

POETRY METERS (BAHRS), CONCENTRIC CIRCLES (DOIRS) AND THE SIZES OF RUBAI IN THE ARUZ STUDIES OF THE TEMURIDS' PERIOD

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ABSTRACT--*In this article in aruz studies of Temurids' period, particularly, in the evolutionary development of Uzbek and Persian aruz theories the role and specific aspects of such works by Sheikh Akhmad, Alisher Navoi, Zakhiriddin Muhammad Babur, Abdurakhman Jami, Ataulloh Khusaini, Saifi Bukhari were assessed, analyzed and the comparative analysis of these treatises on the surface of bahr, vazn and doira were carried out. Problems regarding the classification of bahrs Makhmud Zamakhshari, the theory of zihofs Abu Jaysh Andalusi, interpretation of juzv and doiras Shams Qays Razi and Nasiriddin Tusi served as theoretical basis for this aruz studies were scientifically reasoned. In aruz studies of the Temurids' period the difference of zihof, bahr an doiras numbers, directions, characters of treatises and authors' goals as well as connections of Turkic and Persian aruzes with language laws and rules were grounded. Comparative classification of views on meter specifics of rubai genre and metric peculiarities have been developed. In the treatises of that period on the basis of analyzing the mutalavvun event (device) which arose as an art, it was proved that aruz vazn as a poetic structure had both quantitative and qualitative features in the poetic system.*

Key words-- aruz (prosody), juzv, hand (foot), zihaf (change), bakhr (meter), vazn (poetic size), bayt (couplet), doira (concentric circles)

I. INTRODUCTION

The history of aruz system principle of its development problems, development of aruz studies has attracted the attention of researchers in each historical period. In particular, in the theory of aruz the scholars have not still arrived at a final solution of the question how the Arabic aruz became a leading poetic system in the national classic poetry. And this requires studying aruz and aruz studies in historical-comparative direction.

In the middle ages, in particular, in the XII-XV centuries certain scientific researchers were carried out in the world and kin peoples' literature on researching the works created in Arabic, Persian, Tajik and Uzbek poetry studies including manuscripts and treatises of works belonging to the middle ages, in studying poetic systems of ancient period and middle ages, determining scientific heritage of scholars the approaches and views, determining the development of an image system of the classic literature, its literary devices and poetic systems [20, p. 4-5].

But in determining historical evolution of the science of aruz-studies the development of aruz studies during the Temurids' period has not been studied fundamentally as a whole complete state and in the treatises belonging

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to that period the aruz issues on the surface of rhythmic units were not comparatively researched which shows that this article differs from the previous scientific researches.

The aruz-studies of the Temurid's period evolves the system of theoretical views reflected during the period of the Temurids' generations. The list of these works includes «Funun al-balagha» by Sheikh Akhmad, «Badoe' us-sanoe'» by Ataulloh Khusaini, «Risolai aruz» by Abdurakhman Jami, «Aruzi Saifi» by Saifi Bukhari, «Mezon al-avzon» by Alisher Navoi, «Aruz risolasi» by Zakhiriddin Muhammad Babur.

The aim of the research work is to realize the comparative analyses of aruz studies of the Temurids' period and their theoretical, practical and rhythmic aspects with all their specifics. Based on this, we will set the goal to comparatively study poetic meters (bahrs), concentric circles (doirs) and the sizes of rubyes, which are analyzed in treatises of the Temurids' period.

II. THEORY

As it is known, in aruz science bahrs are formed by mutually unification of rukns. An aruz system created by Khalil ibn Akhmad, includes 15 bahrs (*Tavil, Madid, Basit, Vofir, Komil, Hazaj, Rajaz, Ramal, Sari', Munsarih, Muzori', Xafif, Muqtazab, Mujtass* and *Mutaqorib*). Later, his follower Abulhasan Akhflash Balkhi added one more bahr (*Mutadorik*) to that list of bahrs and increased the number of Arabic bahrs up to 16 [11, p. 91]. This indication was repeated exactly the same in the sources created later in the Arabic language: «Al-qistos» by Makhmud Zamakhshari, «Al-kafi fil aruz val kavofi» by Abu Zikriyo Khatib as well as in other works [10, p.45; 2, p.575]. Persian aruz scholars improved the teaching of Khalil ibn Akhmad by increasing the number of bahrs. Bahrom Sarakhsi, Buzurgmehr Qosimi discovered new bahrs of aruz. In the first Persian work on aruz «Al-mu'jam» which reached to us increased the existing 16 bahrs with more three bahrs (*Garib, Qarib, Mushokil*), so totally 19 bahrs were analyzed, as well as 21 mustahdas (new) bahrs created by aruz scholars were also considered in the treatise.

Nasiriddin Tusi in his work «Me'yor al-ash'or» provides 18 bahrs because he has studied this issue apart from his salafs (followers) that he provided the bahr «Maqlubi Tavil» though it was not mentioned in the previous treatises in addition he has missed bahrs *Mushokil* and *G'arib* in his work [13, p. 28-30].

In the aruz studies in Temurids' period there were also differences in the number of bahrs for example: if Sheikh Akhmad Tarazi in his treatises indicated the number of bahrs as fourty, Abdurakhman Jami, Ataulloh Khusaini, Alisher Navoi and Saifi Bukhari considered the number of bahrs in general sense 19. Among these scholars Abdurakhman Jami approached the issue differently and commented on 14 bahrs with examples in his work «Risolai aruz». However, he would not consider comprehensively the bahrs peculiar to the Arabic aruz such as *Tavil, Komil, Basit, Madid, Vofir*. In addition, these bahrs in his work «Aruz risolasi» Babur discovered two more bahrs (*Ariz* and *Amiq*) among these treatises only «Aruzi Saifi» provides comments on lexical meanings of bahrs depending on the fact that these treatises are of manual character [20, p. 114-115].

Among treatises of that period, first of all, «Funun al-balagha» comments on definitions of bahrs. Sheikh Akhmad Tarozi defines the bahrs classifying them into two big groups [18, p.78a-78b]

Muttafiq al-arkon is composed of only one original rukn, to express it with author's words they are the bahrs composed of Arkomi solim. For example, if Faulun rukn is repeated 8 times in a bayt (couplet) it is exactly a *Mutaqorib* bahr belonging to the group *muttafiq al-arkon*. In addition to this group Tarozi refers *Mutaqorib*,

Mutadorik, Hazaj, Ramal, Rajaz, Vofir, Komil, Saqil. Among them the last *Saqil* as a bahr is not encountered in the treatises of the Temurids' period and even in the later treatises, and in this sense, it is possible to say that this bahr is a new discovery created by Sheikh Akhmad Tarozi.

Table 1

№	Names of bahrs	Rukns and taqties (paradigms)
1	<i>Mutaqo rib</i>	Fauvlun fauvlun fauvlun fauvlun V - - / V - - / V - - / V - -
2	<i>Mutado rik</i>	Foilun foilun foilun foilun - V - - V - - V - - V - -
3	<i>Hazaj</i>	Mafoiylun mafoiylun mafoiylun mafoiylun V - - - / V - - - / V - - - / V - - -
4	<i>Ramal</i>	Foilotun foilotun foilotun foilotun - V - - / - V - - / - V - - / - V - -
5	<i>Rajaz</i>	Mustaf'ilun mustaf'ilun mustaf'ilun mustaf'ilun - - V - / - - V - / - - V - / - - V -
6	<i>Vofir</i>	Mafoilatun mafoilatun mafoilatun mafoilatun V - V V - / V - V V - / V - V V - / V - V V -
7	<i>Komil</i>	Mutafoilun mutafoilun mutafoilun mutafoilun V V - V - / V V - V - / V V - V - / V V - V -
8	<i>Saqil</i>	Mafuvlotu mafuvlotu mafuvlotu mafuvlotu - - - V / - - - V / - - - V / - - - - V

In the rest of the treatises of the Temurids' period the bahrs of the group of the muttafiq al-arkon are provided in different places depending on the structure of circles (doiras). The approaches of authors regarding definitions and qualifications of bahrs also vary from one another. Among them, only the treatise «Aruzi Saifi» provides lexical and terminological meaning of bahrs' names as well as information regarding their origin. Since in the work of Ataulloh Khusaini the opinions of aruz are provided in the introduction of the treatise the definitions of bahrs are very short. As far Abdurakhman Jami, he prefers first to lighten the vazns with solim rukns, then the vazns which have undergone zihof device. Alisher Navoi provides vazns, first with *musamman* rukn, then with *musaddas* rukn and then with *murabbaa* rukn, where appropriate he touches on some mutatavval vazns. Also in «Aruz treatise» by Babur like that of Tarozi the bahrs are classified into two groups, depending on the usage degree of

tone possibilities the vazns in bahrs they are qualified by classifying them into *mustaamal* and *non-mustaamal*, *matbuua* and *non-matbuua*[20, p.114-115].

Mukhtalif al-arkon is a bahr composed of the repetition of different original rukns for example:*fauvlun, mafoiylun, fauvlun, mafoiylun*. As we see here two *salim* rukns form a new rukn by mutually replacing each other. Sheikh Akhmad Tarozi indicates 32 such bahrs. As bahrs come in succession one after the other the author emphasizes one point: And the condition required is that uniting these two they derive bahrs, each must have ukhti (sibling – D.Yu.). If they are strangers, then it is not proper for this category»[18, p. 78b].

In this regard the main point to which Akhmad Tarozi draws the attention is that if as a result of replacing two solim rukns there appears a bahr belonging to the group *mukhtalif al-arkon* then the bahr which follows it must be used vice versa. If this condition is not fulfilled then bahr is not recognized as a bahr. The author can understand it by paying attention to the rukns of bahrs introduced as the first and the second bahrs of the group of *mukhtalif al-arkon*. The first bahr is named Muqorin, its replacement is the following: *Fauvlun, foilun, fauvlun, foilun*. Now we consider the second bahr: this bahr is named *Muvofiq*, its pattern (*taqdii*) is presented by foilun fauvlun foilun fauvlun. As it is seen, if the rukns of muhorin bahrs repeat their replacements there appears a muvofiq bahr. This is stated by Sheikh Akhmad Tarozi it is not uhtii of that two juzvs, it means that they are becoming siblings. The laws of this poetic vazn introduced by Sheikh Akhmad Tarozi are not encountered in the treatises written on aruz studies before and after it within the framework of our sources.

The author himself in his work mentions these 16 bahrs out of 40 bahrs he has analyzed (*Tavil, Madid, Basit, Vofir, Komil, Ramal, Rajaz, Hazaj, Sari', Munsarih, Xafif, Muzori', Muqtazab, Mujtass, Mutaqorib, Mutadorik*). As he said these bahrs had existed in the Arabic poetry. In addition the *Jazil bahr (Maqlubi Tavil bahr)* provided in the work had also been introduced in the treatise of Tusi. It is supposed that the author himself has researched and discovered the rest of 20 bahrs, because within the frame of sources available today these are not encountered. This can be seen in the table below.

Table 2

№	Names of bahr	Taqties and rukns (paradigms)
1	<i>Muqorin</i>	Fauvlun foilun fauvlun foilun V - - / - V - / V - - / - V -
2	<i>Muvofiq</i>	Foilun fauvlun foilun fauvlun - V - / V - - / - V - / V - -
3	<i>Tavil</i>	Mafoiylun fauvlun mafoiylun fauvlun V - - - / V - - / V - - - / V - -
4	<i>Jazil</i>	Fauvlun mafoiylun fauvlun mafoiylun V - - / V - - - / V - - / V - - -
5	<i>Farid</i>	Fauvlun foilotun fauvlun foilotun V - - / - V - - / V - - / - V - -
6	<i>Mazid</i>	Foilotun fauvlun foilotun fauvlun - V - - / V - - / - V - - / V - -

7	<i>Mutarok</i> <i>ib</i>	Mustaf'ilun fauvlun mustaf'ilun fauvlun -- V - / V -- / - - V - / V - -
8	<i>Mutadov</i> <i>il</i>	Fauvlun mustaf'ilun fauvlun mustaf'ilun V -- / - - V - / V -- / - - V -
9	<i>Mutaloy</i> <i>im</i>	Mafoiylun fauvlun mafoiylun foilun V - - - / V - - - / V - - - / -V -
10	<i>Mutanof</i> <i>ir</i>	Foilun mafoiylun foilun mafoiylun -V - / V - - - / -V - / V - - -
11	<i>Jadid</i>	Foilun foilotun foilun foilotun -V - / -V - - / -V - / -V - -
12	<i>Madid</i>	Foilotun foilun foilotun foilun -V - - / -V - / -V - - / -V -
13	<i>Muhit</i>	Foilun mustaf'ilun foilun mustaf'ilun -V - / - - V - / -V - / - - V -
14	<i>Basit</i>	Mustaf'ilun foilun mustaf'ilun foilun - - V - / -V - / - - V - / -V -
15	<i>Muzori'</i>	Mafoiylun foilotun mafoiylun foilotun V - - - / -V - - / V - - - / -V - -
16	<i>Mushoki</i> <i>l</i>	Foilotun mafoiylun foilotun mafoiylun -V - - / V - - - / -V - - / V - - -
17	<i>Sahih</i>	Mafoiylun mustaf'ilun mafoiylun mustaf'ilun V - - - / - - V - / V - - - / - - V -
18	<i>Sarih</i>	Mustaf'ilun mafoiylun mustaf'ilun mafoiylun - - V - / V - - - / - - V - / V - - -
19	<i>Xafif</i>	Foilotun mustaf'ilun foilotun mustaf'ilun -V - - / - - V - / -V - - / - - V -
20	<i>Mujtass</i>	Mustaf'ilun foilotun mustaf'ilun foilotun - - V - / -V - - / - - V - / -V - - /

2 1	<i>Ajib</i>	Mafoiylun mutafoilun mafoiylun mutafoilun V - - - / V V - V - / V - - - / V V - V -
2 2	<i>G'arib</i>	Mutafoilun mafoiylun mutafoilun mafoiylun V V - V - / V - - - / V V - V - / V - - - -
2 3	<i>Muntaxa</i> <i>b</i>	Foilun maf'uvlotu foilun maf'uvlotu - V - / - - - V / - V - / - - - V
2 4	<i>Muqtaza</i> <i>b</i>	Maf'uvlotu foilun maf'uvlotu foilun - - - V / - V - / - - - V / - V -
2 5	<i>Muzhor</i>	Foilotun maf'uvlotu foilotun maf'uvlotu - V - - / - - - V / - V - - / - - - V
2 6	<i>Muzmar</i>	Maf'uvlotu foilotun maf'uvlotu foilotun - - - V / - V - - / - - - V / - V - -
2 7	<i>Munsare</i> <i>h</i>	Mustaf'ilun maf'uvlotu mustaf'ilun maf'uvlotu - - V - / - - - V / - - V - / - - - V
2 8	<i>Mundar</i> <i>aj</i>	Maf'uvlotu mustaf'ilun maf'uvlotu mustaf'ilun - - - V / - - V - / - - - V / - - V -
2 9	<i>Sare'</i>	Mustaf'ilun mustaf'ilun maf'uvlotu - - V - / - - V - / - - - V
3 0	<i>Bade'</i>	Maf'uvlotu mustaf'ilun mustaf'ilun - - - V / - - V - / - - V -
3 1	<i>Qarib</i>	Mafoiylun mafoiylun foilotun V - - - / V - - - / - V - -
3 2	<i>Salib</i>	Foilotun mafoiylun mafoiylun - V - - / V - - - / V - - -

Along with this narration of theoretical foundations on aruz treatises of that period it speaks of terms raised to an art degree in this science. One of these poetic terms is the case of *mutalavvun* about which information is provided in such works as «Funun al-balagha» by Sheikh Akhmad Tarozi, «Badoe' us-sanoe'» by Ataulloh Khusaini and «Risolai aruz» by Zakhiriddin Muhammad Babur. «*Mutalavvun*» (*talavvun*, *zulbuhur*) is an Arabic word, expressing the meaning of «colorfulness» and «chameleon». As a poetic term, it denotes the art of reading a poem in several meters. This can be accomplished by pronouncing vowels longer or shorter, separating or adding hijos [16, p. 197]. According to information provided by Rashididdin Vatvot in his work «Hadoyiq us-sehr fi daqoyiq ush-sher», it is possible to read in three versions of each bayt provided in the work «Kanz al-gharoyib» («treasure of wonders») by Akhmad Manshuri Samarqandi [14, p.105]. Also, some ghazals of Persian-tajik classic

poets Sa'di Sherozi, Hofiz Sherozi, Sayido Nasafiy, Abdurakhman Jami were written within the circle (doira) of two bahrs [15, p. 28].

In the aruz studies of Temurids' period the first information about *mutalavvun* poetic device is the work «*Funun al-balagha*» where the author considers this poetic device in the section regarding the science of literature of his treatise. It is said that «if two vazns are pronounced together it will represent this poetic device, it is uttered like this poem». As a proof of this poetic device he uses the following couplet:

Yuzungni ko 'rgoli hargiz ko 'ngulda qolmadi hasrat So 'zungni eshgoli bori tanimda qolmadi mehnat, (If I see your face I won't have grieves in my soul, As I hear your words, my body becomes free from torture). And says it is possible to read this bayt (couplet) according to the meters:

Hazaji musammani solim and Mujtassi musammani maxbun [18, p. 58a].

In his work «*Risolai aruz*» Babur also writes about the poetic device *mutallavun* and brings his couplet as an example *Qoshig 'a borg 'ali ko 'ngul o 'ziga kelmadi netay*, *Yuzini ko 'rgali ko 'zum ko 'ziga ilmadi ul oy*, (To go up to her, come to a sense the soul will not, My eyes want to see her face, but that beauty minds not)

and says that it is possible this couplet is used in consistence with all bahrs available in the aruz system [5, p. 44].

The opinions said above show that it is a poetic device connected with the stress of *mutalavvun* art. If it envisages that this poetic device is connected with aruz science then it becomes more clear that the aruz system is also a teaching based on stress because if the hijos in the structure of a bayt created on *mutalavvun* grounds is read only on the basis of stress it is possible to think of several meters (vazns).

III. COMPARATIVE ANALYSIS OF CONCENTRIC CIRCLES

Accoding to the number of rukns, longness and shortness of hijos, equality of their numbers the bahrs are classified into aruz doiras as mutually close bahrs, so, «The founder father of the Arabic philology» created these doiras with the purpose of making it easier to master the bahrs. In this case the bahrs mutually close to one another are introduced within one doira (circle) in the example of one poetic line. The more the doira involves bahrs in its structure the more parts it is divided and they also provide rukns of these bahrs. If the first word of the poetic line placed around the doira is read beginning from the first worl it is considered one bahr; if it is read beginning from the second word it is a second bahr; if it is read beginning from the third word it is a third bahr, thus depending how many bahrs are gathered they all turn out at the end. The purpose of introducing circles is to discover differential and common features among bahrs and at the same time to make it easy for mastering and defining vazns (meters) of a poem.

The sources provide information that Khalil ibn Akhmad has discovered five doiras (circles) [Махмуд Замахшарий, 16; Тоиров, 37]. As it is stated, since his work devoted to aruz has not reached us we can acquaint with these doiras through the works of his followers. For example, Makhmud Zamakhshari in his work «*Al-qistos*» and Khatib Tabrizi in his work «*Al-kafiy fil aruz fil-qavofiy*» provide information about these doiras [10, p. 52; 2, p. 245-343]. The first of these doiras is named «*Doirai mukhtalifa*» (different types, contradictory) which includes such bahrs as Tavil, Madid, and Basit. But Shams Qays Rozi in his work «*Al-mu'jam*» does not provide this doira consisting of bahrs peculiar to Arabic aruz. As for Nasiriddin Tusi, in his treatise, in addition to tavil, madid and basit bahrs of this circle he includes two more bahrs: *maqlubi Tavil* (Ariz) and *maqlubi Madid* (Amiq) [13, p. 31].

The second doira introduced by Khalil ibn Akhmad is called «*Doirai muutalifa*» which involves *Vofir* and *Komil* bahrs in itself. The rukns of these two bahrs: *mafoilatun* (V –VV –) ва *mutafoilun* (VV–V–) are close to each other. It means that they are given this name because according to the number of hijos and their quality they are equal. Since these bahrs are peculiar mainly to the Arabic aruz, Shams Qays Rozi does not provide this doira. In his treatise Nasiriddin Tusi introduces a new bahr (without name) derived from the rukn *foilatka* (–V–VV) in addition to the bahrs *vofir* and *komil* bahrs of this doira [13, p. 32].

The third doira belonging to Khalil ibn Akhmad's teaching is named «*Doirai mujtaliba*» (attracting, drawing to itself), it is composed of the bahrs *Hazaj*, *Ramal* and *Rajaz*. In the Arabic aruz this doira involves *musaddas* rukns, but poets of Iran developed it into *musamman* rukns.

The next fourth doira is similar to «*Doirai mushtaba*», it involves 6 bahrs in itself. They are: *Sari'*, *Munsarih*, *Xafif*, *Muzori'*, *Muqtazab*, *Mujtass* bahrs.

In his work «*Al-mu'jam*» by Shams Qays Rozi a doira with this name is not encountered, he includes separately the bahrs *Munsarih*, *Muzori'*, *Muqtazab* and *Mujtass* of Khalil ibn Akhmad's doira into a separate doira and called it «*Doirai mukhtalifa*». Its rukns are not solim, but the rukns involving zihof. Shams Qays Rozi thinks that *Sari'* and *Hafif* bahrs do not possess mustaamal and pleasant tones in a state of *musamman* rukn. That's why it is expedient to include these bahrs into other doira together with *Garib*, *Qarib* and *Mushokil* bahrs in a *musaddas* state [19, p. 78-81]. Nasiriddin Tusi in his treatise «*Doirai mushtahaba*» provides one more bahr-Qarib bahr in addition to the bahrs of Khalil ibn Akhmad's doira.

The fifth doira of Khalil ibn Akhmad's aruz is called «*Doirai munfarida*» (only, lonely, unique) it is composed of one bahr that is, of *mutaqorib* bahr. As it is composed of only this bahr the doira is given this name. After Khalil ibn Akhmad his follower Abul Hasan Axfash Balkhi adds to this doira one more bahr, that is *Mutadorik* and names it «*Doirai muttafiqa*» (united, accompanied). The reason why it is called *mutofiqa* because being a lonely bahr (*mutaqorib*) in the «*Doirai munfarida*» involves one more bahr *mutadorik* and as a result these two bahrs are united into a unique doira as companions for each other. The line of this doira is *musamman* that is composed of a meter with eight rukns. The name of this doira and its structure consists of *Mutaqorib* and *Mutadorik* bahrs like that of Axfash Balkhi in both treatises of Shams Qays Rozi and Nasiriddin Tusi «*Me'yor al-ash'or*». Only in Tusi's treatise *Mutadorik* bahr is introduced with the name *Garib*.

In the aruz studies of the Temurids' period in the attitude to aruz doiras each author's specific approach is seen. Sheikh Akhmad Tarozi considers doiras insignificant for the aruz science, in his treatise he admits that he has quitted them: «*Muqaddims* are composed of sixteen bahrs as earlier constituents, so that then it will increase. Some original and some derived bahrs are palced in one doira. We rejected the doira because of two reason they are useless. On the other hand, in one doira some original bahr suits properly, some derived bahr has no any charm» [18, p. 138b]. In this case the author states that sometimes the doiras reflect bahrs with original rukns, sometimes separate vazns and he considers that there is no need to find them.

In the qualification of doiras Abdurakhman Jami followed the path of great salafi Shams Qays Rozi: he does not provide the specific doiras for the Arabic aruz: «And the poets of Iran do not consider the doiras and the furuas because these five bahrs were not often recited in the verses to present pleasure to souls» [1, 19]. In this case Jami takes into consideration *Tavil*, *Madid*, *Basit* and *Vofir* bahrs as well as «*Doirai mukhtalifa*» and «*Doira mu'talifa*»

derived from them and used widely in the Arabic aruz. In this sense these two doiras are not encountered among the doiras provide by Jami in his treatise.

In his work «Badoe' us-sanoe'» Ataulloh Khusaini touches on five more doiras in addition to four doiras introduced by Shams Qays Rozi with examples. The work «Mezon al-avzon» introduces seven doiras, four of them have already been in Persian-Tajik treatises created before Navoi including «Al-mu`jam» and «Risolai aruz». Four bahrs introduced in Navoi's treatise and also «*Doirai mukhtalifa*» as well as five bahrs in «*Doirai muntazia*» which totally constitute nine bahrs in «*Doirai mujtamia*» are directly the discovery of the scholar. «Aruz risolasi» by Babur provides 9 bahrs in which Babur defines the bahrs on the basis of bahr's qualifications. In this sense from out of 9 doiras provided in «Aruz risolasi» five of them are considered *muttafiq al-arkon* the remaining four doiras are the bahrs of *mukhtalif al-arkon*. So, «*Doirai mijtalibai muxtari'a*» is a doira discovered by Babur himself in his work «Aruz risolasi». Five doiras introduced in the work «Aruzi Saifi» by Saifi Bukhari are facilitated after the comments of bahrs as different from his contemporaries.

IV. COMPARISON OF VIEWS ON RUBAI VAZNS IN ARUZ STUDIES OF THE TEMURIDS' PERIOD

As it is known, the rubai genre, first, appeared in the Persian poetry, its genesis go back to the folklore of the peoples. The poems of this poetic form have been created in the folklore of the people since ancient times. As Persian-Tajik aruz scholar Shams Qays Rosi informs in his work «Al-mu`jam» the creation of rubai is connected with the poetry of Abu Abdullah Rudaki who borrowed the tone of this genre from the folklore of the population [19, p. 95-96].

As it is reported in the work, on the eve of the holiday while the author was observing the young children dance and sing, his attention was focused on a boy who was reciting a song. It's poetic line was as the following: *G'alton-g'alton hameravad to buni ko'...* (Rolling –rolling he fell into a hole...) If this line is tested on taqtia, it will correspond to the rukns of Hazaj bar: «*maf'uvlun foilun mafoiylu faal*». As written by Shams Qays Rozi, on the basis of this tone, Rudaki created several four lined verses (rubais) which later got the name tarona [19, p. 96]. Passing some time, one of the imams of Khuroson Khoji Imam Hasan Qatton in his treatise on aruz science, he facilitates these vazns of rubai in two branches: akhrab and akhram branches [6, p. 43] among the vazns of which there was a tone vazn mentioned above.

Akhrab shajara (branch) of Hazaj bahr includes 12 vazns and *akhram* branch includes another 12 vazns, totally, they make 24 vazns of rubais. «An important characteristics of rubai's poetic meter is that as different from other poetic meters, its four lines can be written in 4 types of vazns belonging to these branches (shajaras)» [8, p. 14].

The *akhram* shajara of Hazaj bahr mafoiylun involves in itself 12 vazns beginning with *maf'uvlun* rukn derived from the *akhram* branch of the original rukn. The second rukns of four vazns belonging to this *Shajara* are equal to the *ashtar* branch of the *mafoiylun* original rukns - foilun, the second rukns of the next four vazns are equal to *maf'uvlu*, the *akhrab* branch of the second rukns of the next four vazns *mafoiylun* are equal to *maf'auvlun* - the *akhram* branch of mafoiylun's original rukns of the last four rukns. In its turn, the third rukns of *foilun* and *mafo'uvlu* branches can consist of *mafoiylun* or *mafoiylu*, and the third rukn of the *maf'uvlun* branch can again consist of *maf'uvlun* or *maf'uvlu*. If in such vazns, the third rukn comes as *mafoiylun* or *maf'ulun*, the fourth rukn

mafoiylun makes equal to *abtar* branch of the original rukn *faa* or *azall* branch – *foa*, if the third rukn stands as *mafoiylu* or *maf'uvlu*, then the fourth rukn *mafoiylun* becomes equal to *ajab* branch of the original rukn – *faa* or *akhtam* branch – *fauvl*. The *Akhram* shajara as different from the *Akhrab* shajara is not often used in poetry because they possess a heavy tone on the account of the majority of long hijos.

In the treatises created during the Temirids' period it is not difficult to feel each poet's specific approach in the attitude to the rubai vazns. Sheikh Akhmad Tarozi in his work «Funun al-balagha» provides the rubai vazns as *shajara* (branch), but would not bring examples connected with these vazns. Abdurakhman Jami and Alisher Navoi provide the rubai vazns as a separate doira. They count the rubai vazns in the structure of a hazaj bahr and divides the names of the rubai as «dubayti» and «tarona»[1, p. 37]. In both of the treatises 3 rubais were introduced for both *akhram shajara* and for *akhrab shajara*, each of their line has a separate vazn.

In the treatise «Aruzi Saifi» the rubai vazns are provided separately, at the very end of the work. Saifi Bukhari states that these vazns are the discoveries of Iranian poets, and writes: «Be aware, the rubai vazns, they are also called *dubayti* and *tarona* are derived from the Hazaj bahr. They were discovered by poets of Iran, and are composed of 24 forms. These 24 vazns are derived from the following 10 words: 1) *mafoiylun*; 2) *maf'uvlu*; 3) *mafoiylun*; 4) *mafoiylu*;

5) *fauvl*; 6) *faal*; 7) *fo'*; 8) *fa'*; 9) *maf'uvlun*; 10) *foilun*»[6, p. 45]Ataulloh Khusaini is distinguished by his different attitude to the rubai vazns. The author considers the rubai vazns not within the part of an aruz doira, but in the fifth section on lafz (speech) group of the literary device. According to it, the rubai vazns are the samples of the so called fascinating art of *mushajjar* (presenting a poem in the form of a tree): «There are two *mushajjars* of the examples of fascinating and useful *mushajjars*, for which one of the Khuroson leaders Khoja Hasani Qatton made creations for rubai vazns from the branches of Hazaj bahr, the one he called *shajrai akhram*, the other one – *shajarai akhrab*, these two shajaras were applied by Shamsi Qays»[4, p. 119].

In the «Aruz risolasi» by Babur it is said that the rubai vazns were the discoveries of Iranian poets and that they were derived from zihofs of the Hazaj bahr. Babur narrates his thoughts regarding the rubai vazns being introduced until him, and expressed his negative attitude to introducing the rubai vazns in the form of a doira by previous aruz-scholars: «*Mutaaxxirin bu avzon zabti uchun doira rasm qilibturlar, maxfiy qolmag'aykim, doira bu avzonning zabti uchun ko'b nomuloyim va bemunosibtur*»[5, p. 55](In order to study these vazns the last scholars drew circles, it is not secret that the circle is not appropriate to express these vazns). Indeed, as it was seen in Jami's treatise when the rubai vazns were provided in a doira form there appeared several inconveniences. First, since there were totally 24 rubai vazns it is difficult to introduce them all in the structure of one doira which might cause confusion. Second, it is possible to provide *afoiylin* of only rukns in the structure of a doira, but it is impossible to provide the names (*furuas*) in the structure of their vazns. Third, the possibility to provide lines in consistent with each of the rubai vazns is limited, without them it becomes impossible to observe the relationship of rubai vazns and rubais themselves.

As a whole, the rubai vazns were a product of a specific approach to the aruz studies of the Temurids' period, in their treatises there were introduced three types of them: 1) in the structure of Hazar structure; 2) in the end of the treatise in case it does not depend on bahrs; 3) presenting them in the structure of literary devices. This period

shows that the attitude of that period's aruz scholars varies from one another regarding their positions in treating the rubai vazns.

V. CONCLUSIONS

On the basis of studying the treatises on comparative analyses of aruz in the aruz studies of this period we arrived at the following conclusions:

1. In the Middle ages the aruz-studies had achieved a lot of accomplishments: new bahrs, doiras (circles), vazns (meters) were discovered, new terms and notions came into the aruz science. A lot of treatises were created in Arabic, Persian and Turkic aimed at revealing the essence of this science. Though in these treatises the aruz science was theoretically improved and widened after Khalil ibn Akhmad, by being modest the authors called their treatises as a narration or comments on the work of their mentor Khalil ibn Akhmad.

2. If in the aruz system created by Khalil ibn Akhmad there were 15 bahrs, later his follower Abdul Hasan Axfash Balhi added one more bahr (*Mutadorik*) to the list of these bahrs and increased the number of Arabic bahrs up to 16. The Persian aruz scholars improved the teaching of Khalil ibn Akhmad by increasing the number of bahrs. Scholars Bakhrom Saraxsi, Buzurgmehr Qosimi discovered new bahrs of aruz, so the first Persian work on aruz «Al-mu'jam» which has reached us, in addition to existing 16 bahrs another 3 bahrs (*G'arib*, *Qarib*, *Mushokil*) which totally make 19 bahrs were analyzed, as well as 21 new bahrs (*mustahdas*) which were discovered by Persian aruz scholars were also touched upon. In his work «Me'yor al-ash'or» by Nasiriddin Tusi there were introduced 18 bahrs and the bahr *Maqlubi tavil* mentioned in the previous treatise was especially analyzed, but the bahrs *Mushokil* and *Gharib* were missing. This case shows that the author treated this issue separately from his ancestors (salafi).

3. In the aruz studies of the Temurids' period totally 41 bahrs were analyzed theoretically, out of them 40 bahrs were introduced by Sheikh Akhmad Tarozi in his treatise. Among them 20 bahrs were not encountered in other Persian and Arabic sources on aruz studies. This case serves as basis to put forward a supposition connected with the discovery of the majority of bahrs by the author himself and it is also new for the classic aruz studies. In their treatises Abdurakhman Jami, Ataulloh Khusaini, Alisher Navoi and Saifi Bukhari indicated the general numbers of bahrs as 19, but among them Abdurakhman Jami approached the issue a little differently and in his work «Risolai aruz» he commented only on 14 bahrs with examples, but he would not consider widely the bahrs peculiar to the Arabic aruz. In «Aruz risolasi» by Babur in addition to 19 bahrs there were especially analyzed two more bahrs (*Ariz* and *Amiq*). Among these treatises only in «Aruzi Saifi» the lexical meanings of bahrs were touched upon which determines that this treatise is of manual character.

4. Sheikh Akhmad Tarozi is a reformer scholar who introduced in the aruz studies the so called principle of doubling (*uhti*) bahrs. This principal is important for bahrs belonging to the group *mukhtalif al-arkon*. According to it, in aruz science in order to form a certain bahr a previous bahr existed before must function as basis. The rukns of a new bahr must develop from the vice versa repetition of previous bahr rukns if this condition is not fulfilled then this bahr is not recognized as a bahr.

5. In his work «Funun al-balagha» Sheikh Akhmad Tarozi analyzed 366 vazns, in his work «Mezon al-avzon» Alisher Navoi analyzed 160 aruz vazns, in his work «Risolai aruz» Abdurakhman Jami analyzed 157 vazns,

in «Aruzi Saifi»-93 vazns were analyzed, in his work «Aruz risolasi» Zakhiriddin Muhammad Babur introduced 537 vazns in the doiras of 21 bahrs. It is possible to show as a reason for fewness of the number of vazns in the work «Aruzi Saifi» that the author did not treat the issue practically, that is, mainly he touched upon bahrs being *mustaamal* in the poetry.

6. In the Aruz studies of the Temurids' period a positive attitude to aruz doiras is observed. Since Sheikh Akhmad Tarozi considers the doiras as unimportant for aruz science, he does not reflect them in his treatise. In the qualification of doiras Abdurakhman Jami follows the path of the great salafi Shams Qays Rozi, but avoids those doiras peculiar to the Arabic aruz and introduces only 4 doiras composed of bahrs peculiar only to the Persian-Tajik poetry. Ataulloh Khusaini in his work «Badoe' us-sanoe'» considers another 5 doiras in addition to 4 doiras introduced by Shams Qays Rozi with examples. By structure his doiras are close to the doiras of Nasiriddin Tusi. In his work «Aruzi Saifi» Saifi Bukhari provides 5 doiras as different from tradition, he provides the doiras after the comments of bahrs. All these doiras are of *musaddas* rukn, only «Doirai mu'talifa» was composed of the vazns with *musamman* rukns.

7. In the work «Mezon al-avzon» by Alisher Navoi there were introduced 7 doiras, «Doirai mujtamia» was the discovery of the scholar himself. From 9 doiras analyzed in the work «Aruz risolasi» by Babur only «Doirai Mujtalibai muhtaria» was discovered by Babur himself. In arranging doiras in a certain order Babur uses qualifications of bahrs as basis. In this sense out of 9 doiras introduced in his work «Aruz risolasi», 5 doiras belong to *mutafiq al-arkon*, the rest of the four were composed of the bahrs of *mukhtalif al-arkon*.

8. In the treatises created during the Temurids' period it is observed that each scholar has his own specific approach to considering the rubai vazns. In his work «Funun al-balagha» Sheikh Akhmad Tarozi reflects rubai vazns as shajara (branches) but he would not provide examples regarding these vazns. In their treatises Abdurakhman Jami, Alisher Navoi and Babur analyzed rubai vazns in the structure of a *Hazaj* bahr where for each shajar they provide three rubais as examples, totally 6. They provide 6 rubais. In the treatise «Aruzi Saifi» the rubai vazns were provided in a separate section in the end of the work as an attachment. Saifi states that those were the discoveries of the Iranian poets and approves to consider them out of a *Hazaj* bahrs structure. As different from other treatises of the Temurids' period in «Aruzi Saifi» information regarding the rukns for forming rubais and their derivation was also provided which shows that this work was used as a teaching manual. In the work «Badoe' us-sanoe'» by Ataulloh Khusaini the question was treated more differently, the rubai vazns are provided in the part of the work on literary devices-connected with comments on *mushajjar* device.

9. In the aruz system there is also a poetic measure connected with stress where it is not a word stress but the rukn stress which plays a leading role. As this stress serves to create rhythm it is called rhythmic (prosodic) stress. Since *mutalavvun* case is mentioned in the sources on aruz of the Temurids' period it shows that rhythmic stress played a certain role in the history of aruz studies and that's why it was interpreted depending on stress in the study of aruz in classic aruz studies. This proves that the structure of a poem in the aruz system did not only have quantitative but also qualitative features.

If to say as a conclusion, in the Temurids' period the aruz studies developed as a separate science. There were created special treatises and scientific manuals for medrassas on aruz. There were developed criteria of scientific practical approaches to this sphere. The works «Funun al-balagha» by Sheikh Akhmad, «Badoe' us-sanoye'» by

Ataulloh Khusaini, «Risolai aruz» by Abdurakhman Jami, «Aruzi Saifi» by Saifi Bukhari, «Mezon al-avzon» by Alisher Navoi, «Aruz risolasi» by Zakhiriddin Muhammad Babur began a new stage in the development of aruz studies.

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