

**THE SYSTEM OF POEMS IN “FUNUN AL-BALAGHAH” BY SHAYKH AKHMAD TARAZI**

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**ABSTRACT**

The article deals with the analyses of the theory of poetic work dedicated to the Timurids' ruler Mirzo Ulughbek (1394-1449), “Funun al-balaghah” by Akhmad Tarazi, who initially created it in the Turkish language during the period of the Timurids. Though the only manuscript of the work was discovered in science a quarter century ago that the issues connected with aruz meter (prosody) have not been studied enough. The article covers the analysis of the most important questions of Turkish aruz studies and terms connected with aruz such as: juzv, rukn, bahr, and vazn. According to the author in the work the juzvs are called “usuli sitta” (six originals), for each of which he brings separate examples, comments on the importance of these six jusvs in the formation of original rukns. In the work, for the first time, the classification of bahrs are developed in aruz-studies. Shaykh Ahmad Tarazi defined the bahrs distinguishing them into two groups: 1) muttaffiq ul-arkon bahrz which are formed from one and the same original rukns; 2) mukhtalif ul-arkon bahrz which are formed from different original rukns. Shaykh Ahmad Tarazi defines the vazns distinguishing them into three parts in accordance with the number of rukns as: a`lo (supreme) (8 rukns), avsat (6 rukns), as well as adno (4 rukns).

The author also pays special attention to the issues of adapting the aruz vazn to the Turkic language as shown in Shaykh Ahmad Tarazi's work where he explains and analyses bahrs and vazns in the examples of poems by Turkic poets. Studying the poetic meters in this work, the author of the article notes that a total of 40 meters of poetry were cited in “Funun al-balaghah”, and that 21 of them were not mentioned in the works of Persian aruz scholars, and the author concludes that Turkic poetry peaked in the period of the Timurids.

**Keywords:** Aruz (prosody), bahr (metrical form), vazn (meter), doira (circles' aruz), zihof (changes), taqti' (paradigm), juzv (the smallest unit of aruz).

**INTRODUCTION**

During the Timurids period it was Amir Temur who had made a great contribution in the world civilization and culture which raised to the highest top the science, culture and literature. It was marked by the increase of scientific brochures till ten and more dedicated only to poetic studies [4. P.509]. If the brochures created in the Persian language: “Badayi al-afkar” by Husayn Vaiz Kashifi, “Badayi as-sanayi” by Ataullakh Khusayni were dedicated mainly to literary devices, in the works “Risalai aruz” by Abdurakhman Jami, “Aruzi Sayfiy” by Sayfi Bukhari, “Aruzi Yusufiy” by Yusuf Azizi the science of aruz is specially considered. In the Turkish language the works, “Mezan al-avzon” by Alisher Navoi, “Aruz risolasi” (Brochure about Aruz) by Babur, were dedicated to the analysis of aruz science as one of the branches of poetry. The

work “Funun al-balaghah” by Akhmad Tarazi was intended to the analysis of five branches of the subject on poetic studies.

Among these brochures “Funun al-balaghah” by Shaykh Akhmad ibn Xudoydod Tarazi, is specially distinguished by the fact that it was not specially studied as an object of aruz studies. Though the first roots of Turkish literature studies go deeper to Asian periods, the first theoretical source reached to us in this sphere is Tarazi’s work mentioned above [6. P. 47-50]. Presently the only manuscript of the work known to science is kept in Bodleian library of London city under number No- Eliot 127.

The manuscript of the work consists of 139 pages, the text started from page 1-b and ended on page 139-a with some tearing. As is stated in the colophon of the manuscript the work was copied by Bukharian scribe Mir Husayn Kulangi Bukhari in hijr year 989, 1581 AD [7. P. 139-a].

According to the information provided by the American scholar Devin de Weese who had researched the work, the initial information about this work was mentioned by oriental studies scholar Hermann Ethe in 1930 which reads: “The manuscript and the work it contains were briefly described more than seventy years ago by Hermann **Ethe**, in the second volume of the catalogue of Islamic manuscripts at the Bodleian library. Ethe noted the work's author, its two titles, its dedication to Ulugh Beg, the date and place of its copying, and the copyist's name, though for some reason he failed to note the date of the work's composition; he described it as a “very interesting work on rhetorical and metrical art, on prosody and the different branches of poetry,” noted that it “is interspersed with Turkish and Persian verses,” and outlined its structure” [3. P. 74].

In addition, the information about this manuscript was provided in 4<sup>th</sup> section of the work **“Turkish Manuscripts: Cataloguing Since 1960 and Manuscripts Still Uncatalogued”** by Eleazar Birnbaum. Later in 2003 on the basis of the Catalogue Gunay Kut also studied “Funun al-balaghah” but limited himself to giving only general information about this work [3. P.74-77].

In literary sources there is hardly any information about Shaykh Ahmad Tarazi and his works. Only Zahiriddin Muhammad Babur (1483-1530) in his work “Risolai aruz” brings 3 couplets as an example from Shaykh Ahmad Tarazi connected with a poetic device bahr. One of them is provided in the section on a poetic device rajaz bahr of the work and as an example for a poetic meter mutatavval the author uses the following couplet from the work:

Ko`rdi ko`zim sahar chaman ichida bir parivashekim yuzi gul, tani suman, zulfi binafsha, qaddi sarvi sahi erdi lab shaker,

Lola o`zidin o`tanib da`visidan suman tonib, erdi binafsha bosh solib, sarvi chinoru qoch ham bo`ldi qadin ko`rub digar. [2. P. 57]

(Its translation: At dawn in the garden my eye saw an angel. Her face is a flower, her body is a daffodil, her hair is violet, her figure is a pine, her lip is sweet,

The tulip is angry, the daffodil rejected her claim, violet bowed her head, the pine and chinor seeing her figure, changed).

The work “Funun al-balaghah” was written in 1437, dedicated to the grandson of Amir Temur (1336-1404), Muhammad Taragay Mirzo Ulugbek ibn Shohruh Mirzo, the ruler of

Movarounnahr at that time. The work is composed of an introduction and 5 sections each with a special title, of them at the end of the introduction the author informs the following:

1. Avvalg`i fanda she`rning aqsomin va anvo`in sharh qilur (He brings the branches of the subject and its types). In this section Shaykh Ahmad Tarazi comments on poetic types, analyzes their forms and content as well as provides the definitions of ten poetic forms.

2. Fanda qofiya va radifning qavoiydin bayon qilur (In this subject he speaks about the rules of qofiya (rhythm) and radif). In this section the author studies theoretically the poetic devices - rhythm and radif, deeply and comprehensively comments on these poetic features, explains 5 types of rhythm (mutavotir, mutarodif, mutadorik and mutakovis), in addition to 3 rhythms (mutasaviy, mutarojih, mutazjid) – introduced by Persian scholars, totally – he defines 8 types of poetic devices of rhythm.

3. Fanda so`zning badoe`in va sanoe`in zikr etar (And in the subject he describes the beauty of a word).

In this section of the work the poetic devices belonging to the sphere called “ilmi badi” (science of literary styles); comments on totally 97 literary styles, for which he brings examples of poems written in Arabic, Persian and Turkish languages.

4. To`rtinchi fanda she`rning taqti`i va avzonini taqirir qilur (He comments on the meter and paradigm of a poem).

This section of the brochure is dedicated to the system of aruz, where the author analyses aruz bahrs (meters). The aim of our article is definitely to cover this section deeply, because almost the half of the manuscript “Funun al-balaghah” known to us, more concretely, pages 76b – 139a make the text on aruz studies. It means that the author of the work paid more serious attention to aruz studies than other issues.

5. Fanda muammoning usul va arkonini tahrir etar (He analyses the styles specific to muammo (a problem).

The pages covering this section do not exist in the manuscript known to us. Devin DeWeese writes that “this copy of the manuscript “Funun al-balaghah” was damaged seriously in a heavy rain storm” [3. P. 76.]. In this article we consider the biggest part of the work – theoretical issue on aruz science, connected with poetic aspects of juzes, rukns, bahrs and vazns.

This section of the work “Funun al-balaghah” begins on page 76b which includes the information about the number of bahrs. According to it, arabic scholars discovered sixteen bahrs, whereas Persian scholars increased bahrs up to twenty four numbers. Shaykh Ahmad Tarazi envied this case and wanted to create a work about aruz and bring samples of couplets for each meter from the Turkish language. Before writing this section of the work the author used the sources relating to aruz in Arabic and Persian languages, such as: Makhmud Zamaxshariy’s “Aruzi Qustas” (XI), Abul Jaysh al-Andulusiy’s “Aruzi Andulusiy” (XIII), Nasiruddin Tusiy’s “Meyor al-ash`or” (1253). “You humble has learned with interest many works, including “Aruzi Qistas”, “Aruzi Andulusiy” and “Me`yor al-ash`or” and use to dive much in the sea of works [7. P.76-b].

Then there begins the main section called “Fasl” of the chapter. The fasls of the chapter are not numbered, the theoretical issues are provided regarding aruz in six fasls totally, each fasl is dedicated to covering special aspects of aruz.

Conditionally, we call the initial fasl **the first** bahri arkon which develops on the basis of rukns, as it is explained rukns develop from juzis. The number of juzis is six. The author of the work "Funun al-balaghah" brings the juzis under the title "Usuli sitta" (six units). "Va aruz ahlining istilohi birla asl olti kelibtur. Oni usuli sitta o'qurlar. Ondin ikkisini sabab derlar. Va ikkisini vatad o'qurlar. Va ikkisini fosila." [7. P.77-a]. (Translation: According to the term of aruz scholars these units are six. They are called "usuli sitta". Two of them is called "sabab" (thread). Another two is called "vatad" (nail). The last two is called "fosila" (carpet). In order to comment on the terms such words were provided as: for sababi khafif – lam, for sababi saqil – ara, for vatadi majmu` - ali, for vatadi mafruq – ra`s, for fosila sug`ro – jabala and for fasilai kubro – "samaka". After providing the definitions for these original words and specialist-teachers' examples about them, the author passes to **the second fasl**.

According to it, there appeared eight arkons on the basis of these originals. These eight rukns in the aruz science are called ajzoyi afo`il, that is, the condition of the state of juzving. They are the following: 1) fauvlun – فعولن 2) foilun – فاعلن 3) mafoiylun – مفاعلن 4) foilotun – فاعلاتن 5) mustafilun – مستفعلن 6) mafoilatun – مفاعلتن 7) mutafoilun – متفاعلن 8) mafuvlotu – مفعولات

Then Shaykh Ahmad Tarazi analyses the structure of each rukn, and narrates how many sababs, vatads and fosilas constitute a rukn.

In the third fasl it is said that these eight rukns are called arkoni solima, that is, they are considered sound rukns from which develop zihofs, as it is made clear. As the author explains that zihofs are developed by deleting or changing a letter of rukni solih, and makes it known that bahrs develop from, solim rukns and zihofs.

Tarazi classifies bahrs initially into two classes:

1) **Muttafiq al-ajzo is a bahr**, composed of only one original rukn, as is said by the author, it is composed of arkoni solima. For example, if fauvlun rukn is repeated eight times in the couplet, then it is a mutaqrub bahr which belongs to this group. Tarazi includes eight bahrs into this group.

2) **Mukhtalif ul-ajzo** is a bahr developed from different original rukns. For example, fauvlun mafoiylun fauvlun mafoiylun. As it displays, two solim rukns mutually exchange and form a new rukn. In this place, Shaykh Ahmad Tarazi specially emphasizes one point: "Va sharti uldurkim, ul ikki juzvnikim, tarkib etib, bahr qilurlar, bir-birining **uxti** kerak. Agar begona bo'lsa, bu toifaning qoshinda ravo emas." [7. P.78-b]. (Here the condition is that combining these two parts must result in a bahr like that of a sibling. If they are strangers, then scholars of aruz studies would not accept them)

In this case Shaykh Ahmad Tarazi pays attention to the point if as a result of using mutual exchange of two solim rukns there appears a new rukn then the next bahr must repeat its reverse, if this condition is not fulfilled it is not recognized as a bahr. The author can understand much better by considering the bahr rukns he has provided as the first and second bahrs of mukhtalif ul-ajzo. The first bahr is called muqorin scheme (structure, model), its scheme is as following: fauvlun foilun fauvlun foilun. Now we will consider the second bahr. It is called **muvofig**, its scheme is displayed as the following: foilun fauvlun foilun fauvlun. As it is seen if the rukns of muqorin bahr are repeated by replacing their positions there has developed muvofig bahr. This is, as stated by Shaykh Ahmad Tarazi ul ikki juzvning uxti, that, is they become

siblings (sister-sisters). The rules of poetic meters developed by Shaykh Ahmad Tarazi are not found in the works “Mezon ul-avzon” by Alisher Navoi and “Risolayi aruz” by Zahiriddin Muhammad Babur which are considered the sources of aruz studies written later in Turkish. (In his brochure Alisher Navoi considered 19 traditional bahrs) [1. P. 547]. This shows that the author of “Funun al-balaghah” had approached specifically to the issues of aruz studies.

After that the author divides the bahrs into three groups and gives their definitions as the following:

- 1) Supreme bahrs are the bahrs consisting of eight juzvs (rukns), they are called musamman ul-arkon;
  - 2) Avsat bahrs are the bahrs consisting of six juzvs (rukns), they are called musaddas ul-ajzo;
  - 3) Adno bahrs are the bahrs consisting of four juzvs (rukns), they are called murabba' ul-ajzo;
- So, Shaykh Ahmad Tarazi classifies bahrs according to the number of rukns, then provides the bahrs of muxtalif ul-ajzo together with its paradigms. Above we provided the table of bahrs of the muttaliq ul-ajzo, now in the following table we will bring the bahrs belonging to muxtalif of ajzo.

During the process of learning bahrs it becomes clear that tavil bahr developed by Shaykh Ahmad Tarazi and aruz bahri provided in the work of Zahiriddin Muhammad Babur, jazil bahr with bahri tavil, bahri jadid with bahri amiq are found similar (Table 3)

This case shows that in aruz studies the names of bahrs and their paradigms may be called differently and in theory the existing bahrs have been used since the beginning.

Arriving at the next fifth fasl, the author draws a conclusion on the information provided in the fasls commented above, he explains that bahrs developed from these arkons and continues to explain that meters developed from zihofs and zihofs developed from each solim rukn.

In the sixth fasl Shaykh Ahmad Tarazi begins the classification of bahrs as he himself states that, first and foremost, he considers meters with musamman (eight) rukns, then meters with musaddas (six) rukns and the least he considers with murabba' (four) rukns. In the work the word meter is given under the term vazn “sho’ba” while introducing them, first, the name of vazn (sho’ba), then its rukns, appropriate couplet to this vazn and its paradigm are provided. Most importantly, examples for each vazn are selected in Turkish language, in some places in order to strengthen the given information, to more widely lighten the specific features of vazn Persian literature is also used.

In the work the consistency of aruz to the rules of the Turkish language was also put on the agenda. The top objective of the author to lighten the aruz science is to express the bahrs discovered by Arabian and Persian scholars with Turkish words, and that’s why he pays special attention to the opportunities of the Turkish language.

In particular, Tarazi says that the combination of letters “ng” in Turkish language expresses one sound which requires special consideration when dealing with aruz meter .

“Bilgilkim, turkiy lafzda ba'zi yerda “nun” va “kof” bir harf sonida sanalur, agarchi kitobatta ikki harf bitilur” [7. P.91-b] (Be aware that in Turkish speech in some places “nun” and “kof” are considered one letter though in books they are written with two letters).

In addition, while explaining bahrs and the vazns (meters) developed from bahrs the author prefers to bring vazns appropriate mainly for the Turkish poetry: “Endi bizning kitobimizning

binosi turkiygadur. Nomatbu' vaznlarni tark qilsoq, munosibroq bo'lg'ay" [7. P.118-a]. (So, the construction of our book is based on Turkish. It would be better if we quit the inappropriate vazns (meters). The style of the work is too simple and convenient. In order to make it convenient for a Turkic reader and to achieve his learning easily Tarazi strives to narrate many rules of reformation in a simple way and repeats again and again: "Bilgilkim, ul sababtin bir she'rni tag'yir qilib, har misol uchun takror qilurbizkim, muvtadi (yangi boshlovchi)g'a har vaznning tafovuti ma'lum bo'lg'ay va hyech daqiqa muhmal qolmag'ay" [7. P.100-b] (You must be aware that the reason why we change one poem, we must introduce an example for each one is that for a new person who learns aruz the difference of each meter must be clear and no part of it must be unclear).

All these cases of "Funun al-balaghah" in literature of the Turkish language, specifically, as an initial theoretical source about aruz studies are of special importance, and it shows that they were created driving from the necessities of that period.

As a result of studying the issues connected with aruz in the work "Funun al-balaghah" by Shaykh Ahmad Tarazi the following conclusions were arrived at:

1. Almost no information was found in later literary sources about the work "Funun al-balaghah" by Shaykh Ahmad Tarazi. Though in his brochure Zahiriddin Muhammad Babur recognized Shaykh Ahmad Tarazi as a poet, he did not provide information about his work.
2. In the work the theoretical foundation of aruz in the Turkish language was developed for the first time for which three works served for the author as a theoretical source. They are: "Aruzi Qustos" by Mahmud Zamakhshari, "Aruzi Andulusi" by Andulusi, and "Me`yor ul-ash`or".
3. Shaykh Ahmad Tarazi states that Arabian scholars have created 16 bahrs, and Persian scholars have increased them up to 24, and he enlists the names of 40 bahrs in his brochure.
4. In the aruz section of the work "Funun al-balaghah" as a basis for bahrs there are enlisted 6 original (usuli sitta: two sabab, two vatad, two fosila and their structure is provided.
5. Shaykh Ahmad Tarazi says that on the basis of usuli sitta there developed 8 arkoni solima – fauvlun – فوولون foilun – فاعلن mafoiylun – مفاعلن foilotun – فاعلاتن mustafilun – مستفعلن mafoilatun – مفاعلتن mutafoilun – متفاعلتن mafuvlotu – مفعولات –.
6. In the work "Funun al-balaghah" according to repetition and replacement of only original rukns the author divides the bahrs into two groups, as well as makes clear that mutaffiq ul-ajzo includes 8 bahrs, mukhtalif ul-ajzo – 32 bahrs, and provides their names and paradigms.
7. Shaykh Ahmad Tarazi classifies the bahrs on the basis of rukn numbers into three groups: qora a`lo (8 rukns), avsat (6 rukns) as well as adno (4 rukns).
8. The ariz and amiq bahrs introduced initially by Zahiriddin Muhammad Babur into Turkish aruz studies by today are enlisted by Shaykh Ahmad Tarazi under the names tivil and jaded in the brochure.
9. Shaykh Ahmad Tarazi speaks about 366 vazns (meters) he has introduced in his brochure, but in the manuscript reached to us only 193 vazns are known to have been analyzed. In "Funun al-balaghah" the examples provided for vazns are mainly in the Turkish language, in some places in order to explain the essence of vazn much better and clearer the couplets are used in the Persian language.

10. If we consider that the number of bahrs is 19 in the work “Mezon ul-avzon” by Alisher Navoi and - 21 in the work by Zahiriddin Muhammad Babur, whereas the names of 40 bahrs are enlisted in the work “Funun al-balaghah”, it becomes much clearer and brighter how important the work is in Turkish aruz studies as well as how competent the author is in the study of aruz science.

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