclusively to the Arabic poetry, 11 are common, 3 are inherent only to Tajik-Persian poetry [2, p. 21]. Tusi's treatise contains 18 bahrs: Tusi doesn't account new *mushakil* and *caribbean* bahrs, invented by Persian theorists, but his treatise is cited only Persian Bahr poetry - *Ariz* or *Tawil maklubi*, which his predecessor Shams Qays did not have.

Alisher Navoi in "Mezon ul-avzan" brings 19 bahrs generally accepted by Persian writer of the Aruz and substantiates them especially with his bayts written in Turkic. For comparison, we provide the bahrs of both authors below.

No. Name Bakhr "Mi'yar al-ash'ar", "Mezon ul-avzon".

Table 2

Nº	Name bakhr	«Mi'yar al-ash'ar»	«Mizan al-avzan»
1.	<i>Tavil</i>	+	+
2.	<i>Madid</i>	+	+
3.	<i>Basit</i>	+	+
4.	<i>Vofir</i>	+	+
5.	<i>Komil</i>	+	+
6.	<i>Xazadj</i>	+	+
7.	<i>Radjaz</i>	+	+
8.	<i>Ramal</i>	+	+
9.	<i>Sari'</i>	+	+
10.	<i>Munsarix</i>	+	+
11.	<i>Xafif</i>	+	+
12.	<i>Muzori'</i>	+	+
13.	<i>Muktazab</i>	+	+
14.	<i>Mudjtass</i>	+	+
15.	<i>Mutakorib</i>	+	+
16.	<i>Mutadorik</i>	+	+
17.	<i>Garib (djadid)</i>	+	+
18.	<i>Mushakil</i>	-	+
19.	<i>Karib</i>	-	+
20.	<i>Ariz (maklubi tavil)</i>	+	-
	Total	18	19

Nasir al-Din Tusi in "Mi'yar al-ash'ar" indicates that Bakhr was included by the founder of the Aruz, by Khalil ibn Ahmad, in 5 *doiras* (Khalil ibn Ahmad

united the poetic sizes of the same type into groups, placing the schematic images of these sizes under



each other in the form of concentric circles). He cites these doiras in his treatise. Here they are:

- 1) Doira-i Mukhtalifa - (Tawil, Madid and Basit);
- 2) Doira-i Mu'talifa (Wafir and Kamil);
- 3) Doira-i Majtalaba (Khazaj, Rajaz and Ramal);
- 4) Doira-i Mushtabiha (Sari', Munsarih, Hafif, Muzari', Mukta'ab and Mujtass);
- 5) Doira-i Muttafika (Mutakarib; later introduced Mutadarik) [5, p. 29-39].

In the treatise of the Uzbek scientist 7 doira. Of these, "Doira-i Mujtamia", which was created from the bahrs of "Doira-i Mukhtalifa" and "Doira-i Muntazia", is the invention by Navoi himself.

"In the Middle Ages, Arab poetry consisted of five parts, but the Persian one consisted of three parts: 'ilm al-'arūd, 'ilm al-qāfi'a, 'ilm al-badi'. Although each of these sciences had its own range of issues addressed, at the same time, they were somewhat related to each other [7, p. 57]. For example, in the science of genres, such arts were included that are directly related to 'ilm al-'arūd. One such art is the mutatawval. The meaning of the word determines the essence of this technique - long. This is a form of verse that in its bayt (hemistich) is written in 12 or more hands. In the treatise of Alisher Navoi, 2 mutatawvals are provided. They are written in the amount of mutakarib and ramal [10, p. 213-214].

CONCLUSION

A comparative study of the treatises "Mi'yar al-ash'ar" and "Mizan al-avzan" we arrived at the following conclusions:

1. Treatises by Nasir al-Din Tusi "Mi'yar al-ash'ar" and Alisher Navoi "Mezan ul-avzon" are important theoretical sources about aruz in Persian and Turkic literature. Their works are an integral part of the evolution of the poetic system and the theory of Aruz.
2. Nasir al-Din Tusi was one of the first scientists who tried to create an independent theory of Persian Aruz. Alisher Navoi was the first who began the comparative study of written poetry and folklore variations of the poetic form.
3. In many ways, the views of these two scientists coincide. Both Tusi and Navoi have the same number of juzvs - sound units. The treatises contain 6 juzvs.
4. In "Mi'yar al-ash'ar", 35 zihofs were cited, and in "Mizan al-avzan" - 32. Tusi gives a total of 17 bahrs: he refuses to analyze meters invented by Persian theorists (mushakil and garib), Navoi cites 19 bahrs.

5. The half-stitches are provided to justify the meters discovered by Tusi's in Arabic and Persian, Navoi mainly provides his couplets.

Thus, in the Muslim East in the Middle Ages, there was a single, common cultural and civilizational halo in the study of the theory of the Persian and Uzbek Aruz, which was the result of the activity of the Aruzian-poetical scientific school, the traditions of which are preserved today. As a result, the role and place of domestic Aruz-studies (Aruzologists) in the development of the theory of Aruz has become unique.

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