



REFLECTION OF ISSUES OF CLASSICAL POETICS IN "ME'YOR UL-ASH'AR"

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ANNOTATION

This article is devoted to the study of Nosiriddin Tusi's work "Me'yor ul-ash'ar", a treatise on the theoretical foundations of scientific aruz and scientific rhyme, one of the components of classical poetry. The article provides information about the history of the work, its unique style, its components.

KEYWORDS: *Poetics, pamphlet, ilmi segona (Trinity of Sciences), aruz weight, aruz circles, rhyme, hurufi rhyme (rhyming letters), types of rhyme.*

DISCUSSION

Among the treatises devoted to the study of classical rhyme, Nosiriddin Tusi's "Me'yor ul-ash'ar" is an important source on the theoretical foundations of rhyme and verse. Nosiriddin Tusi was a talented poet who wrote in the genre of ghazal, qasida, and rubai. At the same time, he was perfectly acquainted with the theoretical aspects of the science of poetry. His views on philosophical, moral, and poetic sciences include "Akhlaqi Nasiriy", "Akhlaqi Mukhtashamiy", "Awsaf ul-Ashraf", "Asos al-Iqtibas", "Ravzat ul-Taslim", "Qasoid ul-Aqoid", "Tajrid ul -aqoid", "Tahriri Uqlidus", "Usuli handasa", "Shakl ul-qit'a", "Tazkirai Nosiriya". Nasiruddin Tusi's treatise "Me'yor ul-ash'ar" was written in 1253 under the influence of Qays Razi's "Al-Mu'jam".

"Me'yor ul-Ash'ar" begins with praise to Allah and na't to Muhammad (s.a.w.). Nasiruddin Tusi asked Allah for help and blessed the souls of Muhammad (s.a.w.). Then, at the request of his friend, he wrote a work in Persian on science and rhyme, which he called "Me'yor ul-ash'ar", and said that the work consisted of an introduction and two sciences (parts). Nosiriddin Tusi also introduces the introductory part of the work into 3 chapters, in which he gives information about the essence of poetry, science bade, the structure of the poem, the role of rhyme in the poem. Nosiriddin Tusi's "Me'yor ul-ash'ar", in contrast to the works of classical poetry, is noteworthy in terms of the number of bytes that reflect theoretical ideas and their practical aspects. In

the work "Me'yor ul-ash'ar" special attention is paid to the science of aruz, a large part of the work is devoted to the study of the science of aruz. The author has divided the section devoted to science into 10 chapters, gradually dividing the theoretical issues. In the first chapter, he explains the moving and quiet syllables in the poem, explaining them on the basis of letters and actions. In the second chapter, the signs and syllables of the moving and silent letters are introduced. In Chapters 3-4, the basic concepts of aruz weight are explained in the example of bytes, causal, vatad, and fossil phenomena. Nosiriddin Tusi dedicates the 5th chapter to the circles of aruz and explains 5 circles such as "Doirai mukhtalifa", "Doirai mu'talifa", "Doirai mujtaliba", "Doirai mushtabaha", "Doirai muttafaqa" by bytes. The basis of the circle "Doirai mushtabaha" is the verse corresponding to the weights of sareh, karib, munsarih, khafif, muzoreh, muktazab, mujtass:

Sareh: Boda ba man deh, tu, buto, ham yak bor.

Karib: Ba man deh tu, buto, ham yak bor boda.

Munsarih: Deh tu, buto, ham yak bor boda ba man.

Khafif: Tu, buto, ham yak bor boda ba man deh.

Muzoreh: Buto, ham yak bor boda ba man deh tu

Muktazab: Ham yak bor boda ba man deh tu, buto.

Mujtass: Yak bor boda man man deh tu, buto, ham.

Chapter 6 of the work is devoted to the zihofs formed in the corners and corners. Nosiriddin Tusi gives a classification of the bodies that have been in force since the 7th chapter of Me'yor ul-ash'ar. Each body is explained under a separate heading. The chapter begins with a commentary on



the tawil body. The reason why the bodies begin in this order is that Nosiriddin Tusi takes as the main criterion the sequence of bodies forming the circles. The first circle is called "Doirai mukhtalifa", and the body of tawil is one of the bodies within this circle. He himself admits this: "Va ibtido ba tavil kardim, chunonki Xalil ibni Ahmad kardast va digaron ba o' iqtido (payravay) karda" Hence, Tusi chose the style of Khalil ibn Ahmad in this way. On this basis, a series of madid, maklubi tawil (application), basit, wafir, perfect bodies; Hazara, rajaz, ramal, which are included in the Doirai Mujtaliba; "Doirai mushtabaha" includes sareh, karib, munsarih, khafif, muzoreh, muktazab, mujtass; There is information about the muta qarib and gharib (mutadorik) bodies included in the Doirai muttafaqa, and the weight of each byte is explained on the basis of bytes and verses. Nasir al-Din Tusi followed a strict order in giving verses: he first quoted from the Arabic bytes and then explained the weight through the Persian bytes. In particular, referring to the body of gharib (mutadorik), he emphasizes that this body is not independent, that poems are seldom written at this weight, and that its sound form is formed by repeating the rukun eight times in the example of Arabic verses:

Xorabu qavmahum summa lam ar'avu
 - V - / - V - / - V - / - V -
 Li - s - salohi - l - lazi xayruqu vohinu
 - V - / - V - / - V - / - V -

Part 8 of the work explains non-column concepts, while Chapter 9 is in the form of a dictionary section. It contains the terminological meanings of the concepts related to the petition. The last 10 chapters of the section discuss the benefits and interests of the petition. The second subject (part) of "Me'yor ul-ash'ar" is devoted to rhyme, and this part is also divided into 10 chapters. The first chapter of the section provides information about the concept of rhyme and its structural structure. Focusing on the importance of rhyme in poetry, Tusi points out the role of rhyme in the science of classical poetry by quoting Khalil ibn Ahmad's views on the role of rhyme in Arabic poetry. Chapter 2 deals with the role of action and letters in rhyme, which Nosiriddin Tusi first explains in the example of Arabic literature. According to him, in Arabic poetry, the letter of the rhyme is 6: ravi, 3 letters before the ravi: establishment, entry, ridf; 2 letters following the narrator: wasl and sensitivity. The play presents 6 types of rhyming movements: rass, ishbo, hazv, tavjih, majro nafoz. Thoughts about rhyming movements are very brief, and it is only explained which letter movement they are. Nosiriddin Tusi recommends the word "rohati man" by combining their initial letters so that the names of these movements remain in the reader's memory. In the

next chapter, the rhyming letters and movements are explained in detail. And it goes through this kind of rhyme. As Tusi points out, no poem can be without rhyme: " Va raviy agar muharrik buvad, qofiyaro mutlaq xonand va agar sokin buvad, muqayyad xonand" It should be noted that these types of rhyme are based on the action after the narrator, and the play also focuses on the types of rhyme based on the letters that come before the narrator: murdaf, institution, mujarrad and mukayyad. Chapter 4 is interpreted in the example of words as a gradual continuation of Chapter 3. For example, if the letter l in the words "jamal-khayal" is considered ravi, the letter o is ridf. As the rhyme is called murdaf rhyme, these words belong to the type of mukayyad murdaf rhyme. Part 2 of Me'yor ul-Ash'ar, Chapter 5, is entitled Rhymes. And in this chapter, some of the shortcomings of rhyme, the unusual rhyming of words, are discussed. In this way, 6 forms of rhyming accusations are explained. Chapter 6 examines the rhyming letters and movements in Persian poetry. Arabic and Persian sources are compared. In this section, special attention is paid to the concept of radiph. Interestingly, the scientific rhyme information in the following sections is explained on the basis of theoretical sources in Persian literature. Thus, while the first 5 chapters of Part 2 devoted to rhyme are devoted to the theoretical views on rhyme in Arabic literature, the next 6 chapters are comparatively studied in the sources of Persian literature on the theoretical foundations of scientific rhyme. The above titles are repeated, and they are explained in the example of Persian literature. In particular, when reporting on rhyming offenses, 4 forms of this condition are mentioned in Persian literature without naming them. "It simply came to our notice then. And there are two kinds: first, the difference is hazv, for example, "mard" and "durd" and "vird". And if the rhyme is absolute, because "dasta" and "rusta" and "basta" are infallible. " Hence, Tusi distinguished two types of rhyme-related deficiency in rhyme: mukayyad and absolute rhyme. In the words "mard", "vird", "durd" the vowels a, i, u are indicated as defects in the ridge. The book "Me'yor ul-ash'ar" is written in a unique style, the theoretical ideas are presented in a clear, simple form.

"Me'yor ul-ash'ar" as one of the most important sources on the science of rhetoric and the science of rhyme, its research provides an opportunity to understand the theoretical foundations of the "science of the triangle" and to analyze the classical texts accurately and completely.



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