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*The study of rhyming letters in “Al-Mu'jam”*

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*Abstract*

Shamsiddin Qays Razi's work "A-Mu'jam" is an important source on the science of classical rhyme, the article examines the theoretical information about the rhyming part of the work.

*Introduction*

It is known that as a result of the development of the sciences of balogat: *ilmi bayon*, *ilmi maon*, *ilmi bade'*, in classical poetics, the *ilmi segona* (the trinity of sciences: *ilmi aruz*, *ilmiqofia*, *ilmi bade'*) emerged. One of the components of the trinity of sciences, the theoretical foundations of *ilmiqofia* first appeared in Arabic literature and later in Persian literature. Influenced by Persian literature, treatises on the theoretical foundations of the *ilmiqofia* were also created in Turkic literature. Although most of the treatises on the theoretical foundations of classical poetics in Arabic, Persian, and Turkic are given as a whole, these treatises were created under the influence of each other. Scholars such as Abulhasan Ali Sarahsi Bahromi, Shamsiddin Qays Razi, Ahmad Tarozi, Abdurahman Jami, Wahid Tabrizi have written special treatises on the science of rhyme, while Shamsi Fakhri Isfahani, Yusuf Azizi, Hussein Waiz Kashifi have relations on the science of rhyme in their works. A number of pamphlets have been written reflecting the scientific debates

on rhyme and its theoretical foundations, letters, types, development and crisis. Scholars such as B.Sirus, A.Azar, V.Kotetishvili, V.Zhirmunski, D.Samoylov, H.Muhammadi, R.Musulmonkulov have expressed their scientific views on the basis of a certain language. Uzbek scholars Fitrat and A.Saadi were among the first in their time to express their views on classical poetry and one of its components, the science of rhyme, on the basis of theoretical and practical examples. Thus, a number of special treatises on the science of rhyme, the science of *aruz*, which are an integral part of classical poetics, have been created, and Shamsiddin Qays Razi's treatise "Al-Mu'jam" is

one of the sources. “Al-Mu'jam” is an important treatise in Persian on the science of aruz and rhyme, which does not contain theoretical ideas about the ‘ilm bade’. The article is devoted to the study of Shamsiddin Qays Razi's work "Al-Mu'jam", a treatise on the theoretical foundations of ilmi aruz and ilmiqofia, one of the components of classical poetry. The article provides information about the history, sources, components, specific style of the work

### ***Materials and methods***

Shamsiddin Qays Razi's “Al-Mu'jam” is an excellent study of the trinity of sciences (ilmisegona), consisting of an Introduction, 2 main parts, and an End. The first part of the work is devoted to the science of aruz, and the theory of aruz science is explained on the basis of 4 chapters. The scholar tries to explain the concepts of prose and poetry before giving information about the theory of aruz science, and in this order enters into the theory of aruz science, which is the main core of poetry. The first chapter of the four chapters is devoted to the istiloh of the term aruz, and the scholar follows a certain order in interpreting the terms. He first cites the original lexical meanings of these istilohs and then explains their meanings as terms. In the second chapter, roukn, jouzv and vaazns are explained in the example of bayts. In the third chapter of the first part, zihofs, systematic roukns are analyzed. In the fourth chapter, theoretical information about the circles of aruz, qadim and bahrs of hadisare analyzed on the basis of bayts and their taaqti's. It should be noted that Qays Razi was acquainted with almost all the treatises on the science of aruz in Arabic and Persian, which were created till his own time, addressed and discussed them. The second part of “Al-Mu'jam” is devoted to the science of rhyme and badiiat. Continuing the tradition of the first part, Qays Razi in the first chapter gives information about poetry and rhyme, radif terms, the importance of rhyme in poetry, its places of application. The second chapter is called "Rhyming Letters and Their Naming". In this chapter, one of the main elements of rhyme, the concept of ravi and the letters that can be ravi are given under separate titles and explained with examples. This chapter is divided into sections, first of all, the main sound of the rhyme – ravi and the letters that can be ravi are narrated, and in the next section the rhyming letters: ridf, taasis, qayd, dahil, mazid, noyira, vasl, huruj are analyzed, explained on the basis of bayts, verses . The third chapter is devoted to rhyming movements, and the theoretical foundations of rass, ishbo, hazv, taujikh,

majro, nafoz – the theoretical foundations of rhyming movements are presented. The fourth chapter gives the fixed and absolute types of rhyme according to their vaazn and additional composition, such as mutakovis, mutarakib, mutadorik, mutavotir, mutaradif. The fifth chapter of the second part is devoted to some shortcomings in rhyme, rhyming faults (uyubi qofia) and it clarifies some of them such as ikvo, iqfo, sinod, iyto, munokaza, tazmin, tahli' with examples. The sixth chapter is devoted to the poetic findings of prose and poetry. In this chapter, poetic findings such as tafwif, tarsi, muvozina, tajnis, tashbih, iyham, igras, istiora, tamsil, irdaf, tafsir, taqsim, tafri, talmih, i'jaz, iltifot, i'not, tansiq us-sifat, tasmit, tarji ', husni matla', lutfi tahallus and the importance of many literary genres as art and genre, such as lugz, muammo, bayt ul-qasida and naql are given. At the End of the work there is a special commentary section, in which a prose description and commentary of the poems are given. In this part, Qays Razi's research as a great scientist is clearly visible. Because in this part, the scientist analyzes and studies the bayts and verses by applying the theoretical sciences to practice.

### ***Discussion***

The second part of the work, Chapter 3, is directly devoted to the hurufiqofia, and Qays Razi explains the rhyming letters in the core and suffix of the rhyme one by one. This commentary begins with the letter *ridf*, which is the basis of the murdaf rhyme, which is the most active among the hurufs of qofia. The *ridf* is based on the elongated vowels that precede the silent ravi. The scientist points out that usually the letters alif, vov, and yoy can be rare. At the same time, Qays Razi draws attention to the fact that vowels in Persian literature come in two different forms. This attention of the scientist is correct in all respects. Because it is natural for these texts to be misleading when converted to another form of writing. In Persian literature, the vowels fatha, kasra, damma, like the letters alif, vov, yoy, can also give the sounds a, i, u. We know that they are expressed differently in writing. Since *ridf* is a rhyming letter, the letter form of the vowels a, i, u is represented by alif, vov, yoy. Fatha, kasra, damma - their movements are studied in the section on rhyming movements, they have separate names. While Qays Razi explains vowels that are expressed in the form of letters and movements, he proves them on the basis of examples of differences in terms such as long and short (soft). According to him, the vowel *u* represented by the damma movement and letter vov; and the vowel *i* is by letter kasra and yoy. In places represented by movement, this vowel is pronounced as a short vowel, and when expressed by letters, it is pronounced

as a long vowel. Therefore, the long vowel that comes before the ravi is called a ridf. In a number of pamphlets on rhyme, such as “Funun ul-baloga” and “Meyar ul-ash'ar”, it is stated that the vowel *o* is always used as a ridf. Qays Rozi points out that these vowels, which differ in length and brevity, have separate names. In classical literature, the long vowel represented by the letter vov is called marf'uima'ruf, and the short vowel represented by damma is called marf'ui majhul, and thus the elongated form of the vowel *i* is called maqsurima'ruf, and the short vowel is called majhuli majul. This is called the original form of the ridfe – *ridfiasli*. Qays Razi also gives information about another type of ridfe, the ridfi zayid. Ridfizayid is based on the increase of the consonant between the ravi and the preceding vowel. Among the rhyming letters, the type of rhyme based on the ridfe that is most commonly used by our poets is called murdaf rhyme. Shamsiddin Qays Razi gives information about ridf and explains them in two parts. In the first part, the ridfiasli and the ridfi zayid are given under separate sections. In the second part presents the theoretical foundations of murdaf rhyme with radif. The scholar cites the vowels *o*, *u*, *i*, which are based on the vowels alif, vov, or yo, as the main original ridf, he also gives 6 letters that can come as additional ridfs. Qays Razi explains on the basis of examples that the letters kh, r, s (sin), sh, f, n can come as ridf with the help of examples. The letter R is between the ravi and the alif (vowel *o*): *kord - ord*; between the ravi and the vov (vowel *u*): *murd – Nurd*, may participate. The letter s (sin) is between the ravi and the alif (vowel *o*): *most - rost*; between the narrator and the vov (vowel *u*): *po 'st – do 'st*; between the ravi and yo (vowel *i*): *bist – girist*, may participate. The letter Sh (shin) is between the ravi and alif (vowel *o*): *dosht - bandosht*; it is said that the presence of only the word *go 'sht* between the ravi and vov (vowel *u*) is seen and it is not found in any other word in this form. This way, the places where the 6 letters can come as ridfizayid are explained one by one. Once their theoretical foundations are presented, the verses involved in each letter that can come as a ridfe are given. Alif (vowel *o*) as a ridf:

*Oy, jo ' daryosahi(y) jo ' shirshijoy.*

Another rhyming letter is the *qayd*, and “Al-Mu'jam” gives detailed information about the letter *qayd*. According to that, the silent consonant letter before the ravi is considered as a *qayd*. The work lists ten letters that can come as a *qayd*, with examples of rhyming words in which they participate. 1. The letter B: considered as a *qayd* in the words such as *abr - kabr*, the consonant *r* is a ravi, while the silent consonant before the ravi is the letter *b*.

2. The letter kh: bakht– rakht;
3. The letter r: sard –zard;
4. The letter s (sin): mast – dast;
5. The letter sh: dasht –tasht;
6. The letter g': nag'z – mag'z;
7. The letter F: raft –kaft;
8. The letter n: band – kamand;
9. H (he): mahr – jahr;
10. Z (ze): duzd – muzd.

Another of the rhyming letters is the taasis, which is also mentioned in “Al-Mu'jam” under the heading "Now about the letter of the taasis." Taasis is applied to the long vowel before a one-movement consonant before the ravi.

Falak dar soya bar havosil,  
Zaminro bar to'tikardhosil.

The words in the bayt are considered to be mutually rhyming words, while the consonant l is considered to be a ravi and si - an alif (vowel o) before a one-movement consonant is considered as a taasis. The scientist points out that the letter alif is usually involved as ataasis.

The next rhyming letter is called dahil and is used directly together with taasis. A one-movement consonant before the ravi, after the taasis, is called the dahil.

### ***Result***

Rhyming letters such as ridf, taasis, qayd, dahil are found in the core of the rhyme. Rhyming letters such as vasl, huruj, mazid, noyira mostly come after the ravi who separates the base and the suffix. In “Al-Mu'jam”, Qays Razi goes on to explain the rhyming letters that follow the base in the same order. Usually, if the rhyming letters in the base are not interrelated, then the order and consistency in the rhyming letters following the ravi are paramount. That is, first vasl, then huruj, then mazid, and noyira as the last letter. Omadi – baromadi are rhyming words, while the consonant d is the ravi and the vowel iafter the ravi is the vasl. The scholar gives examples of bayts in which the participation of the letters o, z, k, h, i, t, sh, m, n, which are present in the book as vasls. The further parts are continued by a concise description of the letters khuruj, mazid, and noyira, and the placement is based on the sequence after the vowel.

### ***Conclusion***

It can be seen that Shamsiddin Qays Razi's "Al-Mu'jam" is an important source that contains the theoretical foundations of the analysis of classical texts. Unfortunately, to date, there is no Uzbek translation of this work. One of our main tasks is to fulfill this task, to conduct serious research on the work, to study the sources in Arabic, Persian and Turkic comparatively. Only then we can correctly analyze and interpret the classical texts.

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