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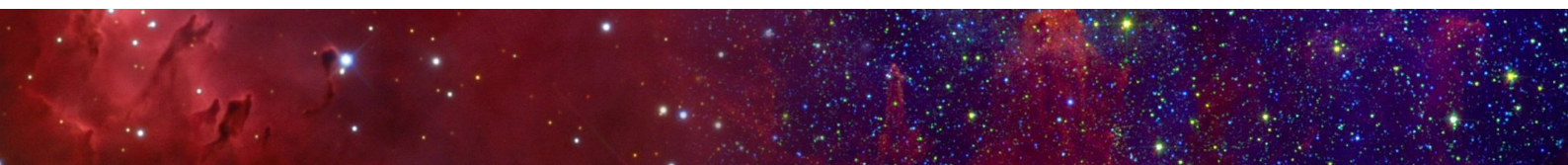
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## A STUDY OF PERSIAN SOURCES ON CLASSICAL RHYME

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### INTRODUCTION

The basis of classical poetry is related to the science of balogat. The science of balogat began to take shape as a separate science in the 3rd (Hijri) / 9th century AD. We know that a number of works on the science of balogat were written in the period of Johilia. In the Islamic era, the Qur'an was a collection of the words of balogat. The three components of balogat: ilmi bayon, ilmi ma'oni and ilmi bade', later became important in the analysis of classical literature. Later, under the influence of ilmi balogat, three parts were formed that defined the theory of poetic analysis of classical texts: ilmi aruz, ilmi qofia, ilmi bade'. These sciences, as an integral part of classical poetry, have been the focus of Arabic and Persian scholars, and a number of pamphlets have been written on the theoretical foundations of classical poetry. These three parts are inextricably linked, and their practical aspects are as ancient as poetry.

### MATERIALS AND METHODS

The theory of rhyme in practice dates back to the beginning of the emergence of poetry. There has been a great deal of research in Arabic, Persian, and Turkic literature on the rhyme that connects verses based on a particular melody, rhythmic pauses. Almost all sources devoted to the theoretical foundations of classical poetics contain theoretical views on these three sciences: ilmi aruz, ilmi qofiya, ilmi bade'. These sources, which were originally written in Arabic literature, later led to the creation of treatises on the study of rhyme in Persian and Turkic literature. Thus, from the point of view of language, the treatises on classical rhyme can be divided as follows:

- Sources in Arabic
- Sources in Persian
- Sources in Turkic.

### DISCUSSION

#### I. Sources in Persian.

1. Abulhasan Ali Sarahsi Bahromi "Qanzu-l qofia". Sarahsi Bahromi has written special treatises on the science of rhyme and rhyme, which Aruziy Samarkandi mentions as acceptable works. The scholar's treatise "Goyatu-l aruzayn" is devoted to the science of aruz, and the treatise "Kanzu-l rhyme" describes the theoretical foundations of ilmi qofia.

2. Shamsiddin Qays Razi "Al-Mujam". Shamsiddin Qays Razi's "Al-Mujam" is a complete and perfect treatise on the theoretical foundations of the science of rhyme. The second part of the work is devoted to the science of rhyme and is based on five chapters:

- The first chapter: about the meanings of poetry and rhyme and its truth and possibilities;
- The second chapter: about rhyming letters and their basis;



- The third chapter: rhyming actions and their naming;
- Chapter Four: places and types of rhyme;
- Chapter Five: About the rhyming faults and bad qualities in the poetic verses.

The significance of the treatise in the science of poetics is that when Qays Razi spoke about rhyming letters, he explained one by one in the example of baits which letters of the rhyme can participate as: ta'sis, ridf, qayd, dakhil. It first gives the original lexical meaning of the terms and then explains their meanings as terms. In the second chapter, rukn, juzv and vazn are explained in the example of baits. In the third chapter of the first part, zihofs, sequel rukns are analyzed. In the fourth chapter, the theoretical information about the usage of aruz, the information on ancient and hadith bahrs are analyzed on the basis of baits and their taq'tis. 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 time, and addressed them, and began to debate. The second part of Al-Mojam 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, places of application.

The second chapter is called "Rhyming Letters and Their Naming". In this chapter, one of the main elements of rhyme is the concept of narrator and the letters are separated by a separate title and explained on the basis of examples. This chapter is divided into sections, first of all, the main pillars of the rhyme – ravi and the letters that can be ravi, and in the next section the rhyming letters: ridf, ta'sis, qayd, daxil, mazid, noyira, vasl, khuruj, analyzed, interpreted on the basis of baits, lines. The third chapter is devoted to the rhyming movements, and introduces the theoretical foundations of the rhyming movements rass, ishbo, hazv, taujikh, majro, nafoz. The fourth chapter gives the types of muqayyad and mutlaq of the rhyme according to their vazn and additional structure, such as mutakovis, mutarakib, mutadorik, mutavotir, mutaradif. The fifth chapter of the second part deals with some of the shortcomings of the rhyme, that is the rhyming faults (uyubi qofia), and the chapter explains with examples such as ikvo, iqfo, sinod, iyto, munokaza, tazmin and tahli'. The sixth chapter is devoted to the poetic technics used in prose and poetry. In this chapter, tafvif, tarsi', muvozina, tajnis, tashbih, iyhom, igroq, istiora, tamsil, irdaf, tafsir, taqsim, tafri', talmih, i'joz, iltifot, i'not, tansiq as-sifat, tasmit, tarji', husni matla', lutfi takhallus and other literary genres such as lugz, muammo, bait al-qasida, naql are mentioned as important as art and genre. At the end of the work there is a special commentary section, a prose description and commentary of the poems. In this very part, Qays Razi's research as a great scientist is clearly visible. Because in this part the scientist analyzes baits and verses by applying the theoretical sciences to practice and examines.

**3. Abdurahmon Jami "Risolai qofia".** Abdurahman Jami's "Risalai Qofia" was written in 1465, and scholars say that Jami wrote this treatise based on the Rhyme part of Shamsiddin Qays Razi's "Al-Mujam...". Jami's Risolai Qafiyai has several manuscripts, one of which was brought by Dr. A. Erkinov from the Berlin State Library. This copy is included in "Aruzi Sayfiy Bukhari" under the title "Risolai qafiyai Mulla Jami". The work is one of the most important treatises on the science of rhyme in the Persian language and 8 parts (1. Bismillahi-r rohmani-r-rohim 2. Introduction 3. Hurufi qofia 4. Harakoti qofiyai (Rhyming movements) 5. Mutarodifu

mutavotir and mutadoriku mutaqorib and mutakovis 6. Muqayyadi mutlaqu mujarrad 7. Uyubi qofia 8. Conclusion) including Hamd (Beginning – H.O.), Conclusion and Introduction, introduced the science of rhyme.

**4. Vahid Tabrizi "Jami mukhtasar".** Vahid Tabrizi's "Jami Mukhtasar" is a source devoted to the "ilmi segona", the theoretical and practical foundations of the ilmi qofia, ilmi aruz are explained in a short, clear and perfect way. V. Tabrizi did not divide the information in the book " Jami Mukhtasar " into special chapters, but gave theoretical ideas on the science of poetics under small headings on the basis of a separate system. After a small introductory part of the work, one of the components of the "ilmi segona" explains the science of the dream and its theoretical foundations, one by one. In particular, when giving information about the vazn of aruz, the idea begins with an explanation of the basic concepts of vazn structure: the meanings of the word aruz, mutaharrik hijo, sokin hijo, rukn, the main features of the bait. V. Tabrizi skillfully explains the influence of poetic sciences on the meaning of the verse "home". In the section on zihafs, V. Tabrizi explained the meanings of 30 zihafs and the reasons for their formation. While giving information about the forms and genres of poetry, the scholar emphasizes that poetry comes in 3 different forms: qasida, masnavi, musammata. As you know, these 3 genres have their own rhyming system, which means that their rhyme is different from each other. Since the three forms of poetry are radically different in form, Vahid Tabrizi sought to explain them in the light of these genres. The scientist, who gave a lot of information about the bahrs of aruz and their afoiyals, does not ignore the usage of aruz. In the " Jami Mukhtasar ", information on the vazn of the rubai is given under a separate heading. V. Tabrizi gives a brief account of the 24 vazns of the Ahrab and Ahram branches of the bahr of hazaj and gives theoretical information about the science of rhyme.

The theoretical foundations of classical rhyme in the pamphlet are given under the headings "Rhyme", "Rhyming letters", "Types of rhyme according to the core of the word".

**5. Nosiriddin Tusi "Me'yor ul-ash'ar".** Nosiriddin Tusi's Me'yor ul-Ash'ar, in contrast to the works of classical poetry, is remarkable for the large number of verses that reflect theoretical ideas and their practical aspects. "Me'yor ul-Ash'ar" pays special attention to science, and a large part of it is devoted to the study of science of aruz. The author divides the application section devoted to ilmi aruz into 10 chapters and gradually divides the theoretical issues. In the first chapter, he explains the mutaharrik and sokin syllables in the poem, explaining them on the basis of the huruf (letters) and movements. In the second chapter, the signs and taq'tis of the mutaharrik and sokin letters are introduced. In Chapters 3-4, the basic concepts of aruz vazn are explained in the example of baits, sabab, vatad and fosila phenomena. Nosiriddin Tusi dedicates the 5th chapter to the usage of aruz and explains the 5 applications such as "Doirai mukhtalifa", "Doirai mutalifa", "Doirai mujtaliba", "Doirai mushtabaha", "Doirai muttafiqa" by baits. Chapter 6 of the book is devoted to the rukns and the zihafs formed in the rukns. Nosiriddin Tusi gives a classification of the bahrs that have been in force since the 7th chapter of the "Me'ar ul-Ash'ar". Each bahr is explained under a separate heading.

The second subject (part) of “Me'yor ul-Ash'ar” is devoted to the science of rhyme, and this part is also divided into 10 chapters. The first chapter introduces the concept of rhyme and its structure. Chapter 2 deals with the movement and the place of letters in rhyme, and Nosiriddin Tusi explains the initial information in the example of Arabic literature. In the second chapter, N. Tusi gives small headings and explains the rhyming movements, the letters preceding the ravi and the letters following the ravi under separate headings. Chapter 6 examines the rhyming letters and movements in Persian poetry. Arabic and Persian sources are compared.

**6. Atoullah Ahmad ibn Hussaini "Risolai dar qawoidi ilmi qawafi".** Atoullah Husseini is a scholar who is seriously concerned with the components of classical poetry: aruz, rhyme, and badiiat. The scholar's work "Badoyi us-sanoyi" is one of the major sources on the theoretical foundations of yhe ilmi badi'. In the preface, Atoullah Hussaini emphasizes his intention to write an excellent treatise on the science of aruz and rhyme. The treatise "Risolai dar qawoidi ilmi qawafi" is a scientific-theoretical source on rhyme. The scholar has done extensive research on the example of baits, using specially created sources under the headings such as rhyming letters, movements, types of rhyme, rhyming accusations.

### CONCLUSION

In conclusion, the study of the above Persian sources is of great scientific importance in creating the theoretical foundations of classical rhyme, in developing the ability to analyze classical texts poetically.

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