

## A Study of Two Important Sources on Classical Poetics

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### Abstract

Important sources devoted to the science of classical poetics the study of the works of Al-Mu'jam and Badoe ul-afkar opens the way to an in-depth study of the science of classical poetics. Because these two pamphlets contain theoretical ideas on aruz, rhyme and ilmi bade. The article examines these two excellent pamphlets.

**Keywords:** Poetics, treatises, segona (Trinity of sciences), rhymes, rhyming rhymes (rhyme letters), rhyme types

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### Introduction

There are many pamphlets in Persian devoted to the science of classical poetry. The content of these pamphlets was created through Arabic. Abulhasan Ali Sarahsi Bahromi "Qanzu-l qafiya", Shams Qays Rozi "Al-mu'jam fi ma'oiri ash'ar ul-ajam" [Shams Qays Rozi, 1991], Abdurahman Jami "Risalai qafiya" [Abdurahman Jami, 1867], Vahid Tabrizi's "Jam'i Mukhtasar"[ Vahid Tabrizi, 1959], Nasir al-Din Tusi's "Mi'yar-l-Ash'ar" [Nasir al-Din Tusi, 1325], Atoullah Husseini's "Risal dar qavaidi ilmi kavofi" - aruz, rhyme and science are devoted to the basic principles of art.

### Methods

Shamsiddin Qays Razi's "Al-mu'jam fi ma'oiri ash'ar ul-ajam" is one of the most important sources on the science of oriental poetics, which explores the components of poetics: aruz, rhyme and art [Shamsiddin Qays Razi, 1991]. This work, written in Persian, served as the main source for pamphlets (risale) on the science of poetics in Turkish. As a major researcher of poetics, Shamsiddin Qays Razi studied deeply his own treatises.

Unfortunately, there is not enough information about the life and work of the scientist, and there is no information about Qays Razi in the commentaries. Much of the information about the life and work of the scientist is given in the introductory part of his works. In particular, in the work "Al-Mu'jam" there is information about the life of Qays Razi in Movorounnahr, Khorasan, Khorezm and Bukhara. Prior to Al-Mu'jam, the scholar is known to have written a number of works on the theory of poetry, including "Al-Mu'rab fi Ma'oiri Ash'ar ul-Arab", which reflected the theory of Arabic literature in Arabic. He later presented

"Al-Mu'jam" in Persian, devoted to the theoretical foundations of classical poetry. Unfortunately, other works of the scientist have not reached us.

Rashid al-Din al-Vatvat's "Hadoyiq us-sihr" was the most important source in Persian literature until the early 15th century [Rashid al-Din al-Vatvat 1985]. Later, "Al-Mu'jam" became known as a treatise that could easily compete with this work. Because The structure and text of "Al-Mu'jam" are similar to the text of Rashid al-Din al-Vatvat's "Hadayiq us-sihr".

In this sense, most scholars have created serious research that reflects the similarities and differences of these two works. Rashid al-Din al-Vatvat states in the Introduction to his work that he wrote "Hadoyiq us-sihr" as an integral part of the science of poetics in a certain order: aruz, rhyme and art, and wrote his work

in this order[Rashid al-Din al-Vatvat 1985]. Shamsiddin Qays Razi continues the same tradition and creates "Al-Mu'jam" [Shamsiddin Qays Razi, 1991].

Rashid al-Din al-Vatvat refers to sources in two languages: Arabic and Persian, while giving examples from verses and verses. Through this, he initiates the tradition of bilingualism. This tradition is later continued by Qays Razi. Although these two works are similar in their common features, the differences in the naming, commentary, and commentary sections of the sections and terms are obvious. Rashid al-Din al-Vatvat's "Hadoyiq us-sihr" gives a concise account, while "Al-Mu'jam" gives a detailed and in-depth explanation of poetic forms.

Qays Razi tried to quote the parts that represent the essence of the byte in a special comment section. It is known that in the work "Hadoyiq us-sihr" science and art are deeply analyzed. "Al-Mu'jam", on the other hand, has seriously studied other sciences along with the science of fiction: aruz and rhyme. The first part of the work is a dream, and the second part is devoted to the science of special rhyme and art, the issues of art are given in Section 2, Section 6. These parts are not found in "Hadoyiq us-sihr" [Rashid al-Din al-Vatvat 1985]. It is obvious that "Al-Mu'jam" is an important part of classical poetry, an important work on the issues of aruz, rhyme and art, and is one of the most important sources in the literature of its time and today.

Shamsiddin Qays Razi's "Al-Mu'jam" consists of an Introduction, 2 main parts and an End[Shamsiddin Qays Razi, 1991]. The first part of the work is devoted to the science of aruz, and on the basis of 4 chapters the theory of aruz science is explained. The prose before the scholar cites information on the theory of aruz science and seeks to explain the concepts of poetry, and in this order enters into the theory of the science of aruz, which is the core of poetry. The first chapter of the four chapters is devoted to the interpretation of the term aruz, and the scholar follows a certain order in interpreting the terms. It first cites the original lexical meaning of these terms and then explains their meanings as terms.

In the second chapter, rukn, juzv and aruz are explained in the example of bytes. In the third chapter of the first part, zihofs, network corners are analyzed. In the fourth chapter, theoretical information about the circles of aruz, ancient and hadith seas is analyzed on the basis of bytes and their paradigm (taqti'). 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 in his own time, and addressed them[Shamsiddin Qays Razi, 1991].

The second part of "Al-Mu'jam" is devoted to the science of rhyme and art (badi' sanoyi'). 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". One of the key elements of rhyme in this chapter is the concept of raviy and the letters that can be raviy are separated on the basis of a separate title and explained on the basis of examples[Shamsiddin Qays Razi, 1991].

This chapter is divided into sections, first of all, the main pillar sound in the rhyme - the letters that can be raviy and raviy, and in the next section the rhyming letters: ridf, ta'sis, daxil, qayd, mazid, noyira, vasl, xuruj are analyzed, explained on the basis of bytes, verses[Shamsiddin Qays Razi, 1991]. The third chapter is devoted to rhyming movements, and the theoretical foundations of rass, ishbo, hazv, taujix, majro, nafoz - rhyming movements are presented. The fourth chapter gives the fixed and absolute types of rhyme according to their vazn (aruz) and additional composition, such as mutakovis, mutarakib, mutadorik, mutavotir, mutaradif [Shamsiddin Qays Razi, 1991].

The fifth chapter of the second part is devoted to some of the shortcomings in rhyme, that is, the rhyming faults (uyubi rhyme). In the chapter, examples such as ikwa, iqfa, synod, iyto, munokaza, tazmin, tahlī' are given and explained [Shamsiddin Qays Razi, 1991].

The sixth chapter is devoted to the fine arts of prose and poetry. In this chapter, tawfiv, tarsi', muvozina, tajnis, tashbih, iyham, igraq, istiora, tamsil, irdaf, tafsir, taqsim, tafri, talmih, i'jaz, iltifat, i'not, tansiq us-sifat, tasmit, tarji', husni matla', lutfi taxallas (nickname) and the importance of many literary genres such as art and genre, such as lug'z, muammo (problem), beyt ul-qasida, naql [Shamsiddin Qays Razi, 1991].

At the end of the work there is a special commentary section, a prose description and commentary of the poems. At the same time, Kays Razi's research as a great scientist is clearly visible. Because the scientist in this section analyzes bytes and verses by applying the theoretical sciences to practice and researches.

Another important source devoted to the science of classical poetics is the work of Hussein Vaiz Kashifi "Badoe'-ul-afkor fi sanoe'-ul-ash'ar" [Hussein Vaiz Kashifi, 1977]. One of the most important sources on the theory of classical poetic science is the work of Hussein Vaiz Kashifi "Badoe'-ul-afkor fi sanoe'-ul-ash'ar". This work by Kashifi is devoted to the study of science and art, one of the components of classical poetry. This work, which pays special attention to the interrelated aspects of ilmi badi' with aruz and rhyme, is one of the important sources of Persian literature.

Hussein Vaiz Kashifi created this work with a deep acquaintance with originally created treatises and scientific sources in Arabic and Persian. The scientific environment in Khorasan in the 15th century gave rise to this work. The creation of aruz and rhyme works "Risolai qafiya" [Abdurahmon Jami, 1867]. and "Risolai aruz" by Abdurahmon Jami, a scholar of classical poetics, testifies to the high level of the scientific environment of this period. Alisher Navoi's work "Mezon ul-avzon", dedicated to the theory of aruz, is one of the most important sources on the science of aruz.

Hussein Vaiz Kashifi's "Badoe' ul-afkor fi sanoe' ul-ash'ar" is also one of the important sources created during this period, and the author states in the preface that he presented his treatise to Sultan Husayn, the king of Herat. Describing Sultan Hussein as a just ruler, he states that "Badoe' ul-afkar fi sanoe' ul-ash'ar" was created with his attention.

Dedicated to the science of classical poetics, this work discusses the theory of classical poetry. Literary types and genres, their peculiarities, the description of the fine arts determined the essence of the work. The work was created between 1488-1489. The text of "Badoe ul-afkor" was published by scientist R. Musulmonkulov in Moscow. A facsimile copy of the work is also attached to this edition. He later studied this work separately for his study of classical poetry in the East.

In the work "Persidsko-tajikskaya klassicheskaya poetika" the sources of rhetoric, rhyme and science fiction of the 10th-15th centuries, which are part of the "triple science", are the object of research [Musulmonkulov R., 1989].

In the preface of the work, Hussein Vaiz Kashifi emphasizes that this work is a work of classical poetry, theory, genres, parts of poetry, fine arts, rhyme. Kashifi emphasizes the importance of this science in poetry, emphasizing that the science of rhyme, elements, actions create the basis for the perfection of the rhyme system. He was acquainted with all the scientific sources created in the creation of the pamphlet (risale).

Continuing their style, he created "Badoe ul-afkor". Although their names are not mentioned in the play, the sequence of arts shows that the specimens were familiar with Persian sources devoted to the science of classical poetry.

“Badoe ul-afkor” consists of an introduction, two chapters and an introductory part, which provide information about the parts of poetry, genres, and arts in a certain order. The introduction consists of 4 chapters. Kashifi relied on a unique style in presenting the chapters: at the end of each chapter he presented a special two-part commentary entitled “Nukta” (“Point”) and “Foyda” (“Benefit”). The first chapter is about the “She’r ta’rifi” (“Definition of Poetry”) and gives detailed information about the peculiarities of the poem, the order of writing [Hussein Vaiz Kashifi, 1977].

The second chapter is on “She’r na’vlari” (“Types of Poetry”), and Kashifi combines common poetic forms under one title. The third chapter, entitled “Dar bayoni aqsomi she’r” (“Narrative Statement of Poetry”), provides information about the forms of poetry that have one thing in common in terms of rhyme and form. In the 4 chapters of the introduction, he pays special attention to such concepts as tawhid, na’t, manqabat, mav’iza, madh, mutayiba, marsiya, munozara, asror, hajv (comedy), hazil (humor), and explains them one by one. Studies show that the first naming of the individual genre as a genre belonged to Hussein Vaiz Kashifi [Hussein Vaiz Kashifi, 1977].

The main part of the work gives the theoretical foundations of poetics. In particular, the first chapter of the main part is called “Dar sanoyi poetry”, and Hussein Vaiz Kashifi first describes his theoretical views on the existing poetic arts in Arabic literature, their specificity, place in Persian literature, appearance in Persian literature. Introduces new works of art for Persian literature.

## **Conclusion**

One of the peculiarities of the work “Badoyi’-ul-afkor” is a special section on classical rhyme at the end of the work. Scientific-theoretical ideas on classical rhyme such as rhyming movements, rhyming letters, types of rhyme, and radif are presented.

These two sources are considered to be one of the most important treatises in the study of the science of classical poetics, and the “trinity of sciences” presents the science of art, the science of rhyme, and the science of desire in interdependence.

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