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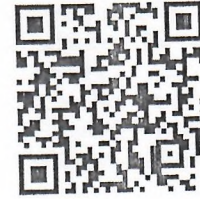
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## COMPARISON OF PROSODY USED IN THE WORKS BY ALISHER NAVOI AND ABDURAKHMAN JAMI

**Abstract:** In the literary environment of *Hirat* in XV century *aruz* as a scientific and theoretical science reached its peak. Works related to prosody were studied by Abdurakhman Jami in his “*Risala-i Aruz*” and “*Mezan-ul Avzan*” by Alisher Navoi. They are the best scholars who developed great significant works on prosody. Jami’s “*Risala-i Aruz*” served as a primary source for the work of Alisher Navoi, who made use of various sources on *aruz* in Persian-Tajik literature. According to Navoi, no work on the theory of *aruz* in Turkic literature had been written before Alisher Navoi. So, the purpose of Navoi was to analysis more complete by such literary styles as *bahrs*, *rukns*, *wazns* and *doiras*. His work is perfect and it has much information on Turkic literature. Both scholars had similar opinions on the chapters of *aruz* – *juzv*, *zihof* and *furū*. Both Navoi and Jami developed 6 *juzvs*, 45 *zihofs* and 60 *furū*’s. Abdurahmon Jami describes four *doiras* but mostly researched contemporary *aruz* studies in “*Al-Mu’jam*”, in particular. Alisher Navoi adds three more *doiras* and starts the tradition of poetry writing in two devices – *kamil* in “*Doirai Mukhtalita*” and *tavil* in “*Doirai Mushahiba*” which were described by him as *matbu*’ (pleasant).  
**Key words:** *aruz* (prosody), *bakhr* (metrical form), *vazn* (meter), *rukū* (feet), *juzv* (the smallest unit of *aruz*), *zikhof* (changes), *furū*’, *doira* (circle).

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### INTRODUCTION:

The Poems were written in prosody by poets of the Muslim East. So, they were first studied and introduced by the Arab scientist *Khalil ibn Akhmad*<sup>1</sup>, and further developed by such scholars as *Akhfash*<sup>2</sup>,

*Abu Zakariya al-Khatib Tabrizi*<sup>3</sup> and *Makhmud Zamaxshari*<sup>4</sup>.

It was in the 13<sup>th</sup> – 15<sup>th</sup> centuries when *aruz* as a scientific and theoretical science reached its peak. Works of such scholars as *Shams Qays Razi*<sup>5</sup>, *Nasiriddin Tusi*<sup>6</sup>, *Vakhid Tabrizi*<sup>7</sup>, *Yusuf Azizi*<sup>8</sup>,

<sup>1</sup> Khalil ibn Akhmad al-Farahidi (715/719 – 786/791) was the founder of *aruz* studies. Fragments of his “*Kitob ul-Ayn*” have reached us. His “*Ar-Risala fi-Ma’n al-Huruf*” (“*Treatise on the meaning of letters*”), which has also reached us, was published in 1969 in Cairo. There is information that he created “*Risalai Aruz*” about *aruz*; however, it has not reached us.

<sup>2</sup> *Abul Khasan Akhfash Balkhi* (died 835) was an Arab linguist who studied *aruz*. After *Khalil ibn Akhmad*, he further developed the science of *aruz*, and introduced *bahr* of *mutadorik*.

<sup>3</sup> *Abu Zakariya al-Khatib Tabrizi* was an Arab scholar who studied *aruz*. His “*Risala fil Aruz va Qafiya*” on the theory of *aruz* and rhyme has reached us.

<sup>4</sup> *Makhmud Zamaxshari* (11<sup>th</sup> c.) was a literary critic from Khorezm, the author of “*Aruzi Qustas*” on the theory

of poetry. Following the traditions of the time, his work was written in Arabic.

<sup>5</sup> *Shams Qays Razi* (13<sup>th</sup> c.), one of the founders of studies of Persian *aruz*, was born in the city of Ray in Persia. He was the author of such works as “*Al-Mu’jam*” on *aruz* and “*Al-Mu’rab*” on Arabic literature.

<sup>6</sup> *Nasiriddin Tusi* (13<sup>th</sup> c.), a Persian writer and thinker, was the author of “*Me’yar ul-Ash’ar*” that consists of an introduction and two large parts on *aruz* and rhyme.

<sup>7</sup> *Vakhid Tabrizi* (the end of 14<sup>th</sup> c. – the beginning of 15<sup>th</sup> c.), a Persian poet and literary critic, was born in the city of Tabriz in Persia. His works on literary studies and on *aruz* in particular “*Miftoh ul-bado’i*” and “*Jam’-i-mukhtasar*” have reached us.

<sup>8</sup> *Yusuf Azizi* (15<sup>th</sup> c.) was a Persian poet and scholar of *aruz* studies. He lived most of his life in Herat. The influence

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*Abdurakhman Jami*, *Sayfi Bukhari*<sup>9</sup>, *Ataullah Khusaini*<sup>10</sup>, *Shaykh Akhmad Tarazi*<sup>11</sup> and *Alisher Navoi*, created during that period, are of special importance because of their deep and complete analysis of theoretical bases of *aruz*. Among these works, "*Risala-i Aruz*" by *Abdurakhman Jami* and "*Mezan-ul Avzan*" by *Alisher Navoi* are of a great significance.

### LITERATURE REVIEW:

It is a well-known fact in the academic doiras of today that *Navoi* and *Jami* held similar views and opinions and were partners in many aspects of literary and scientific work. Their works were created almost at the same time. They are: "*Hamsa*", "*Nafohat ul-Uns*" and "*Nasaim ul-Muhabbat*" devoted to the followers of the Sufi order<sup>12</sup>, "*Risala-i Muamma*" about the rules of solving the genre of *mu'ammo* (puzzle), philosophical works "*Lujjat ul-Asrar*" and "*Tukhfat ul-Afkar*" can illustrate this. Their works "*Risala-i Aruz*" and "*Mezan ul-Avzan*" devoted to the analysis of the theory of *aruz* are also the results of such scholarly works.

It is not known when *Jami* wrote "*Risala-i Aruz*"<sup>13</sup>. The fact that the work contains verses from *Khaja Ismatullah Bukhari*<sup>14</sup> and refers to him as "*rakhmatulloh*" (May Allah bless him and grant him peace) indicates that it was written after the death of the latter, that is, the second half of the 15<sup>th</sup> century [1, p. 202]. The treatise considers the most important issues concerning Persian *aruz*. This is due to the fact that many works on the rules of Persian *aruz* had been created before *Jami*, including "*Al-Mu'jam*" by *Shams Qays Razi*, "*Me'yar ul-Ash'ar*" and "*Jam'i Mukhtasar*" by *Vakhid Tabrizi*.

"*Mezan ul-Avzan*"<sup>15</sup> by *Alisher Navoi* was written in 1492 – 1493, after the death of *Jami*. Unaware of *Shaykh Akhmad Tarazi's* "*Funun ul-Balagha*" devoted to the literary studies in Turkic, *Navoi* points out that it was he who first attempted to

describe the rules of the theory of *aruz* in Turkic, and no such work had been done before. In particular, he writes, "The purpose of this work is to show that poetry in Turkic has appeared; however, the rules for Turkic poetry have not been worked out". [2, p. 43]

Also, in the introduction to his work, *Navoi* refers to some works on *aruz* created before him – "*Kitab ul-Ayn*" by *Khalil ibn Akhmad*, "*Al-Mu'jam*" by *Shams Qays Razi*, "*Me'yor ul-Ash'ar*" by *Nasiriddin Tusi* and "*Risala-i Aruz*" by *Abdurakhman Jami* and says that some *doiras* (circles) and *vazns* (meters) which are not mentioned in these works will also be considered.

### MATERIALS:

"*Mezan ul-Avzan*" starts with *hamd* (the lines praising Allah) and *na't* (the lines praising Prophet Muhammad). It is said in the book that *Husain Baykara* inspired *Navoi* to write it. *Navoi* describes *aruz* as a sacred science, stating that some verses from the Koran and some quotes from *hadith* (sayings of Prophet Muhammad) match the metre of *aruz*, and many poems from "*Divan*" (collection of poetry) of *Hazrat Ali* were written in *aruz*. Then, *Navoi* provides some information on the founder of *aruz* *Khalil ibn Akhmad* and the term itself. Only after this *Navoi* goes on to describe the theoretical rules of *aruz*. In contrast, *Jami* provides the description of rules of *aruz* right after the lines praising Allah. As stated above, this is due to the fact that there had been works on *aruz* before *Jami*.

Both works first provide information on the smallest unit of *aruz* – *juzv* and use the term "*rukn*" (*or the foot*) for it [3, p.75]. Both authors think that there exist six *rukns*: light and heavy *sabab*, joint and separated *watad* and little and big *fosila*.

After *juzvs*, both authors consider "*real rukns*" – they are referred to "*asl*" or "*usul*" and state that there are eight of them, as following: Faulun (V – –); Foilun (– V –); Mafoiylun (V – – –); Mustaf'ilun (–

of *Shams Qays Razi's* "*Al-mu'jam*" can be traced in his "*Aruzi Yusuf*" devoted to *aruz* studies.

<sup>9</sup> *Sayfi Bukhari* (died 1503) was a Persian poet and literary critic, the author of "*Aruzi Sayfi*", "*Risala-i Mu'ammo*", "*Risala-i Musiqi*". His "*Aruzi Sayfi*" and "*Divan*" (collection of poetry) have reached us.

<sup>10</sup> *Ataullokh Khusaini* (died 1513) was a Persian scholar and literary critic, the author of "*Badoe' ul-Samoe'*" on Persian *aruz* and stylistic devices, written by the suggestion from *Alisher Navoi* in 1493.

<sup>11</sup> *Shaykh Akhmad Tarazi* (15<sup>th</sup> c.) was a Turkic scholar who studied poetry. His "*Funun ul-Balagha*" (written in 1436 – 1437) devoted to the ruler and astronomer *Ulugh Bek* (1394 – 1449), a descendant of *Tamerlane*, has reached us. The work consists of parts covering poetical genres, rhyme, *radif*, poetical devices, *aruz* and *mu'ammo*. The last part on *mu'ammo* has been lost.

<sup>12</sup> *Alisher Navoi's* "*Nasaim ul-Muhabbat*" ("The breezes of love") is a free translation of *Abdurakhman*

*Jami's* "*Nafahat ul-Uns*" ("The flavor of friendship"). It contains information on the life of the followers of the *Sufi order*. During the translation *Navoi* enriched *Jami's* original work, adding some new information

<sup>13</sup> The edition of "*Risala-i Aruz*" in vol. 8 of the eight-volume collection of *Jami's* works (*Abdirahmani Jami. Osor. Jildi 8*) published in 1990 in Dushanbe, Tajikistan, has been used in preparing this article.

<sup>14</sup> *Khaja Ismatullah Bukhari* (the end of 14c. – the beginning of 15<sup>th</sup> c.) was a famous bilingual (Turkic and Persian) poet. He lived in *Mawerannahr* (Transoxania). His "*Divan*" (collection of poetry) including fifteen genres and poem "*Ibrahim Adham*" have reached us.

<sup>15</sup> The edition of "*Mezan ul-Avzan*" in vol. 16 of the 20-volume complete collection of *Navoi's* works published in 2000 by the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan has been used in preparing this article.

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- V -); Foilotun (- V -); Mafoilatun (V - V V -); Mutafoilun (V V - V -); Maf'ulotu (- - - V).

Both authors provide definitions for only five of the above mentioned. According to *Jami*, only five *rukns* are peculiar to original Persian poetry, while *Navoi* states that they are widely used in Turkic poetry as well.

After the definition of *asls*, authors continue to describe *zihof* (modifications of *asls*) and *furu'* (special *rukns*), both developed from *asls*. Both *Navoi* and *Jami* consider that there are 45 *zihofs*, compared to 35 in "*Al-Mu'jam*"<sup>16</sup>, 35 in "*Funun ul-Balagha*"<sup>17</sup> [4, p.80-a] and 44 in "*Mukhtasar*"<sup>18</sup> [5, p.19].

METHOD:

Then, the authors consider *doiras* (circles). A *doira* in *aruz* is a group of similar *bahrs*. Based on *doiras* described in "*Al-Mu'jam*", *Jami* considers four of them: "*Doirai Mu'talifa*" (consists of *ramal*, *hazaj* and *rajaz bahrs*), "*Doirai mukhtalifa*" (consists of *muqtazab*, *mujtass*, *munsarib* and *muzore' bahrs*), "*Doirai Muntazia*" (consists of *mushokil*, *sari*, *jadid*, *qarib* and *hafif bahrs*), "*Doirai Muttafiqa*" (consists of *mutaqorib* and *mutadorik bahrs*). [6, p. 50]

*Alisher Navoi* considers seven *doiras*. The first four of them are the same as described by *Jami*. The fifth *doira*, "*Doirai Mujtamia*", is invented by *Navoi* by putting together nine *solim* (not modified) *rukns* of nine *bahrs* - four *bahrs* of the second *doira* and five *bahrs* of the third *doira*.

The sixth *doira*, "*Doirai Mukhtalita*", according to *Navoi*, consists of *komil* and *vohir bahrs*. *Navoi* mentions that these *bahrs* are *mathbu'* (pleasant), though they are not widely used in poetry and are not streamlined. So, this *doira* is also *Navoi's* contribution to *aruz* studies. The seventh *doira* consists of three *bahrs* - *tavil*, *madid* and *basit*; and according to *Navoi*, they are peculiar to the Arabic literature, and are not used in other nation's poetry.

Thus, it can be seen that *Jami* in his work considers only those *bahrs* that were used in poetry of

the period and describes *doiras* connected with them, while *Navoi* adds three more *doiras* and provides their extended analysis.

After the analysis of *doiras*, both authors consider *bahrs*. They are considered in the order of *doiras* to which they belong. *Jami* considers 14 *bahrs*, while *Navoi* analyses 19 of them. As stated above, while *Jami* considers only those *bahrs* that are widely used in Persian poetry, *Navoi* analyses, in addition to those 14 *bahrs*, also *komil*, *vofir*, *tavil*, *madid* and *basit bahrs* and shows that it is possible to use them in writing poetry in Turkic. In particular, *Navoi's* own collection of poetry "*Khazain ul-Ma'ani*" includes *ghazals* (lyric poems) written in *komil* and *tavil bahrs*.

DISCUSSION:

After the general description of *bahrs*, meters are considered. In his treatise, *Jami* provides two examples from *Rudaki*<sup>19</sup>, one example from *Khaja Jamaliddin Salman*<sup>20</sup> and one example from *Khaja Ismatullah Bukhari*. Of a special interest are verses from *Khaja Ismatullah Bukhari*. *Jami* brings his following verses to illustrate poetical foot of *mutaqoribi maqbuzi aslam* consisting of sixteen *rukns*:

Zihy du chashmat ba xuni mardum kushoda tiru  
kashida xanjar  
Fau'lu fa'lun fau'lu fa'lun fau'lu fa'lun  
fau'lu fa'lun  
Ruxi chu mohat sabohi davlat, xati siyohat shabi  
muanbar.

(Its translation:

Alas, to shed folks blood your two eyes are shooting arrows and drawing daggers

The tender hair on your lips is a flavoring night).

All other examples are written by *Jami* himself. The number of all meters in the treatise is about 157.

*Jami's* *bahrs* and meters can be seen in the following table:

Table 1

№	Names of bahrs	Number of meters			Total
		Eight-foot meters	Six-foot meters	Four-foot meters	
1.	<i>Khazaj</i>	10 / 24 (meters of rubai)	14	4	52
2.	<i>Rajaz</i>	7	6	2	15
3.	<i>Ramal</i>	7	5	2	14

<sup>16</sup> Shams Qaysi Razi. *Al-Mu'jam*. / Prepared for publication by U.Toirov. - Adib Publishing House, Dushanbe, 1991. p.50.

<sup>17</sup> Shaykh Akhmad Khudoydod Tarazi. *Funun ul-Balagha*. / Prepared for publication by A.Hayitmetov. Khazina Publishing House, Tashkent, 1996. p.151.

<sup>18</sup> Zakhiriddin Muhammad Babur. *Mukhtasar*. / Prepared for publication by S.Hasanov. - Fan Publishing House, Tashkent, 1971. p.19.

<sup>19</sup> *Abu Abdullah Ja'far Muhammad Rudaki* (858 - 941) was the founder of Persian literature. Extracts from his poem "*Kalila and Dimna*" and more than 2,000 lines of verses have reached us. In his time, *Rudaki* was famous as "*Adam ush-Shu'ara*" ("Adam of poets").

<sup>20</sup> *Khaja Jamaliddin Salman Savaji* (1310 -1376) was a famous Persian poet. His poems "*Jamshid and Khurshid*" and "*Firoqnoma*" as well as a collection of 16.000 lines of verses have reached us.

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4.	<i>Munsarih</i>	7	2	2	11
5.	<i>Muzori'</i>	8	4	-	12
6.	<i>Muqtazab</i>	2	-	4	6
7.	<i>Mujtass</i>	7	-	2	9
8.	<i>Sari'</i>	-	6	-	6
9.	<i>Jadid</i>	-	1	-	1
10.	<i>Qarib</i>	-	3	-	3
11.	<i>Xafif</i>	1	7	-	8
12.	<i>Mushokil</i>	1	1	2	4
13.	<i>Mutaqorib</i>	7	2	- / Mutatavval	10
14.	<i>Mutadorik</i>	4	2	-	6
	<b>Total</b>	<b>85</b>	<b>53</b>	<b>19</b>	

The number of all meters in *Navoi's* work is around 160, and like in *Jami's* treatise, all examples are written by *Navoi* himself. Only in the part of treatise concerning folklore genres one example is

from *Husain Baykara*<sup>21</sup> and one example is from "*Muhabbatnoma*"<sup>22</sup>.

*Navoi's* bahrs and meters can be seen in the following table:

**Table 2**

№	Names of bahrs	Number of meters			Total
		Eight-foot meters	Six-foot meters	Four-foot meters	
1.	<i>Khazaj</i>	11 / 24 (meters of rubai)	10	1	46
2.	<i>Rajaz</i>	6	6	1	13
3.	<i>Ramal</i>	7	4	2	13
4.	<i>Munsarih</i>	8	3	2	13
5.	<i>Muzori'</i>	8	5	-	13
6.	<i>Muqtazab</i>	2	1	4	7
7.	<i>Mujtass</i>	7	1	2	10
8.	<i>Sari'</i>	-	6	-	6
9.	<i>Jadid</i>	-	2	-	2
10.	<i>Qarib</i>	-	4	-	4
11.	<i>Xafif</i>	-	6	-	6
12.	<i>Mushokil</i>	1	2	2	5
13.	<i>Mutaqorib</i>	8	2	- / Mutatavval	10
14.	<i>Mutadorik</i>	4	3	-	7
15.	<i>Komil</i>	1	-	-	1
16.	<i>Vofir</i>	1	-	-	1
17.	<i>Tavil</i>	1	-	-	1
18.	<i>Madid</i>	1	-	-	1
19.	<i>Basit</i>	1	-	-	1
	<b>Total</b>	<b>91</b>	<b>55</b>	<b>14</b>	<b>160</b>

Thus, comparative analysis of "*Mezan ul-Avzan*" by *Alisher Navoi* and "*Risala-i Aruz*" by *Abdurakhman Jami* enables us to draw the following conclusions:

**ANALYSIS:**

"*Risala-i Aruz*" by *Jami* served as the primary source for the work of *Alisher Navoi*, who made use of various sources on *aruz* in Persian-Tajik literature [7, p.78].

The purpose of *Alisher Navoi* was to analyse more completely *bahrs*, *rukns*, *wazns* (meters) and *doiras* (circles). *Jami* concentrated more on *bahrs* and

<sup>21</sup> *Husayn Baykara* (1438 -1506) was a descendant of *Tamerlane*, the ruler of *Khorasan* from 1469 to 1506. He wrote some poetry as well. His "*Risala*" written in prose (1486) and a collection of poetry have reached us.

<sup>22</sup> "*Muhabbatnoma*" is a poem written by *Khorazmi*, a poet who lived in the 14<sup>th</sup> c. Written in 1353/54 and

consisting of eleven *nomas* – letters written by a lover to his beloved one, this poem was devoted to *Muhammad Khujabek*, a nobleman from the court of *Jonibekkhon*, the ruler of the Golden Horde from 1342 to 1375.

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	ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.156	PIF (India) = 1.940
	GHF (Australia) = 0.564	ESJI (KZ) = 8.716	IHI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 5.667	I.A.H. (USA) = 0.350

doiras actual in his time, as "Al-Mu'jam" by Shams Qays Razi, "Me'yor ul-Ash'or" by Nasiriddin Tusi [8, p. 31-34] and "Jami'i Mukhtasar" by Vakhid Tabrizi created before Jami were also devoted to aruz studies in Persian-Tajik literature.

Both authors had similar opinions on the units of aruz – juzvs, zihofs and furu'. Both Navoi and Jami bring 6 juzvs, 45 zihofs and 60 furu's.

Abdurakhman Jami describes four doiras and mostly considered contemporary aruz in "Al-Mu'jam", in particular. Alisher Navoi adds three more doiras and starts the tradition of poetry writing in two devices – komil in "Doirai Mukhtalita" and tawil in "Doirai Mushtahiba", described by him as matbu' (pleasant).

#### RECOMMENDATIONS:

The fact that many poems in Navoi's collection "Khazoin ul-Ma'oni" were written in these doira devices and many poets after Navoi – Munis Khorazmi<sup>23</sup>, Ogahi<sup>24</sup>, Uvaysi<sup>25</sup>, Fazli<sup>26</sup> and others used them in their poetry writing proves the fact that these doiras are convenient for poetry writing purposes in the Turkic language.

Abdurakhman Jami describes 14 bahrs and about 150 meters in his work "Risala-i Aruz", while Navoi analyses and illustrates 19 bahrs and 160 meters in his work "Mezan ul-Avzan".

Both writers referred to their own poetry while illustrating and explaining aruz system, which shows that both of them were not only theoreticians, but also practitioners of aruz studies.

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<sup>23</sup> Shermuhammad Munis Khorazmi (1778 – 1829) was an Uzbek poet, historian and hydrologist, well known for his collection of poetry "Munis ul-ushshoq", a historical work "Firdaws ul-Iqbal" and translations from "Ravzat us-Safa" by Mirkhand.

<sup>24</sup> Muhammad Reza Ogahi (1809 – 1874) was an Uzbek poet, historian, translator and hydrologist, the nephew of Munis Khorazmi. He ranks second after Alisher Navoi in Uzbek literature by the number of works he

created. His collection of poetry "Ta'viz ul-Ashiqin", 6 historical works and 19 translations have reached us.

<sup>25</sup> Jahanatin Uvaysi (1789/90 – 1850) was an Uzbek poetess. Her collection of poetry and three poems – "Chronicles of Muhammad Alikhon" (uncompleted), "Prince Hasan" and "Prince Husayn" have reached us.

<sup>26</sup> Fazli Namangani was one of the leading poets of Kokand literary circle. He served in the court of the ruler of Kokand Amir Umar Khan (1787 – 1822) and created an anthology "Majmua-i Shairan" by the order of Umar Khan.