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CLASSIFICATION OF FINE ARTS IN "HADOYIQ US-SIKHR"

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Abstract:

The science of art began to be studied in the ancient sciences, and later in the context of the adult sciences, and then in the framework of the "scientific triad". Initially, this science was not called the science of puberty. They themselves consisted of three sciences: the science of meaning (ilmi maon), the science of narration (ilmi bayon), and the science of art(ilmi badi'). Linguists have cited these sciences only in books on grammar and vocabulary. Hence, these disciplines have been studied as a field of linguistics. From the 2nd century AH, books on the science of puberty began to be written. It can be said that a book was originally written about science.

Later, small pamphlets on the meaning of science were created in order to explain the meaning of the words in the text. The third science is the first book on the science of art, the book of Abdullah ibn al-Mu'tazz al-Abbas. Ibn Mu'tazz was one of the first to present 10 types of poetry. Qudama ibn Ja'far, who lived with him for a century, re-examined ten types of art and brought it to twenty. Later, this science develops, debates arise between art forms, and new research is created.

Sheikh Imam al-Qahir's two books, Dalail al-Ijaz and Asrar al-Balaghat, were at the forefront of the study of the arts in Arabic literature. Abu Yaqub Yusuf Sakkoki is one of the scholars who raised this science to a higher level. In Persian literature, under the influence of Arabic literature, a number of treatises were created, in which the theoretical foundations of science and art were described in detail.

Rashididdin Watwat's Hadoyiq us-sihr fi daqoyiq ash-shi'r is one such treatise. Created in the 12th century, this pamphlet provides information on 63 types of art, and the article classifies and studies the types of art according to the nature of form and content.

Research methods. *This article analyzes the arts in the composition of scientific and theoretical works on classical poetics on the basis of hermeneutic and comparative-historical methods.*

Results and discussions.

1. Introduction to the classification of Arabic, Persian, Turkish sources on classical poetics;

2. The arts are classified as part of works devoted to the science of art;

3. Fine arts formed on the basis of the laws of scientific rhyme and scientific art are analyzed on the example of bytes.

Conclusion.

1. Although Rashididdin Vatvat's Hadoyiq us-sikhr did not divide the arts into such types as spiritual and verbal art, he emphasized the relationship between form

and content as their characteristics when giving information about the arts. The scientist interpreted these types of art on the basis of a specific principle. First it shows the lexical meaning of art, and then the feature as a fine art.

2. In order to explain the essence of art, he first cites examples from Arabic sources, and then from Persian sources.

3. In conclusion, the work "Hadoyiq us-sikhr" is one of the most important studies of science and art. Its study can deepen the science of classical poetics.

Keywords: *poetics, brochure, ilmi segona (Trinity of sciences), Aruz wezni (or "aruz prosody"), ravi, juzv, rhyme, the types of rhyme.*

Introduction. The sciences of puberty form the basis of classical poetics. While the science of science, the science of meaning, and the science of fiction first emerged as a means of interpreting and comprehending the blessed verses of the Qur'an, later these sciences began to play an important role in understanding and comprehending the content of any classical work in classical literature. The trinity of the science of poetics is a set of theoretical sciences that provide the opportunity to analyze the classical text in a poetically correct way. Ilmi bade has a more ancient history than the two sciences (ilmi aruz, ilmi qafiya). There are several pamphlets devoted to the science of art, in which the science of art is theoretically and practically based. The first treatises were written in Arabic, and later, under their influence, in Persian literature, under the influence of Persian literature, sources devoted to the study of art in Turkish literature began to appear. In classical Arabic poetry, Abdullah ibn Mu'tazz's Kitab ul-badi [1,], Nasr bin Hasan's Mahasin ul-kalam, Qudama ibn Ja'far's Naqd ush-she'r, Abu Abdullah al-Khvarizmi's Mafatih ul-Ulum, Yusuf Sakkoki's Miftah ul-Ulum. Abdul Qahir al-Jurjani's Kitab al-Asrar al-Balagha, Persian-language Umur Radiani's Tarjimon al-Balagha, Rashid al-Din al-Vatvat's Hadayiq al-Sikhr, Atoullah Husseini's Badoi al-Sanayi, and Ahmad Tarzi's Funun ul-Baloga, written in Turkish, is one such pamphlets.

Materials and methods. This article analyzes the arts in the composition of scientific and theoretical works on classical poetics on the basis of hermeneutic and comparative-historical methods.

Results.

1. Introduction to the classification of Arabic, Persian, Turkish sources on classical poetics;

2. The arts are classified as part of works devoted to the science of art;

3. Fine arts formed on the basis of the laws of scientific rhyme and scientific art are analyzed on the example of bytes.

Discussion. Rashididdin Vatvat's Hadoyiq us-sehr fi daqoyiq ash-she'r is one of the most important sources in the Persian language devoted to the science of art and is important in the history of classical poetics. Rashididdin Vatvat, who was fluent in Arabic and Persian, was interested in philological sciences as a sharp poet. The Iranian scholar Abbas Iqbal Ashtiani, who presented the scientific-critical text of the treatise to science (1929), praised Hadoyiq us-sikhr as "one of the masterpieces of Persian prose and one of the most important works on the theory of poetry written in Persian to date." N.Yu. Chalisova, who carried out the Russian edition of "Hadoyiq

us-sikhr", also mentioned in her introduction 21 works of Rashididdin Vatvat, most of which are devoted to the science of meaning, narrative and art. admits that it is one of the works. Among the works of the great U.S. scholar Nafisi Rashididdin Vatvat, Hadoyiq us-Sikhr is the largest and most famous of its kind.

Indeed, the pamphlet "Hadoyiq us-sikhr" is one of the most famous works on the science of classical poetry, which is not difficult to know from the quotations from the work, a number of comments about the pamphlet. In particular, Muhammad Rami Tabrizi, who lived in the 14th century under the influence of "Hadoyiq us-sikhr", wrote "Sharh-i Hadoyiq us-sikhr", and the poet Nekiy Hasan, who lived and worked at the same time, wrote a book "Bahr us-sanoyi". The influence of Rashididdin Vatvot's work "Hadoyiq us-sikhr" is obvious in the creation of any pamphlet in the Persian language, dedicated to the science of classical poetry.

Although theorists of different eras have not quoted directly from this pamphlet, they have taken samples from theoretical data and bytes. This work has been published several times in different languages. In particular, there are 6 editions in Iran and India. Although the sources do not say when the work "Hadoyiq us-sikhr" was written, it is believed that it was created by scholars in the middle of the XII century, based on the period of the author's life. Most scholars have relied on the information in the preface of the manuscript. Until recently, Rashididdin Vatvat's Hadoyiq us-sikhr was considered the first work in Persian devoted to the science of poetry.

However, in 1948, the Turkish scholar Ahmad Atash stated in his article that Muhammad Umar Radiani's Tarjimonu Baloga was written before Hadoyiq us-sikhr. Rashid al-vatvat used Nasr ibn Hasan's Mahasin ul-Kalam in writing his treatise. The classification and patterns of the arts in the pamphlet clearly reflected this effect. The scholar was acquainted with the works of Arab and Persian scholars devoted to the theory of classical poetics, studied them. On this basis, the treatise singled out 6 of the major Arab theorists. In particular, the works of Arab philologists such as Khalil ibn Ahmad, Jahiz, Ali Isa ar-Rummani, Ibn Jinni, Jirab ad-Daula, Qadi Quda, and their contributions to Arabic poetry are given in detail.

Rashid al-Din al-Vatvat has arranged the information in the Hadoyiq us-sikhr in a unique system. The main part of the work is combined into 55 chapters. The scholar has devoted each chapter to a separate art study. In addition to the 55 major arts, Rashiddin Vatvat also comments on 8 arts (musarra', xasi, tarji, aks, tadvir, mukarrar, mutanafir, mutalayim) in the appendix. While studying the nature of fine arts, the scientist uses a unique method of distributing them: he divides them into two types based on their nature and character. 1. Fine arts related to prose and poetry. 2. Fine arts related to poetry only. Naturally, the number of these art forms is not the same. Poetry-related arts are more numerous than prose and poetry-based arts. In particular, 37 types of art in the booklet are based on poetry, 26 types of art are based on both literary types. The scholar recognizes tasbeh, istiora, tarsi', tajnis, ishtiqaq, ig'raq, maqlub, mutaddad, radd ul-ajuz and other types of art as a type of art used in prose and poetry. Speaking about sa'j, the scholar emphasizes that sa'j is a type of art that belongs mainly to prose, and that the third type, sa'j, which is mutavazzin, can only belong to poetry.

The scholar gives a brief explanation of the fine arts, focusing on the bytes. In order to explain the essence of art, he first refers to the verses of the Qur'an, the Hadith, and then to the verses of Arabic and Persian writers.

The works of art in the work Hadoyiq us-sikhr can be studied in several ways:

1. Fine arts based on the interdependence of 3 sciences (science aruz, science rhyme, science bade). In this type of art, aruz, rhyme, and the arts are formed in an interdependent whole. For example, the arts such as *tarsi', sa'j, mutalavvin, i'not, zulqofiyatayn, musarra'* are based on the integrity of the three sciences.

In most of the pamphlets devoted to the study of the fine arts, the art of ***tarsi'***provides the beginning of the pamphlet. It has become a tradition for treatises on classical poetic theory. The work Hadoyiq us-sikhr begins with a description of the art of tarsi'. The pamphlet explains the art of tarsi' and its tajnisli type (tarsi'i ma – a-t – tajnis) and explains it in the example of bytes. It is well known that tarsi is based on the fact that each word in the two verses is mutually rhyming and weight-appropriate. Rashid al-Din al-Vatvat presents theoretical ideas about the arts and shows their practical results on the basis of Arabic and Persian verses. Based on a single system, the scholar first presents his position in Arabic sources and then his appearance in Persian. The examples given in the commentary on the art of Tarsi are taken from the Qur'an and the Hadith. An integral part of this is the byte with the commentary "Examples from the Persian language."

Kas ferestad / be-serr / andar / ayyor / maro,
Kim makon yod / besher / andar / bisyor / maro. Rudakiy [6, 113].

If we pay attention to the construction of the byte, we can see that the words in the verses correspond to each other in terms of rhyme and weight (corners).

Another of the arts based on the three disciplines is the art of ***i'not***. This art science comes under different names in art sources. I'not in Hadoyiq us-sikhr, e'not in Badoyi us-sanoyi, tazyiq, tashdid, iltizomi luzum mo lo yalzam for other sources in the science of art. The peculiarity of this art is that in order to give beauty and melody to a byte, one or more special actions or a certain letter are given in the rhyme, which are not necessary before the letter of the narrator.

Az bas ke to dar xend-o dar erron zade-i tig,
V-az bas ke darin har do zamin rih te-i xun.
Z-in har do zamin har che giyo ro'yad to hashar,
Bih-ash hame ro'yin bovad-o shoh tabarx un.

2.Fine arts that arise on the basis of the interdependence of genre and art. Examples of such art forms are murabba', musammat, tarji', xasi.

One of the arts that emerges on the basis of the interdependence of genre and art is ***murabba'***, which means "quartet". Murabba' (a) is used as a genre of poetry consisting of four verses, (b) in relation to the repetition of four verses according to its aruz, and (c) as an art based on the same reading when recited from the top and sides of 4 verses. Rashid al-Din al-Vatvat, while dwelling on this type of art, quotes

from a line of poetry in Arabic. The scholar points out that this byte is not so perfect, and gives an example in Persian.

Bejonat nigoro kidori vafo,
Nigoro vafokon bedil bejafo.
Kedori bedil do'sttar mar maro,
Vafo bejafo mar maro xoshtaro .

In Hadoyiq us-Sikhr, the art of***xasi*** is described in the comments section at the end of the work. Samples based on bytes are not given. A distinctive feature of xasi's art is that there is no rhyme in verse 3 of the 4-line poem. As a genre, it is considered one of the types according to the rhyme of rubai. That is, a rhyme rhymed in the form a-a-b-a is called xasi rubai in science.

3. Fine arts based on giving an artistic meaning to the essence of a byte or verse. Such art forms are used to give artistic beauty to the classical text. Examples of such art forms are ***husni matla', husni maqta', husni takhallus.***

These three types of art, which are based on the artistic nature of the verse and the verse, are explained in succession in the book Hadoyiq us-sikhr. Rashid al-Vatvat narrates the story of ***husn al-matla'***. According to him, Shibl al-Davla recited a verse in honor of King Mukram ibn al-A'la. He recited his verse to the king. Upon hearing this, Shibl told al-Davla that he would stop reciting qasida and rewarded him with a thousand dinars.

"If every byte of your poem is as unique as the first verse you read, I will have to give you a thousand dinars for each byte, and I do not have enough gold in my treasury to pay for it," he said.

Rashid al-Din al-Vatvat presents verses from his creative heritage, explaining the art of husni matla' on the example of verses written in Arabic and Persian.

Ey labi to guneye sharob girifte,
Va deye to odate sarob girifte.

4. The arts associated with letters and shapes. The basis of such art forms as ***tajnis, ishtiqaq, maqlub*** is related to the essence of words, which are formed on the basis of letters, letters.

The arts based on letters and shapes: tajnis, ishtiqaq, and the art of maqlub are among the arts that have been widely described and studied as traditional arts.

The art of ishtiqaq is based on the use of cognate words in a byte or verse. In Hadoyiq us-sikhr, he gives examples from the Qur'an based on the art of ishtiqaq.

Fa-aqim vajhaki li-d-di-ni-l-qayyimi...
Ya asafi ala Yusufa...

Letters and shapes also serve as the basis for the art of***maqlub***. In the gift-giving magic, the art of maqlub is given in the name of maqlub. Rashid al-Din al-Vatvat explains the distinctive features of the species on the basis of Arabic and Persian

bytes, emphasizing that the art of maqlub has the types of maqlubi kull, maqlubi mujannah, maqlubi mustavi. It is well known that the art of maqlub is based on the use of words that are read exactly when the word is read backwards.

Beganj andarash saxte xaste,
Bejang andarash lashtar oraste.

5. Arts related to puberty. In such art forms, the science of narration is central. Fine art serves for a correct understanding of the essence of the text. For example, ***istiora, tashbih, igraq as-sifat, tajahul ul-arif, jam va-t tafriq va-t tahsil, husni talil.***

The art of rhyme between these arts was originally considered an integral part of the science of narrative in the field of puberty. It served to convey the essence of the text. In the gift-giving sikhr, several types of tashbih are explained under the heading of tashbih. Most of the examples are from the Qur'an.

6. Classical text, art based on the inclusion of another text in the byte. Examples of such art forms are ***irsoli masal, irsoli masalayn, tadmin*** arts.

One of the peculiarities of the art of irsoli masal, isroli masalayn and tadmin is that in a verse or byte there are examples of phrases, proverbs or sayings. These proverbs and sayings are cited as evidence of the poet's thought.

Rashid al-Din al-Vatvat explains the art of ***irsoli masal***and irsoli masalayn under a separate title in Hadoyiq us-sikhr. These two arts differ in the number of uses of proverbs in bytes. If one proverb is used in a byte in the art of insoli masal, two proverbs are given in a byte in the art of insali masalayn.

The peculiarity of the art of tadmin is that it uses a verse of the same meaning by another poet, based on the essence of the composition of the byte. Rashid al-Din al-Vatvat cites passages from the Arabic language and his own work as examples of this art. He mentions in the verse that he used the famous verse of Unsuri:

Namude tig'e to asare fatho goftu falak,
"Chenin namoyad shamshire xosravan asar".

7. Fine arts based on Arabic letters, forms. Art forms such as muqatta', muvassal, and mutazalzal are based on the addition and subtraction of Arabic letters.

In the art of muqatta' based on the forms of the letters of the Arabic alphabet, the poet uses words consisting of Arabic letters in which all the words in a byte or verse are written separately.

The art of muvwassal, on the other hand, as the opposite of the art of muqatta', consists only of the composition of words or verses that can be added.

8. Art based on riddles and riddles. Art forms such as ***muvashshah, lug'z, murabba', tadvir, ta'rix, muammo***, which are widely used in classical texts, are based on finding a certain essence and form.

This means that the arts, which serve to correctly understand the essence of classical texts, to add art and beauty to the essence of the text, theoretically have an ancient history. By studying the sources that reflect their theoretical foundations, it is

possible to gain a deeper understanding of their practical aspects, and to correctly analyze and interpret the classical texts. In this sense, Rashididdin Vatvat's work Hadoyiq us-sikhr is of great importance as one of the important sources in the study of classical poetry.

9. Artistic arts based on classical rhyme. Artistic arts such as ***sa'j, zulfiyatayn, musarra', muraddaf*** in the harmony of rhyme and artistic art are formed on the basis of these two sciences.

Rashididdin Vatvat gives an in-depth description of the art of sa'j inHadoyiq us-sikhr. The inner rhymes in the verse make up the art of sa'j.

The scientist paid special attention to the art of ***muraddaf*** in the work. The art of muraddaf is an art based on radif, one of the letters of rhyme is not related to ridf. The concepts of radif and ridf differ radically from each other, the art of muraddaf is considered to be a kind of art, which is based on radif, and not on ridf.If the radif is a repeating word that comes after the rhyme, the ridf is a long vowel that precedes the rhyme. Usually as a ridf can come *o, i* and *u* vowels. Among these, the arrival of *o* unlis is more common. For example: the vowel o in the words *yor – nor*, or the vowel o in the words,*nur – sur*, denoted by the letter vov (u), or the vowel *i* in the words *nafir – asir*, is considered ridf. There is a special type of rhyme based on the reef. It is cited as a type of murdaf rhyme. Rashid al-Din al-Vatvat, while interpreting the art of muraddaf, emphasizes that there is no radif in Arabic. Citing examples in Persian literature, he refers to his own work:

Nizome hole zamone qavome kore jahon,
Tamom gasht beiqbole shahriyore jahon.

The word "world" is a radif, which gave rise to the art of muraddaf.

Rashiddidin Vatvat notes that the use of radif has become a tradition in Persian literature, and that the choice of radif is beautiful and in its place is a sign of creative skill. Usually the essence of the poem is understood through the radif. Because of the melody of repetitive passages, poets often aim to convey the basis of the emotion they want to express in their poems through the radif.

Rashid al-Din al-Vatvat gives a brief explanation of the art of musarra'. In the last part of the work there is a concise collection of information under the description of all known art forms, in which the scholar explains the art of musarra'. In the art of musarra', it is based on the rhyming of two verses in a byte. Usually the matla' part of the gazelle is mutually rhyming. The first byte of the poem is also in this form. In the example of the poem, the scholar presents the rhyming of the verses as a separate art.

10. Types of art based on repetition and repetition. Rashid al-Din Vatvat also pays special attention to the types of art based on repetition and repetition. Radd ul-ajuz ilal-sadr and its 6 types are among the arts based on the repetition of rukn or words in byte verses. The scholar cites the interpretation of the inevitable art in Hadoyiq us-sikhr as an art based on mukarrar.

In his work, radd ul-ajuz cites 6 different forms of ilal-sadr art under a separate title. It is known that sadr is the beginning of the verse and ajuz is the last part of the

verse. Hence, the first form of radd ul-ajuz ilal-sadr art is based on the exact repetition of the word (rukn) in the sadr in the ajuz part. Rashid al-Din Vatvat first cites an example from an Arabic text as an example.

Al-qatlu anfa li-l-qatli...

From the Persian text:

Gauvharshenos donand qadre gauvhar.

In the second form of radd ul-ajuz ilal-sadr art, the word in sadr is repeated in the ajuz part, but now this repetition is replaced by a word with a different meaning. That is, it is based on the use of a word with the same form in different meanings in sadr and ajuz. So here the art of tajnis is at the forefront.

Kafiru-n-ni' mati ka-l-kafiri...

In this form, Rashid al-Din al-Vatvat explains the six types of radd ul-ajuz ilal-sadr art one by one, citing examples from prose and poetry.

Radd ul-ajuz ilal-sadr 3rd view the words to be repeated are not in the sadr and ajuz part, but in the middle of the verse or byte (hashv).

Hame eshg'e u anjoman girde man,
Hame nikui gerde u anjoman.

In the literature, the parts of the verses in the byte are distributed as follows:

Sadr – hashv – aruz
Ibtido - hashv - ajuz.

If we pay attention to the above byte verses, the words "anjoman" and "girde" are repeated in two verses. That is, the word "anjoman" is repeated in the first verse in the hashv part, and in the second verse in the ajuz part. If we pay attention to the fact that the returned words are reversed, in addition to the art of radd ul-ajuz ilal-sadr, the art of tardi 'aks was also used in the same verse. One of the peculiarities of tardi's aks of reflection is the repeated use of words in reverse order in verses of one byte: *qaro balo - balo qaro.*

Radd ul-ajuz ilal -sadr fourth manifestation of the art of based on the repetition of the word in the hashv part of the first verse in the ajuz part of the second verse. Rashididdin Vatvat cites examples from his work as an example of this art:

Karima bedah dode man az falak,
Cho izad tora har che boist dod.

As the fifth form of radd ul-ajuz ilal-sadr, Rashid al-Din al-Vatvat indicates that the word in the sadr is repeated at the end of the ajuz. Only in this case the word in the cedar must have changed in terms of some grammatical, suffix structure.

Beyozordi maro bi hich hojjat
Ze man hargiz toro nabude ozor.

The sixth form of radd ul-ajuz ilal-sadr art is similar to the fifth form of this art. That is, the word in the cedar is repeated with some changes in the ajuz part at the end of the byte. However, this repeated word is not a single word, but words with different meanings.

Qola inni li-amalikum mina-l-qolina

Another art based on repetition is the art of mukarrar, and the peculiarity of this type of art is that the place of the repetitive word is not fixed. This word should consist of a repetitive word form (many-many). The scholar points out that many scholars use the repetition of words in rhyme as a characteristic of the art of mukarrar.

Zihi muxolefate mulke to xatoye-xato,
Zihi muvafaqate sadre savobe-savob.

11. Fine arts based on the rules of aruz. "Hadoyiq us-sikhr" provides detailed information about the art of ***muvozina*** and ***mutalavvin*** from the arts based on the rules of aruz.

Mutalavvin art is an art based on the fact that one byte can be read with two or more metrics.

Ey bote sangindile siminqafo,
Ey labe to rahmato g‘ame balo.

If the moving letter’s in the words “sangin” and “simin” in this byte, the letter t in the word “to” and the moving letter g in the word “game” are pronounced as short hijo, this byte can be read as a byte written in sari’.

Ey bote sangindile siminqafo,
Muftailun / muftailun / foilun
- - V - / - V - - / - V –
Ey labe to rahmato g‘ame balo.
Muftailun / muftailun / foilun
- - V - / - V - - / - V –

In addition, this byte can be read in the metrics of the ramada musaddasi mahzuf due to the prolonged pronunciation of some moving consonants.

Ey bote sangindile siminqafo,
Foilotun / foilotun / foilun
-V - - / - V - - / - V –
Ey labe to rahmato g‘ame balo.
Foilotun / foilotun / foilun
- V - - / - V - - / - V –

Conclusion.

1. Although Rashididdin Vatvat's Hadoyiq us-sikhr did not divide the arts into such types as spiritual and verbal art, he emphasized the relationship between form and content as their characteristics when giving information about the arts. The scientist interpreted these types of art on the basis of a specific principle. First it shows the lexical meaning of art, and then the feature as a fine art.

2. In order to explain the essence of art, he first cites examples from Arabic sources, and then from Persian sources.

3. In conclusion, the work "Hadoyiq us-sikhr" is one of the most important studies of science and art. Its study can deepen the science of classical poetics.

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