Nosiriddin Tusi's Me'yor ul-ash'ar is an important source for the study of classical rhyme.

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Annotation: This article is devoted to the study of Nosiriddin Tusiy's work "Me'yor ul-ash'ar", a masterpiece on the theoretical foundations of scientific aruz and rhyme from the components of classical poetry. The article provides information on the history of the work, its specific style, and the composition.

Key words: *Poetry, brochure, "ilmi segona" (the trio of sciences), aruz, aruz's circles, rhyme, "hurufi qofia" (letters of rhyme), the types of rhyme*

Among the literary works on the study of classical rhyme, Nosiriddin Tusi's "Me'yor ul-ash'ar" is an important source on the theoretical foundations of rhyme and verse. Nosiriddin Tusi was a talented poet who wrote in the genre of ghazal, qasida, and rubai. At the same time, he knew perfectly the theoretical aspects of the science of poetry. His views on philosophical, moral, and poetic sciences include "Ahlaqi Nasiriy", "Akhlaqi Mukhtashamiy", "Awsaf ul-Ashraf", "Asos al-Iqtibas", "Ravzat ul-Taslim", "Qasoid ul-Aqoid", "Tajrid ul -aqoid "," Tahriri Uqlidus "," Usuli handasa "," Shakl ul-qit'a "," Tazkirai Nosiriya ". Nasiruddin Tusi's treatise Me'yor ul-ash'ar was written in 1253 under the influence of Qays Razi's "Al-Mu'jam".

Nosiriddin Tusi's "Me'yor ul-ash'ar", in contrast to the works of classical poetry, is noteworthy in terms of the number of verses that reflect theoretical ideas and their practical aspects. In the work "Me'yor ul-ash'ar" special attention is paid to the science of aruz, a large part of the work is devoted to the study of

the science of aruz. The author divided the section devoted to science into 10 chapters and gradually divided the theoretical issues.

The second science (part) of "Me'yor ul-ash'ar" is devoted to rhyme, and this part is also divided into 10 chapters. The first chapter provides information about the concept of rhyme and its structure. Rhyme is the main element that comes in the last byte of a poem rich in allegory, metaphor. N.Tusi stipulates that for a rhyme to be original, there must be a narrator in the rhyme. ""Va boshad, ki yak harfro, ki asli qofiya buvad va onro harfi raviy xonand, chunonchi ba'd az in gufta shavad, qofiya xonand"" [6; P.108] Focusing on the importance of rhyme in poetry, Tusi points out the role of rhyme in the science of classical poetry by quoting Khalil ibn Ahmad's views on the role of rhyme in Arabic poetry. In this section, the weight-specific types of rhyme such as mutadorik, mutarakib, mutakovis, mutavotir, mutarodif are discussed in detail. These types of rhyme are based on the completion of the rhyme in a calm or moving form.

Chapter 2 deals with the action and the place of letters in rhyme and Nosiriddin Tusi explains the initial information in the example of Arabic literature. According to him, in Arabic poetry, the letter of the rhyme is 6: raviy, 3 letters before the raviy: establishment, entry, ridf; 2 letters following the narrator: vasl and sensitivity. Among them, the narrator is a constant element in the composition of the rhyme, N. Tusi gives an example of the state of the letter b as a narrator: if the words "zarb-salb" are rhyming words, the primary letter holding them is the letter "b". Or if the words "Jumal-Zuhal" are given as mutually rhyming words, the last pillar in them is the letter l as the narrator. N.Tusi cites small headings in the 2nd chapter and explains the rhyming movements by quoting the letters that come before the narrator and the letters that come after the narrator under separate headings. It begins with the

definition of the institution as the letter that comes before the narrator. He emphasizes that the letter alif usually comes as a founder and that there is a moving letter between the founder and the narrator. For example, if the words "johil" and "homil" are rhyming words, the letter l is considered a narrator. vowel O, i.e. alif, is considered an establishment. Note that there is a moving consonant (hi - mi) between the founder (o - alif) and the narrator (l). The next letter before the narrator is counted as an entry, and N. Tusi explains the organic connection between the facility and the entrance based on the above example. According to him, a moving consonant between the founder and the narrator is included. The letter m in the words "hamalu" and "rahalu" performed the same function. The letter that comes before the narrator is the ridf, and the ridf is the material letter before the narrator. Usually, long vowels come as ridf: o (alif), yoy (i), vov (u). For example, the letter o (alif) in words "soz" and "noz", vowel U (vov) in words suru and nuru, and wovel i (yoy) in words siru and niru are considered ridf. N. Tusi, while interpreting the letters following the narrator, begins the definition with a vowel. Wasl is a material letter with the vowels o (alif) in the words hamalo-rahalo, u (vov) in the words hamalu-rahalu, and i (yoy) in the words hamali-rahali. The next letter is the letter after the initial. The play presents 6 types of rhyming movements: rass, ishbo, hazv, tavjih, majro nafoz. Thoughts about rhyming movements are very brief, and it is only explained which letter movement they are. Nosiriddin Tusi recommends the word "rohati man" by combining their initial letters so that the names of these movements remain in the reader's memory. In the next chapter, the rhyming letters and movements are explained in detail. And it goes through this giving rhyme types. As Tusi points out, no poem can be without rhyme: "Va raviy agar muharrik buvad, qofiyaro mutlaq xonand va agar sokin buvad, muqayyad xonand "

It should be noted that these types of rhyme are based on the action after the narrator, and if the rhyme ends with the narrator, the muqayyad is considered an absolute rhyme if the rhyming letters are present after the narrator. The play also focuses on the types of rhyme based on the letters that precede the narrator: murdaf, institution, mujarrad and muqayyad. Chapter 4 is interpreted in the example of words as a gradual continuation of Chapter 3. For example, if the letter l in the words "jamol- khayol" is considered ravi, the letter o is ridf. As the rhyme rhyme is called murdaf rhyme, these words belong to the type of muqayyad murdaf rhyme. In this form, one example is given for the types of rhyme: absolute institution, absolute murdaf, muqayyad murdaf, muqayyad, institution, absolute mujarrad, muqayyad mujarrad. Part 2 of "Meyar ul-Ash'ar", Chapter 5, is entitled Rhymes. And this chapter deals with some of the shortcomings of rhyme, the unusual rhyming of words. In a number of works on classical poetics, rhyming faults are explained by name, and this tradition has continued in Me'yor ul-ash'ar. However, N.Tusi gave a much broader and more detailed information about the rhyme. Some of the shortcomings in rhyme, such as iqwa, ikfo, synod, ijtihad, permission and tazmin, have been explained as rhyming accusations. This explains 6 forms of rhyming accusations. Chapter 6 examines the rhyming letters and movements in Persian poetry. Arabic and Persian sources are compared. In the same section, special attention is paid to the concept of radif. Interestingly, the scientific rhyme information in the following sections is explained on the basis of theoretical sources in Persian literature. Thus, while the first 5 chapters of Part 2 on rhyme are devoted to theoretical views on rhyme in Arabic literature, the next 6 chapters are comparatively studied in the sources of Persian literature on the theoretical foundations of scientific rhyme. The above titles are repeated, and they are explained in the example of Persian literature. In particular, when

reporting on rhyming offenses, 4 forms of this condition are mentioned in Persian literature without naming them. "Qismi avval on chi taalluq bar ridf doshta boshad. Va on du nav' buvad: avval ixtilofi hazv, masalan, "mard" va "durd" va "vird". Va agar qofiya mutlaq buvad, chunonki, "dasta" va "rusta" va "basta" ayb no'shidatar buvad". Hence, Tusi distinguished two types of rhyme-related deficiency in rhyme: muqayyad and absolute rhyme. In the words "mard", "vird", "durd" the vowels a, i, u are indicated as defects in the ridge. Me'yor ul-ash'ar is written in a unique style, and the theoretical ideas are presented in a clear and simple form.

His research as one of the most important sources on the science of rhetoric and the science of rhyme provides an opportunity to understand the theoretical foundations of the "ilmi segona" (the trio of sciences) and to analyze classical texts accurately and completely.

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