

Review Article

THE RHYMING STUDY AT "FUNUN UL-BALAGA"

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Abstract

This article describes in detail the rhyme science, one of the components of the "segona" of poetry (the trinity of sciences). There are several treatises on scientific rhyme, its originality, its elements and types, and Ahmad Tarazi's work "Funun ul-balaga" is one of the important sources of theoretical foundations of poetry. Ahmad Tarazi devoted chapter 2 to rhyme science, explaining the rhyme elements one by one during the "seasons" in the section. The article explores the theoretical rhetoric of the rhyme presented in "Funun ul-balaga".

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

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INTRODUCTION

"Funun ul-balaga" is a collection of theoretical views on classical poetry and is an important source for the study of Turkish poetry. Arabic, Persian, and Turkish sources, which reflect the theoretical foundations of classical poetry, play an important role in the analysis of classical text. Created as a result of the influence of Arabic and Persian poetic works on poetry, "Funun ul-balaga" was created at the request of Turkish-speaking artists. Poetics: art, aruz, rhyme, style, narrative, form and content are the basis of classical literature. The theoretical foundations of these disciplines are created, evaluated, investigated on the basis of the language laws.[1] Ahmad Tarazi's work "Funun ul-balaga" is a collection of legal and literary relations in Arabic and Persian sources, and it reflects a much more perfect view of the sciences. The work demonstrates the development of theoretical ideas about literary genre, genre, art, weight and rhyme science. Ahmad Tarazi, in his commentary on the sciences, their peculiarities, constituents, concepts, tries to explain them by examples, bytes.[2] One of the important parts of the "Trinity of Science" is a detailed description of the rhyme and its theory in "Funun ul-balaga". It is well known that in addition to the preface, the book contains 5 sections, in which the scientist shed light on the literary types and genres, the rhyme, the science of bade, the science of aruz and the theoretical issues of the problem. Responding to theoretical knowledge requires strong knowledge from the author. When reading the work you can see that the scientist has such a powerful knowledge.[3]

MATERIALS AND METHODS

In explaining the science of rhyming, Ahmad Tarazi explains his views along with the views expressed in the original scientific works. Ahmad Tarazi explains the rhyme in "Funun ul-balaga" with one general title. The theoretical foundations of the rhyme in the works of Shamsuddin Qays Razi's book "Al-Mu'jam fi Ma'airi ash-oru-l-ajam" and the work created under the influence of this work "Risolai rhyme" by Abdurrahman Jami, are explained by dividing into parts.[4] The rhyme in Shams Razi's book "Al Mu'jam" is based on 5 Chapters (Previous Chapter: Poetry and rhyme references rhyme territory and classes; Chapter Two: Recitation of the rhyme letters and their basis; Chapter Three: Characteristics of the rhyme letters and their names; Chapter Four: rhyme territory and classes; Chapter Five: The Ritual Accusations and Ritual Qualities. Abdurrahman Jami's Risalai rhyme consists of 8 seasons (1. Bismillahi-r-rahmani-r-rahim; 2. Introduction; 3. Hurufi rhyme; 4. Harakoti rhyme; 5. Specific rhymes; 6. Muqayyadi mutlaqu mujarrad; 7. The rhyme of Ufubi (guilt); 8. Conclusion) the theoretical foundations of the rhyme are developed.[5] And in Funun ul-Balaga, the title of "Al-fann-us-

soni-fi-l-rhafi wa-radif" reflects the views of the scholar in this field. In this section, which begins with the words, "It is important to know rhymed knowledge of the scholars in general," he evaluates the rhyme as "the original of poetry." It cannot be a poem without rhyme. According to the scientist, sometimes there is a poem without rhyme. This poem was called "harora poem". The scientist first sought to explain what the rhyme is, with the goal of giving it its own evolution. There is a difference of rhyme with regard to rhyme, and they are addressed in "Funun ul-balaga".[6] Some scholars call "rhyme" the ravyi, some the last verse. While commenting on the types of rhymes, the scholar interprets the hurufas of rhyme by dividing them with the words "section". Arab poets claim that there are 6 Hurufas and 6 movements based on rhyme. They include rhymed letters, rhymes, rabbi, rabi, Wasl, and rhymes, while rhyme, khaww, rass, ishb, tawhih, and nifod are all rhymes. Unlike the Arab scholars, the novice scholars have spread the Hurufi rhyme to nine.[7] They are: ta'sis, daxil, ridf, qayd, ravyi, vasl, xuruj, mazid and noyira. Rovyiy is a regular letter in the rhyme among the Hurufas. The remaining Hurufas may appear in the rhyme and sometimes not appear. As the scholar points out, "the original rhyme is ravyiy". Ahmed Tarazi used the classification of the scholars of non-Arabs in responding to the rhymes. Four of the superstitious rhymes come before the ravyiy and four after the ravyiy. When the scholar comments on rhyming letters, he begins his commentary with ravyiy. Ahmad Tarazi argues that the ravyiy is the same sound in the rhyme, citing the words "sanam" and "manam" as examples. The mim (letter m) in the words "sanam" and "manam" is a rhyme. Ahmad Tarazi gives specific examples of these two forms of ravyiy and defines rhymes. [8]

Суйулур кўрса лабларингни шакар, Рашк олур кўрса ой юзунгни қамар. (Liquid sees your lips with sugar Jealous when he sees the moon.)[9]

The words "sugar" and "whip" are rhymed in this byte. Rovyiy is ro letter (r) in rhyming words. The rhyming words end with roviy (r), which means that such rhyme is regarded as muqayyad rhyme. At this point, Ahmed Tarazi brought a byte from Khoja Kamal. The end of rhyming words in this byte is ended with a silent roviy, so this rhyme is interpreted as a muqayyad (chained – O.H) rhyme.[10]

Ман талаб кардам висолат рўзу шаб Ёфтам ийнак ба ҳукми ман талаб. (I'm demanding viscous fast, Soft needle judgment is a requirement.)

Ahmed Tarazi cites the following byte in a bayan ending with an expert rabi.Ey labingdin xijil Misr shakari Ko'rsa seni netar falak qamari [11]

The letter "shakar-qamar" "sugar-whip" in this byte is treated as raw. This rhyme is an absolute rhyme because it is accompanied by the letter r in the same rhyme. An example of this type of rhyme is by Mavloni Umid Kamali.

Zulfi nigor guftki, man az qir chanbaram, Shabi surati shibhi sifat mushk paykaram.

the lines are cited. The letter r in the word "chanbaram - pokkaram" in rhyming words.[12]

Ahmed Tarazi comments on the rhyme, and then interprets "vasl" as the next letter. "Vasl" is a letter that comes after raviy, and the scholar gives an example when explaining these Hurûfs, first of all in explaining their position in the Arab sect. According to the scholar, the word "vasl" comes from the letter "madda" and "min" in Arabic alphabet. That is, the letters alif and vov are like letters of yo or ho. Since these letters are in the form of letters at the end of the verse, they can be regarded as "vasl".[13]

Qafi qablat – tafarruki, yo Sabo'o. (Follow Saba, before your divorce.)

In this verse, the letter o (alif – O.H) in the word "Sabo'o" is considered to be a means of "vasl".

Saqital – g'aysa ayyatuhul – hanomo mavoyo. (O owl, you have landed in a filthy place.)[14]

Or:

	Raviy	Vasl	Xuruj	Mazid
гу	Л	С	Т	н
булбу	Л	С	Т	н

The letter after the Mazhid is known as the naira, and the end of the word is usually completed with the naira. Chekarmen bu tma' birla hamisha makru olingni, Magar topqusimen bir komi dil birla visolingni.

	Raviy	Vasl	Xuruj	Mazid	Noyira
О	л	И	Нг	Н	и
Висо	л	И	Нг	Н	и

Among the letters of the rhyme, it is preceded by four Hurûf Râwi. These are: facility, input, note, ridf. Ahmad Tarazi begins with the note. The note comes before the raviy. There is no letter or movement between the raviy and the note.[18]

Soldi usruk ko'zungiz tavba-u taqvog'a shikast, Bo'ldi olam yuzungiz davrida xurshidparast.

The letter sin (c) is counted if the letter in the words "shikast - xurshidparast" is in Arabic. In Funun ul-balaa, the Turkic language is also referenced in the Persian language.

Yori mo sarvi baland ast, biguem baland, Past guftan suhan az biymi raqibon to chand. [19]

The letter nun in the words "band - chand" is "qayd". According to the scientist, there are 10 zurûfs that can be recorded: b, x, r, z, s, sh, ayn, f, n, h. For example, sabr – abr, taxt – baxt, dard – mard, duzd – muzd, past – mast, gasht – dasht, mafar – nafar, guft – suft, band – qand, mahr – jahr. The scientist notes that in addition other letters can also be recorded besides the above 10 letters. If the words presented as rhymes are in Arabic speech, other Hurûfs may also be recorded. For example, aqd – naqd, majd – najd, qalb – kalb. As the scientist acknowledges, it is not right to specify that only certain letters can be recorded.[20]

Ey seningki, ol engingdin gulga har dam infiol,
Chun qaro zulfung erur mushki Xo'tang'a go'shmol.
Buzulg'on bu mening ko'nglumni ey hur,
Qil emdi bir tabassum birla ma'mur,

Li xulutihi itloqun biriqqihi tahmado. (Its pause from rapid mixing)The letter alif is vasl in the verses.

The letter is "xuruj" post-Vasl and the scholar explains the "xuruj" by comparing the Persian and Turkish bytes.

Ol engdin olsa nogoh ushul moh niqobni, Topmas falakda o'zga kishi oftobni.[15]

The letter "bo" is raviy in the words "niqobni-oftobni" (mask – sunny) in this byte and it means nun - vasl, yo - xuruj. The scientist cites the Persian byte after Turkish byte and compares them with: Mo darsi sehr bar dari mayxona xushodam, Avqoti duo dar rahi jonona nihodam.

In this byte, dol-raviy, alif - vasl, mim - xuruj. Ahmad Tarazi explains that the alif and nun can create "vasl" and "xuruj" by explaining the words "pisaron - digaron". The scientist maintains that the combination of the nun and dol (mexezan), "y" and "dol" (guzird) letters also causes "vasl" and "xuruj". [16]

Tilar ko'nglum yuzung ko'rsa, budur aning xayoloti, Muyassar bo'lsa bu davlat, bo'lur zohir kamoloti.

Lom – raviy, alif – vasl, te – xuruj, yo - mazid are regarded in the words "xayoloti – kamoloti" in this byte. Ahmad Tarazi cites the Persian byte as an example. The words "Gulistan - Bulbulistan" come from the words of Haydar Khorezmi as a rhyming word.[17]

The rhyming words in the corpuscular are listed as vov (vowel u) in the rhyme. Or it is narrated from Hodja Kamal:

Agar tu faxr nadori ba dalqi gardolud, Ayo zi xos nakardi ba hazrati Mahmud.[21]

The scientist, when referring to the ridf, states that he has some form "ma'ruf" and "majhul". In relation to Ridf, he touches on the differences of opinion between Arab and non-Arab scholars. Arabic scholars use the letter Y (i) and the letter alif as one rhyme. Some of the novice scholars insist that some agree, while others disagree.

Xoja so'zini qilibon e'timod,
Kesti ajuz o'z nimasidin umid.

In the example, words (e'timod – umid) "faith - hope" dol (d) is raviy, and alif (vowel - o) and yo (vowel - i) is used as ridf. The scientist acknowledges that this is not good, that if the Arabic word is vov (vowel - u) or (i), then it is wrong to evaluate them as ridf. The scientist, who emphasized the importance of uniformity in the poem to the end of the rhyme, provides examples of the letters x, r, s, sh, f, n between the rift and the raviy. In other treatises and rhymes such as rhyme, it is used with term "ridfi zoyid". Daxiy is one of the letters that comes after the Raviy, this letter corresponds between the Raviy and ta'sis: Tohir - Qosir.

Ey bo'ldi sening shoninga husn etti nozil,
Yurtur pari hurda bu shaklu shamoyil.
The word "nozil - shamoyil" in the word rhyming word in the byte is the y-letter between the raviy and the ta'sis, and the

lom (l) is raviy. The following byte in Persian contains the damn letter in the words (olam – Odam) "universe - man".

Ey zoti tu bo zuhuri olam,
Chun xilqati Mustafo-u Odam.

And "ta'sis" is what the scientist would say is "the big of nine huruf." As described in the work, no other Huruf can be found except the alif letter "o". Scientists distinguish between two types of facility: 1. Mutassil 2. Munfasil. The differences between these two species can be traced to the differences of scholars. [22]

The following section of "Funun ul-Balaga" (Fasl) describes the ability of nine Hurufs to be together in one rhyme. The

	Ta'sis	Daxil	Raviy	Vasl	Xuruj	Mazid
	o	M	X	T	M	III
В	o	M	X	T	M	III

Some of the flaws among the rhymes in the rhyme make the rhyme's fault. Ahmed Tarazi does not give a special headline in commenting on the rhyme charges. The "fasl" with the small commentary goes on to the next topic. The rhyme charges are explained as part of the rhyme's actions. In "Funun ul-balaga", rhyme charges include ikfo, iqvo, sinod, iyto, ijoza. In Funun ul-balaga, the definition begins with the ikon. In the work "Funun ul-balag'a", the definition begins with the ikfo. For example, "ehtiyot - e'timod" "Caution - Faith".[24]

In the same words, the letters "t" and "d" are considered raviy. Ahmad Tarazi's "Funun ul-balaga" is an example of the "ikfo" event with the words "ixtisot - e'timod". In the same words you may see the diversity of the Raviy. Ahmed Tarazi also acknowledges this as a shane (rough).

There is another controversy among rhyme movements that comes under the term "iyto". In the work "Funun ul-balaga", the word "flower-lolazor" is used as an example of the khafiy of the "iyto". Ahmad Tarazi argues that this is a serious charge. "Funun ul-balaga" describes another phenomenon that is used under the term "ijozza". According to Ahmad Tarazi, "ijozza" is a contradiction of *tavjih* and *ishbo*. And Khalil ibn Ahmad gives the following byte by Mawlana Jaloluddin Rumi in the Funun ul-Bala:[25]

Masnaviyi mo do'koni vahdat ast,
Har chi bini g'ayri vohid, on but ast.

In this byte, rhyming words are described as "vahdat - but", and the pre-Ravi movement is different, and this event is also presented as one of the rhymes.

CONCLUSION

In summary, Ahmed Tarazi in his work Funun ul-balaga explains in detail the theoretical foundations of the Huruf rhyme, as an example of bytes. They can be summarized as follows:

- The scientist is familiar with all the rhymes. That is why it sometimes compares information with them;
- Scientific rhyme, expressing his views on the controversial rhymes of the superstitious rhyme;
- Provides sample bytes in a sequence of lines written in Arabic, Persian, and Turkic languages on a particular system;
- Ahmed Tarazi explains the terms in the context of the Turkish language, based on the laws of the language.

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scientist gives samples in the form of rhyming words, not bytes. For example,

Raviyyi yalg'uz – gul – bulbul
Raviy va vasl - gulash – bulbulash
Raviy, vasl va xuruj – gulho – bulbulho...

In this way, they explain the arrival of the pre-and post-huruf. It is hard for such a Huruf to have a whole rhyme. Ahmad Tarazi also cites rhyme byte in which most rhymes participate. However, there are also drawbacks to the rhyme's involvement.[23]

Go'onki, to man in hunar omuxtamash,
Dar har daqiqa lahzae vosuxtamash

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