The Emergence of the Science of Rhyme

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Abstract: The science of rhyme has an ancient history and it needs to be researched as a separate science as a component of the science of poetics. The article examines the formation, emergence, and historical development of classical rhyme science based on periods and sources. The period of improvement of the science of rhyme until the Timurid period is presented on the basis of six stages

1 INTRODUCTION

One of the components of classical poetics - the science of rhyme - has an ancient history, and its theoretical foundations began to be formed from the earliest times. Issues such as content and form balance, rhythm and melodiousness, sound repetition, rhyme, poetic elements in prose and relationship of genres within the science of narrative, emotional science, artistic science were initially studied under the sarf-nahv department of linguistics, and later this science was studied as a separate science of poetry and puberty. separated separately.

The science of poetics, originally formed in Arabic poetry, flourished in Persian and Turkish literature. Poetics and its components: the development of the science of bade', aruz and rhyme improved based on certain situations and conditions. The theory of poetics and the science of rhyme, its improvement as a separate science, the creation of special treatises and manuals rose to a new level during the rule of the Timurids. The relationship and patronage of the Timurid rulers to science and literature led to the creation of scientific and theoretical works among several types of literature. By this time, mastering the science of poetry was considered the task not only of poets, philological scientists and specialists, but also of every intelligent person who considered himself educated. In order to know the ending of a poem, it was necessary to thoroughly master the laws and theory of poetry.

2 METHODS

In the history of our country, the era of the Timurids is regarded as the Renaissance. In this period, science, culture, architecture, visual arts, music and poetry, as well as trade rose to a high level, which is recognized by the world community today. There are several reasons for this:

First of all, the study of poetics, especially the science of rhyme, during the Timurid era, great achievements were made in the science of rhyme, as in many fields, due to the wide opportunities created for the development of science, and the evolution and development of the science of rhyme was realized precisely because a unique cultural and scientific environment was ripe in our region. proof is necessary and important.

Secondly, on the basis of the environment created by the Timurids, poetry systems and their theoretical generalizations were created. The development of the science of rhyme in the Middle Ages served as the basis for the origin of two national theories of the science of rhyme: the Persian-Tajik theory of rhyme and the Uzbek (Turkish) theory of rhyme. They are the product of one, single and integrally connected literary and cultural environment, and are significant as the achievement of the Timurid period.

Under the influence of the environment during the Timurid era, the creation of treatises on the science of aruz, ilmi bade' and rhyme shows that the theoretical foundations of the science of poetics were developed at a high level. The fact that the theoretical

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foundations of the science of rhyme are carefully and perfectly developed in most of the treatises devoted to the science of rhyme is a clear proof of this. Ahmad Tarazi's "Funun ul-baloga", Abdurrahman Jami's "Risalai qafiya", Atullah Husayni's "Badoe' us-sanoe'", "Risalai qafiya", Husayn Vaiz Koshifi's "Badoe' ul-afkor" are among such important sources. Literary influences and connections are clearly visible in the sources related to poetics of the Timurid era. In the creation of these treatises, a number of sources in Arabic and Persian served as a theoretical basis, and their study is important in determining the formation and development of the science of rhyme. Orientalist N.I. Konrad defines literary relations as the penetration of one nation's literature into the world of another nation's literature and distinguishes the coverage of the same topic in the literature of different nations as one of the 5 main types of interliterary relations.

These topics were created according to the development of the language and fiction of different peoples. For this reason, it is necessary to study the stage of formation of the science of rhyme. We aim to study the gradual development of the science of rhyme based on the following stages:

1. The theoretical foundations of the classic rhyme began to appear in the sources of the science of art as part of the initial scientific views. The art of words, artistry, its special features, the ability to choose a rhyme in a poem, the connection between stanzas, and the balance of content have been in the attention of scientists. Theoretical problems related to Greek poetry are studied in Farobi's work "Kalam-ush-she'r va-l qavafi" dedicated to the review of the ideas presented in Aristotle's "Fi sina'ati-sh-she'r".

Farobi states that "rhyming a word with another word in a poem" creates harmony in verses and stanzas, and this is a pleasant situation. General information about the structure, composition, and formal features of the poem are noteworthy as preliminary views on the science of classical rhyme.

The theoretical foundations of the science of classical rhyme, the formation of scientific views are more ancient than the science of aruz and art, and were reflected in the sources of Eastern poetry in the period of Jahiliyyah. Later, Arab scholars systematically presented scientific and theoretical views on classical rhyme under the science of art.

The first views on the theory of the science of rhyme were presented by the Arab scholar Abdullah ibn al-Mu'tazz ibn al-Mutawakkil al-Abbasi. Ibn Mu'tazz's work "Kitab ul-badi'" (IX-X) is dedicated to the science of art, and the scientist reflects on the importance of rhyme in poetry while describing tajnis and its types. Classic poetry is not presented as a separate science, but in harmony with science. In this direction, Abu Hilal al-Askari's work "Kitab al-sano'atayn" contains some information on the theory of rhyme based on the improvement of the study of badi'.

Later, Al-Askari compiled a catalog of a number of treatises devoted to the science of spirituality and art under the title "Devon ul-mani" (IX-X), which shows that this science has expanded. In the work "Miftah ul-ulum" (XII) of Abu Ya'qub Yusuf al-Sakkaki, the relationship between the science of badi' and rhyme is drawn into a relatively deeper analysis, and the formation of the science of rhyme as an independent science is noticeable. In the work "Miftah ul-ulum" the features of classical rhyme and rhyme faults (iqva) are mentioned and explained.

In Qinoi's "Mezonu-z-zahab fi sinaat she'ru-l-arab" and Damankhuri's "Al-hoshiyau-l-kabiri ali matnu-l-kofi fi ilmu-l-aruz wa-l qavafi" works based on the relationship between art and aruz there are opinions about rhyme faults and differences.

The views on the theory of classic rhyme first appeared in Arabic literature, and later they were refined in Persian literature. The science of rhyming as an independent science within the science of the secondary school began to be researched in separate treatises. Initially, as in Arabic literature, in the sources dedicated to science of art, aruz and rhyme were interpreted as a whole in the explanation of the science of art, later special treatises were created as an independent science.

Umar Rodiyani's "Tarjiman ul-baloga" (XI), which was created under the influence of Imam Nasr ibn Hasan Marginani's "Mahosin ul-kalam" (XI), Rashididdin Vatvot's "Hadaiq us-sehr" (XI-XII), "Hadaiq us" created based on these two works. -sehr" created under the influence of Sharafuddin Rami's "Hadayiq al-haqayiq" (XIV), Fakhri Isfahani's "Meyori jamali" (XIV), Al-Khalavi's "Daqayiq ash-she'r" (XIV) muraddaff poetry forms, zulqawafi, zulqafiyatayn, tarsi' , tajnis, tashri', tajziya, tashri', it can be seen that radif, hajib, rhyme are studied separately.

One of the most important and excellent sources of the science of art in the Persian language is Atullah Husayni's work "Badoe' us-sanoe'" which includes the classification of artistic arts based on the unity of art and rhyme (1), weight, rhyme and art (2) due to the large number of artistic arts and their division into types based on certain principles. wide space is allocated.

2. The relation of literary types and genres as one of the important parts of classical poetics, in the treatises

devoted to the explanation of these two terms, there are scientific views devoted to the theoretical foundations of rhyme. Qudama ibn Ja'far's work "Naqdu-sh-she'r" (v. 922/948) covers the issues of poetics in detail.

A poem described as "the word of the theme is a muqaffa" (sentence with aruz and rhyme) is said by Arabic literary scholars to be distinguished from prose by aruz and rhyming. Naturally, this feature is considered the main factors that create genres. Qudama ibn Ja'far emphasized that poetry is built on the basis of four elements: sound, rhyme and aruz. By this, he proved that rhyme is important for poetry. Views on the theory of rhyme can also be found in Ibn Qutayba's "Poetry and Shura" (IX-X) and Ibn Khaldun's "Introduction".

3. The theory of classical rhyme, which was initially studied as part of ilmi badi', was presented in treatises later under separate sections. In the work "Mafatih ul-ulum" (X) of Abu Abdullah Khorazmi, the scientific-theoretical views on the theory of rhyme were greatly expanded, laying the foundation for the creation of separate treatises. The scientist dedicated the special third part of the work specifically to the theory of rhyme science, and theoretical ideas about rhyme elements, actions, letters, and defects are presented in the form of a dictionary.

4. Later, the science of badi' and classical rhyming, based on the perfection of theoretical ideas, moved to the science of aruz and rhyme. One of the important sources reflecting the theory of Aruz and Rhyme in Arabic is Abu Zakariyya (Al-Khatib) al-Tabrizi's work "Al-kafi fi-l aruz val qavafi ("Enough about Aruz and Rhyme")" (XII). In his work "Al-kafi fi-l aruz val-l qavafi (Enough about Aruz and Rhyme)", Khatib Tabrizi provides information about the rhyme system while also explaining the circles of Aruz. Although the scientist did not present the theoretical foundations of rhyme, he showed that rhymed verses play an important role in the formation of aruz circles. The theory of rhyme is reflected in several treatises on the science of Aruz in Turkish, Arabic, and Persian literature. In particular, Yusuf Azizi's treatise "Aruz" (XV) describes the concepts of rhyme and radif. Alisher Navoi's works "Mezon ul-avzon", "Muhokamat ul-lugatayn", "Majolis un-nafais", Z.M. Babur's "Mukhtasar" contain scientific views on rhyme.

5. Treatises dedicated to the study of all three sciences of classical poetics (aruz, ilmi badi', rhyme) began to be created, special attention was paid to the science of classical poetry and the theory of poetics. One such important source is Shamsiddin Qays Razi's "Al-mojam fi maayiri ash'ar ul-ajam" (XIII), the second part of the work is dedicated to the science of rhyme. Scientific-theoretical ideas about the theory of classic rhyme are presented in five chapters.

By this time, in the system of classical poetry, along with aruz and badi', rhyme also gained importance and was considered as the basis of poetry. Rhyming letters, actions, types, and defects were studied separately.

Nasiruddin Tusi's work "Me'yar ul-ash'or" is also one of the important sources dedicated to the theory of classical rhyme. Nasiruddin Tusi's treatise "Me'yar ul-ash'ar" was written in 1253 under the influence of Qais Razi's work "Al-Mo'jam", and the 2nd part (part) of the work is devoted to the science of rhyme. This part is divided into 10 chapters. Each chapter is devoted to sections on rhyme theory.

Studies and treatises on the theory of classical rhyme have increased, and the perfection of theoretical views and practical proof are considered one of the main features of the treatises of this period. Vahid Tabrizi's work "Jami Mukhtasar" is one such source, the theoretical foundations of classical rhyme presented in the pamphlet are given under the headings "Rhyme", "Letters of Rhyme", "Types of Rhyme according to the Core Composition".

Later, a separate section was organized in treatises on the science of classical poetics, and opinions on rhyme and its theoretical foundations began to be presented. Hossein Vaiz Koshifi's work "Badoe' ul-afkor fi sanoe' ul-ash'or" is a treatise dedicated to the study of the science of bade', but in the concluding part of the treatise, the scholar gave scientific views on classical rhyme. Rhyme letters and actions, rhyme faults are compared with the work "Al-Mo'jam" and explained on the example of verses.

In Turkish literature, Sheikh Ahmed Khudoidad Tarazi's work "Funun ul-baloga" (XV) is an important source that collects theoretical information about classical rhyme in Arabic and Persian sources, provides extensive and consistent information about the role of rhyme theory and regularities in Turkish poetry based on comparative analysis. The scientist explained that rhyme, not aruz, is important as the basis of a poem, and observing the rules of rhyme in Turkish poetry is the main element that ensures the perfection of a poem.

Fakhri Isfakhani's work "Me'yori jamali" is one of the important sources of the science of poetics, and the work provides information about four sciences. The first part is the science of aruz, the second science is the rhyme, the third science is the science of badi', and the fourth science is the science of vocabulary. Shams Fakhri Isfahani gave examples of his work and his father's work in presenting these sciences. His father

was also one of the famous poets, and he was a unique person in the science of poetics. Fakhri Isfahani states in the preface of the work that he intended to write a work related to aruz.

In the work “Me’yor ul-jamali”, the scientist thoroughly developed the theoretical foundations of “ilmi segona”, and provided comprehensive information about aruz, aruz circles complete with drawings. When the scientist spoke about rhyme, he expressed his opinions by comparing the scientific and theoretical views of Arab and novice scholars regarding the definition of rhyme, the letters of radif and rhyme, and actions and types.

6. Initially, in the treatises dedicated to the science of classical poetics, rhyme was presented not as a separate science, but as a part of art and dream aruz, with the purpose of explaining their laws, by this time, rhyme was formed as a separate science and improved. In Persian literature, the science of rhyme appeared as an important science in poetry. In almost all of the treatises created during this period, the scientific and theoretical views on classic rhyme, radif, hajib, types of rhyme, rhyming movements and letters, rhyme faults were presented based on verses.

Separate independent treatises on classic rhymes began to be created. The science of rhyme developed as a separate science. “Kanz ul-qafiya” work by Abulhasan Ali Sarahsi Bahrami can be cited as the first source devoted to the study of classical rhyme theory in Persian. If everyone has a strong taste for poetry and fluent words, they will start studying the science of poetry and reciting aruz. He reads Ustad Abulhasan al-Sarakhsi al-Bahrami's work “Ghayatal-aruzain” and the books “Kanz ul-qafiya”, “Naqdi maoni”, “Naqdi alfaz”, “Sariqot”, “Tarojim”.

Abdurahman Jami, a scholar of classical poetics, created the works “Risalai aruz” and “Risalai qafiya” on the theory of aruz and rhyme. These two treatises of Jami are distinguished by the breadth and perfection of theoretical information. The scientist tries to provide more theoretical information than the treatises created before him.

Jami Hamd (Beginning - H.O.), Muqaddimah, Khatima together with 8 parts: 1. Bismillahi-r Rahmani-r-Rahim 2. Introduction 3. Hurufi Kafiya (Rhyme Movements) 4. Harakoti Kafiya (Rhyme Movements) 5. He introduced the science of rhyme on the basis of the titles of Mutarodifu mutavatir and mutadariku mutaqarib and mutakovis 6. Muqayyadi absolute mujarrad 7. Uyubi rhyme 8. Khatima.

In most of the Persian sources, the theory of the science of rhyme has been compared with treatises in Arabic literature. In Arabic literature, rhyme was considered as a component of classical poetics, while in Persian poetry, rhyme and its use were perfected as an important principle in poetics. The theoretical foundations of classical rhyme have been fully developed. Iyto, iqvo, iqfa, synod, etc., mentioned as rhyme defects, are not shown as such a big defect in Arabic poetry, but in Persian literature, scholars have taken a serious approach to such defects. Rhyme types have expanded. Special treatises about classical rhyme have appeared.

One of the treatises that made a significant contribution to the improvement of classical rhyme in Persian literature is Atullah Husayni’s “Risolai dar qavoidi ilmi qavafi”. The scientist’s work “Risolai dar qavoyidi ilmi qavafi” is an excellent source and was created as such.

The theoretical foundations of classical rhyme reached perfection in the 14th-15th centuries. Most of the sources contributing to the development of this science were created in the 14th and 15th centuries, with the Persian language sources leading the field. Later, scientific treatises continued to be created in the traditional style. In the works of Rizaquli Khan Hidayat “Madorij ul-baloga” (1800-1971), “Abda’ al-bade’” and “Kutuf-ar-rabi’ fi sunuf al-badi’” (1844-1927) by Muhammad Husayn Karakhani.

3 CONCLUSION

Rhyme is one of the important sciences of classical poetics, and the following conclusions can be drawn regarding the formation of this science:

- The science of rhyme is widely recognised by scholars as one of the most important elements of poetry..
- The science of rhyme first appeared in Arabic literature on the basis of artistic arts based on the rules of rhyme in the science of art. Later, this tradition continued in Persian literature (Ibn Mu’tazz, al-Askari, Yusuf al-Sakkaki, Qinai, Damankhuri, Umar Rodiyani, Rashididdin Vatvat, Sharafiddin Rami, Fakhri Isfahani, Atullah Husayni).
- The theoretical foundations of the science of rhyme started to appear gradually in scientific treatises that explored the relationship between literary types and genres (Ibn Qutayba, Ibn Khaldun, Qudama ibn-Ja’far)
- The science of rhyme, which was initially explained on the basis of artistic arts, later began to improve in treatises on dreams (Khatib Tabrizi, Yusuf Azizi, Alisher Navoi, Z.M. Babur).
- From the XI-XII centuries, the theory of rhyme science was presented under separate sections in treatises devoted to the theoretical foundations of

classical rhyme (Sarahsi Bahromy, Shamsiddin Qays Razi, Nasiriddin Tusi, Vahid Tabrizi, Vaiz Koshifi, Ahmad Tarozi).
- Persian treatises dedicated to the theory of classical rhyme, created in the 14th-15th centuries, stand out as the perfection of the science of classical rhyme (Jami, Atullah Husayni, Ahmad Ibn Abdujalil

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