

The Sources Of The Work “Funun Ul-Balagha” By Sheikh Ahmad Tarazi

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ANNOTATION

This article discusses the early treatise on Turkish linguistic prosody, “Funun ul-balagha” by Shaykh Ahmad Tarozi, focusing on its fourth section dedicated to prosody and the sources upon which it is based. In the creation of this treatise, Tarozi relied on works such as Mahmud Zamakhshari’s “Aruzi Qistos”, Andalusian’s “Aruzi Andalusiy”, and Nasiruddin Tusi’s “Meyar ul-ash’ar”. The article also explores how Tarozi continued the prosodic traditions and his unique approach to analyzing the metrical structure of poetry.

Keywords: treatise, tradition, foundational sources, prosodic units, parts, meter, prosodic circles.

АННОТАЦИЯ

Эта статья посвящена раннему труду по турецкой лингвистической прозиодии, “Фунун уль-балога” шейха Ахмада Тарози, с акцентом на его четвертый раздел, посвященный просодии, и источники, на которых он основывался. В создании этого труда Тарози опирался на работы, такие как “Арузи Кистос” Махмуда Замахшари, “Арузи Андалусий” Андалузийцев и “Мейор уль-ашор” Насируддина Туси. Статья также рассматривает, как Тарози продолжил традиции просодии и его уникальный подход к анализу метрической структуры поэзии.

Ключевые слова: трактат, традиция, основополагающие источники, просодические единицы, части, размер, просодические круги.

INTRODUCTION

The emergence of the Timurid State in Central Asia has influenced not only the economic, political, but also the world of poetry, literature. During this period, science, especially literature, rose. Treatises on poetics such as “Mezon ul-avzon” by Alisher Navai, “Badoye us-sanoe” by Atulloh Husayni, “Risolai Aruz” by Babur, “Aruzi Saifiy” by Saifiy Bukhari show that adab science of this period was highly prosperous. The treatise “Funun ul-balagha” by Sheikh Ahmad Tarazi, created in 1436-1437, was also considered from such rare sources and arose in contrast to the need for creators in the turkic language. Because did not have a turkic counterpart to this type of brochure, created in arabic and

persian during those times. “Funun ul-balagha” is not just a translation of arabic and persian treatises on aruz studies, which were created before him, but a primary source of turkic aruz studies with holistic scientific conclusions, excellent reviews. It was originally named after “Latoyifi Taroziy”. The treatise was copied by the Bukharian calligrapher Mir Husayn Kulangi Bukhari in 989 Ah, 1581 ad. Despite the fact that the work is ancient, early information about it was presented to the people of literature by the Orientalist Herman Eze in the relatively late 1930s. By 1993, the photonusx of the brochure was brought to our country by the literary scholar Ergash Umarov, and Uzbek literature was enriched with another unique resource.

Significantly, the treatise “Funun ul-balagha”, while being an early scholarly source on aruz in the turkic language, was named after poets such as Muhammad Temur Buko, Hoji Aqcha Kindiy, Qutbiddin Saroi, Jaloliddin Shams Qisariy and Persian creators Sayfiddin Isfarangiy, Imam Umid Kamoli, Imam Ziyovuddin persian, Jalal Samarkandi, whose names were hitherto unknown to literary people. Currently, the only copy of the work is held in the Oxford library in the United Kingdom under the number Eliott 127. The scholar wrote the work in dedication to the Timurid ruler Ulughbek.

In addition to the introduction, the brochure consists of 5 parts:

1. Al-fann ul avval fi aqsomi ash-she’r. In the earlier study, the poem's “aqso min anvoin” comments. In this part, the scientist recognizes and scientifically describes 10 types of poetic varieties: qasida, ghazal, qit’a, ruboi, masnavi, tarje, musammat, mustazad, mutavval, fard.
2. Al-fan-us-soniy fi-l- qofiya var-radif. In the second part, the rhyme and the “qavoidin” of the radif are explained. In this section, the knowledge of rhyme and the theoretical knowledge of radif are explained with examples.
3. Al-fan-us-solis fis-sanoye-ish-she’r. The word “badoeyin and sanoeyin” are mentioned in the narrative. This part deals with the issue of ilmi bade’, poetic and artistic arts, in which 97 types of art are commented on.
4. Al-fann-ur-robi’ fi avzon-ush-she’r. In the fourth part, the taqteh of the poem and the “avazanin” recite the taqteh. This part, dedicated to the weight of Aruz, forms a significant part of the brochure. The manuscript of the work consists of 139 pages, while almost half of it is devoted to the science of aruz.
5. In the fifth science, the method of the problem are considered. The fifth part of the brochure on the problem has not reached US. According to the

American literary scholar Devin de Uis, the brochure was damaged in 1814 because of rain he liked while being transported from Iran to England for a museum.

Tarozi describes the science of aruz on the most part - 79 pages of the work. As the scholar goes on to write this part, he initially mentions which theoretical manuals on aruz science he got acquainted with: “Because of desire mutated many copies, “Aruzi Qistos”, “Meyar ul-ash’ar”, “Aruzi Undulusiy”, and as such we made many diversions in the bahras of the copies “To write this chapter of the treatise on the weight of aruz, as the author himself mentions, the great alloma studies Mahmud Zamakhshari's “Aruzi Qistos”, Andalusian’s “Aruzi Andalusius”, Nasiruddin Tusi’s “Meyar ul-ash’ar”. The above treatises explained the science of aruz in a simple and eloquent way, and served as the basis for most works written after him. It is known that Khalil ibn Ahmad is considered the founder of aruz science. Although the knowledge of aruz was brought into one system by Khalil ibn Ahmad, in later years the works created on aruz were much more perfected, completed. Even so, the authors of the pamphlets described their works as a review of the “Treatise of aruz” on humility and habit. In particular, Nasiriddin Tusi writes: “As is customary for Arusians, they give an example verse in explaining each weight. And it is from the arab aruz that Khalil ibn Ahmad quotes the verse. For this reason, we also cite these verses exactly unchanged and give its zihofs in abbreviated form... We start the work by analyzing the Tavail spring, because it is also known that his work served as the basis for most of the works created after Khalil ibn Ahmad.

Khalil ibn Ahmad followed this path and others followed him “[2:31]. it is also known that his work served as the basis for most works created after Khalil ibn Ahmad. By the time of the Timurids, it is now beginning to lean directly on the works

created by his followers, not Khalil ibn Ahmad. Tarazi also nominally listed such sources. Mahmud Zamakhshari's (1075-1144) "Aruzi Qistos (full title "Al-Qistos al - mustaqim fi ilm al-aruz" -the true criterion of Aruz science"), created in the 12th century, is dedicated to the rules of arab aruzi. Today, more than 20 copies of the brochure are stored in Berlin, Aleppo, Istanbul and other most prestigious libraries in the world. In the work, The Scientist covers the entire theory of aruz and explains in an easy way the circles of aruz (in the study of Aruz, it divides into five circles and classifies each separately: muxtalifa, mu'talifa, mujtaliba, mushtabiha, muttafiqa), which are considered complex in the science of aruz. It is known that the circle of aruz is a grouped circle of bahrs, which is close in relation to the equality of the number of rukns, elongated and short hijos in them. The work reflects on the vices of aruz and gives examples of aruz weight bahrs, rukns and their various types of bahr from poems by arab poets. Therefore, the aruzists of the next generation refer to the Zamakhshari treatise in many cases. This work was published in 1989 with commentary by Dr. Fakhridin Qabova, a scientist from Arabia. The work "Al-qistos" consists of a preface, 5 seasons, a description of the verses, and a wife. The preamble began with traditional Hamd and Naat. Each chapter of the work is devoted to a specific topic, first given a description of the poem, then an analysis of the juzvs, aruzian circles, bahrs, weights. The scientist classifies bahrs in two parts:

- 1) Muttafiq ul-arkon
- 2) Muxtalif ul- arkon

The classification of bahrs according to what rukns they are composed of can be observed in Shaykh Ahmad Taraz's "Funun ul-balogha", and later in Babur's "treatise of Aruz". [9:7]

Another of the sources that formed the basis of Tarazi's treatise is the treatise "Aruzi Andalusius". This work was not specially studied in modern aruz

studies, even to this day it had been mentioned by uzbek scholars as an unknown work, the author of which was the author Turkish scientist Kotib Chalabi cites some information about Andalusia in his work "Kashf uz-zunnun". It is possible to learn, among others, that the scholar's real name was Abdullah ibn Muhammad (d.1299), that he wrote the "Aruzi Andalusii" on the science of aruz, and that he was the way of life and his death. This treatise is small in size and is finished in a poetic way. The work "Aruzi Andalusii" is written in arabic and describes mainly aruz bahr. However, given examples of bahras do not appear in any aruzian sources. According to the records of many arabian aruz scholar Andalusius wrote these verses himself to easily explain the rules of aruz rules. The composition of the work consists of a traditional preface, an introduction, a main part and conclusion. After hamd and naat at first, the science of aruz is given a general definition. In the treatise "Aruzi Andalusii", almost all aruzi units are given about juzvs, bahrs, zihofs in a short but relatively easy to understand way. The work also cites 34 zihof types, some of which do not appear in previous sources. These zihofs are quoted almost unchanged in "Funun ul - balogha".

Nasiruddin Tusi's "Meyar ul-ash'ar" was also considered an important source for aruz studies, and served as the basis for his later persian and turkic treatises. Nasiruddin Tusi was an encyclopedic scholar who was perfectly aware of many areas of his time, writing the treatise "Meyar ul-ash'ar" on poetry in 1253-1254. The work consists of a preface and two parts dedicated to science of aruz and science of qofiya. The preface is also further divided into three separate sections. It talks about the elements that create the poem, the essence of the poem, the definitions and meanings of the units of expression. In this, the elements that give rise to the poem. The part of the treatise devoted to the science

of fortune-telling is larger in size and consists of 10 chapters.

In the first and second seasons of the work, quiet and active letters, their distinctive features are reflected. And in the third part, juzvs emerging from them are illuminated. The following seasons deal with the rukns, the aruzian circles, the zihofs, the bahr, which are exclusive to arab aruz, the description of some persian invasions, and the benefits and comfort of aruz science at the end.[7:46] When referring to the juzv, the author mentions that the causal and vataad juzv are relevant to the persian language, while the fossil is unique to arabic words, in general, there is no need for a break in the science of aruz. This view was adopted by most aruzist scholars of the Timurid period. In the fifth season of the work, aruzius mentions circles. At the same time, Tusi had made suggestions that the tavil, madid, basite, vofir, komil bahr, characteristic of Arabic aruzī, did not conform to the forsythic language laws.

In conclusion, it can be said that when creating the “Funun ul-balagha”, which is considered the primary source of Tarozi turkic aruz studies, he studied in depth the works named above and applied them. In particular, it can be seen that he applied the Zamakhshari principle in classifying the bahrs in groups, relied on Andalusius in the analysis of the zihofs, and was sympathetic to Tusi in regards to the juzvs of aruz. However, no subsequent source mentions this treatise. Only Babur used his two verses as an example in his “Treatise of aruz”.

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