COMPARISON OF PROSODY USED IN THE WORKS BY ALISHER NAVOI AND ABDURAKHMAN JAMI

Abstract: In the literary environment of Hirat in XV century aruz as a scientific and theoretical science reached its peak. Works related to prosody were studied by Abdurahman Jami in his “Risala-i Aruz” and “Mezan-ul Avzan” by Alisher Navoi. They are the best scholars who developed great significan works on prosody. Jami’s “Risala-i Aruz” served as a primary source for the work of Alisher Navoi, who made use of various sources on aruz in Persian-Tajik literature. According to Navoi, no work on the theory of aruz in Turkic literature had been written before Alisher Navoi. So, the purpose of Navoi was to analysis more complete by such literary styles as bahrs, rukns, wazns and doiras. His work is perfect and has much information on Turkic literature. Both scholars had similar opinions on the chapters of aruz – juzv, zihof and furu’. Both Navoi and Jami developed 6 juzvs, 45 zihofs and 60 furu’s. Abdurahmon Jami describes four doiras but mostly researched contemporary aruz studies in “Al-Mu’jam”, in particular. Alisher Navoi adds three more doiras and starts the tradition of poetry writing in two devices – komil in “Doirai Mukhtalita” and tawil in “Doirai Mushtahiba” which were described by him as mathu’ (pleasant).

Key words: aruz (prosody), bahr (metrical form), vazn (meter), rukn (feet), juzv (the smallest unit of aruz), zikhof (changes), furu’, doira (circle).

Language: English

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INTRODUCTION:
The Poems were written in prosody by poets of the Muslim East. So, they were first studied and introduced by the Arab scholar Khalil ibn Akhmad, and further developed by such scholars as Akhfas, Abu Zakariya al-Khatib Tabrizi and Makhmud Zamanxhary.

Abu Zakariya al-Khatib Tabrizi was an Arab scholar who studied aruz. His “Risala fi-l Aruz va Qafiya” on the theory of aruz and rhyme has reached us.

Makhmud Zamanxhary (11th c.) was a literary critic from Khorezm, the author of “Aruzi Qustas” on the theory of poetry. Following the traditions of the time, his work was written in Arabic.

Shams Qays Razi, Nasiriddin Tusi, Vakhid Tabrizi, Yusuf Azizi, were the founders of aruz studies. Fragments of his “Kitob ul-Ayn” havre reached us. His “Ar-Risala fi-Ma’n al-Hurf” (“Treatise on the meaning of letters”), which has also reached us, was published in 1969 in Cairo. There is information that he created “Risalat Aruz” about aruz; however, it has not reached us.

Abul Khasan Akhfas Balkhi (died 835) was an Arab linguist who studied aruz. After Khalil ibn Akhmad, he further developed the science of aruz, and introduced bahr of mutadork.

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of Shams Qays Razi’s “Al-mu’jam” can be traced in his “Arazi Yusuf” devoted to araź studies.

9 Sayfi Bukhari (died 1503) was a Persian poet and literary critic, the author of “Arazi Sayfi”, “Risala-i Mu’ammo”, “Risala-i Musiqi”. His “Arazi Sayfi” and “Divan” (collection of poetry) have reached us.

10 Ataullah Khusaini (died 1513) was a Persian scholar and literary critic, the author of “Badoe’ul-Samoe’” on Persian araź and stylistic devices, written by the suggestion from Alisher Navoi in 1493.

11 Shaykh Akhmad Tarazi (15th c.) was a Turkic scholar who studied poetry. His “Funun ul-Balagha” (written in 1436 – 1437) devoted to the ruler and astronomer Uluqgh Bek (1394 – 1449), a descendant of Tamerlane, has reached us. The work consists of parts covering poetical genres, rhyme, râdîf, poetical devices, araź and mu’ammo. The last part on mu’ammo has been lost.

12 Alisher Navoi’s “Nasaim ul-Muhabbat” (“The breezes of love”) is a free translation of Abdurakhman Jami’s “Nafahat ul-Uns” (“The flavor of friendship”). It contains information on the life of the followers of the Sufi order. During the translation Navoi enriched Jami’s original work, adding some new information

13 The edition of “Risala-i Araź” in vol. 8 of the eight-volume collection of Jami’s works (Abdirahmani Jami. Osor. Jildi 8) published in 1990 in Dushanbe, Tajikistan, has been used in preparing this article.

14 Khaja Ismatullah Bukhari (the end of 14c. – the beginning of 15th c.) was a famous bilingual (Turkic and Persian) poet. He lived in Mawerannahr (Transoxania). His “Divan” (collection of poetry) including fifteen genres and poem “Ibrahim Adham” have reached us.

15 The edition of “Mezan ul-Avzan” in vol. 16 of the 20-volume complete collection of Navoi’s works published in 2000 by the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan has been used in preparing this article.

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Philadelphia, USA

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ISI (Dubai, UAE) = 0.829

GIF (Australia) = 0.564

JIF = 1.500

SIS (USA) = 0.912

PIHII (Russia) = 0.156

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SJJF (Morocco) = 5.667

OAJI (USA) = 0.350

Impact Factor:
METHOD:

Then, the authors consider doiras (circles). A doira in arz is a group of similar bahrs. Based on doiras described in “Al-Mu’jam”, Jami considers four of them: “Doirai Mu’talifa” (consists of ramal, hajaz and rajaz bahrs), “Doirai mukhtalif” (consists of mutaqazab, mujtass, munsarih bahrs), “Doirai Muttaqiqa” (consists of mutaqoriq, mutadorki bahrs). [6, p. 50]

Alisher Navoi considers seven doiras. The first four of them are the same as described by Jami. The fifth doira, “Doirai Mujtamia”, is invented by Navoi by putting together nine basit (not modified) rukns of nine bahrs – four bahrs of the second doira and five bahrs of the third doira.

The sixth doira, “Doirai Mukhtalita”, according to Navoi, consists of komil and vohir bahrs. Navoi mentions that these bahrs are mabtu’ (pleasant), though they are not widely used in poetry and are not streamlined. So, this doira is also Navoi’s contribution to arz studies. The seventh doira consists of three bahrs – tavil, madid and basit; and according to Navoi, they are peculiar to the Arabic literature, and are not used in other nation’s poetry.

Thus, it can be seen that Jami in his work considers only those bahrs that were used in poetry of the period and describes doiras connected with them, while Navoi adds three more doiras and provides their extended analysis.

DISCUSSION:

After the general description of bahrs, meters are considered. In his treatise, Jami provides two examples from Rudaki19, one example from Khaja Jamaliddin Salmani20 and one example from Khaja Ismatullah Bukhari. Of a special interest are verses from Khaja Ismatullah Bukhari. Jami brings his following verses to illustrate poetical foot of mutaqoribi maqubzi ašlām consisting of sixteen rukns:

Zihy du chashmat ba xuni mardum kushoda tiru kashida xanjar
Fau’lu fa’lun fau’lu fa’lun fau’lu fa’lun fa’lun fa’lun
Ruxi chu mohat sabohi davlat, xati siyohat shabi muvarar.
(Its translation: Alas, to shed folks blood your two eyes are shooting arrows and drawing daggers
The tender hair on your lips is a flavoring night). All other examples are written by Jami himself. The number of all meters in the treatise is about 157.

Jami’s bahrs and meters can be seen in the following table:

Table 1

<table>
<thead>
<tr>
<th>№</th>
<th>Names of bahrs</th>
<th>Number of meters</th>
<th>Eight-foot meters</th>
<th>Six-foot meters</th>
<th>Four-foot meters</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Khazaj</td>
<td></td>
<td>10 / 24 (meters of rubai)</td>
<td>14</td>
<td>4</td>
<td>52</td>
</tr>
<tr>
<td>2.</td>
<td>Rajaz</td>
<td></td>
<td>7</td>
<td>6</td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>3.</td>
<td>Ramal</td>
<td></td>
<td>7</td>
<td>5</td>
<td>2</td>
<td>14</td>
</tr>
</tbody>
</table>

19 Abu Abdullah Ja’far Muhammad Rudaki (858 – 941) was the founder of Persian literature. Extracts from his poem “Kalila and Dimna” and more than 2,000 lines of verses have reached us. In his time, Rudaki was famous as “Adam ush-Shu’ara” (“Adam of poets”).
20 Khaja Jamaliddin Salman Savaji (1310 –1376) was a famous Persian poet. His poems “Jamshid and Khurshid” and “Firoqnama” as well as a collection of 16,000 lines of verses have reached us.
Impact Factor:

<table>
<thead>
<tr>
<th></th>
<th>ISRA (India)</th>
<th>SIS (USA)</th>
<th>ICV (Poland)</th>
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<tbody>
<tr>
<td></td>
<td>3.117</td>
<td>0.912</td>
<td>6.630</td>
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<tr>
<td>ISI (Dubai, UAE)</td>
<td>0.829</td>
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</tr>
</tbody>
</table>

### 4. Mansarih 7 2 2 11

### 5. Mazori‘ 8 4 - 12

### 6. Muqazab 2 - 4 6

### 7. Mijass 7 - 2 9

### 8. Sari‘ - 6 - 6

### 9. Jadid - 1 - 1

### 10. Qarib - 3 - 3

### 11. Xafif 1 7 - 8

### 12. Mushokil 1 1 2 4

### 13. Mutaqorib 7 2 - / Mutatavval 10

### 14. Mutadorik 4 2 - 6

### Total 85 53 19

The number of all meters in Navoi’s work is around 160, and like in Jami’s treatise, all examples are written by Navoi himself. Only in the part of treatise concerning folklore genres one example is from Husain Baykara and one example is from “Muhabbatnoma”.

Navoi’s bahrs and meters can be seen in the following table:

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</tr>
<tr>
<td>3</td>
<td>Ramal</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Mansarih</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>Mazori‘</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>Muqazab</td>
<td>2</td>
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<tr>
<td>7</td>
<td>Mijass</td>
<td>7</td>
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<tr>
<td>8</td>
<td>Sari‘</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>Jadid</td>
<td>-</td>
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<tr>
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<tr>
<td>12</td>
<td>Mushokil</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Mutaqorib</td>
<td>8</td>
</tr>
<tr>
<td>14</td>
<td>Mutadorik</td>
<td>4</td>
</tr>
<tr>
<td>15</td>
<td>Komil</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Vofir</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Tavil</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Madid</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>Basit</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>91</td>
</tr>
</tbody>
</table>

Thus, comparative analysis of “Mezan ul-Avzan” by Alisher Navoi and “Risala-i Aruz” by Abdurakhman Jami enables us to draw the following conclusions:

**ANALYSIS:**

“Risala-i Aruz” by Jami served as the primary source for the work of Alisher Navoi, who made use of various sources on aruz in Persian-Tajik literature [7, p.78].

The purpose of Alisher Navoi was to analyse more completely bahrs, rukns, waqns (meters) and doiras (circles). Jami concentrated more on bahrs and consisting of eleven nomas – letters written by a lover to his beloved one, this poem was devoted to Muhammad Khujabek, a nobleman from the court of Jonibekkhon, the ruler of the Golden Horde from 1342 to 1375.

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21 Husayn Baykara (1438 –1506) was a descendant of Tamerlane, the ruler of Khurasan from 1469 to 1506. He wrote some poetry as well. His “Risala” written in prose (1486) and a collection of poetry have reached us.

22 “Muhabbatnoma” is a poem written by Khorazmi, a poet who lived in the 14th c. Written in 1553/54 and from Husain Baykara and one example is from “Muhabbatnoma”.́
doiras actual in his time, as “Al-Mu’jam” by Shams Qays Razi, “Me’yor ul-Ash’or” by Nasiriddin Tusi [8, p. 31-34] and “Jami’i Mukhtasur” by Vakhid Tabrizi created before Jami were also devoted to aruz studies in Persian-Tajik literature.

Both authors had similar opinions on the units of aruz – juzv, zihof and furu’. Both Navoi and Jami bring 6 juzvs, 45 zihofs and 60 furu’s.

Abdurakhman Jami describes four doiras and mostly considered contemporary aruz in “Al-Mu’jam”, in particular. Alisher Navoi adds three more doiras and starts the tradition of poetry writing in two devices – komil in “Doirai Mukhtalita” and tawil in “Doirai Mushtahiba”, described by him as matbu’ (pleasant).

**REFERENCES:**


**RECOMMENDATIONS:**

The fact that many poems in Navoi’s collection “Khazoin ul-Ma’oni” were written in these doira devices and many poets after Navoi – Munis Khorazmi, Ogahi, Uveysi, Fazli and others used them in their poetry writing proves the fact that these doiras are convenient for poetry writing purposes in the Turkic language.

Abdurakhman Jami describes 14 bahrs and about 150 meters in his work “Risala-i Aruz”, while Navoi analyses and illustrates 19 bahrs and 160 meters in his work “Mezan ul-Avzan”.

Both writers referred to their own poetry while illustrating and explaining aruz system, which shows that both of them were not only theoreticians, but also practitioners of aruz studies.

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23 Shermuhammad Munis Khorazmi (1778 – 1829) was an Uzbek poet, historian and hydrologist, well known for his collection of poetry “Munis ul-ussho’oh”, a historical work “Firdaws ul-Iqbal” and translations from “Ravzan us-Safa” by Mirkhank.

24 Muhammad Reza Ogahi (1809 – 1874) was an Uzbek poet, historian, translator and hydrologist, the nephew of Munis Khorazmi. He ranks second after Alisher Navoi in Uzbek literature by the number of works he created. His collection of poetry “Ta’viz ul-Ashiqin”, 6 historical works and 19 translations have reached us.

25 Jahanatun Uveysi (1789/90 – 1850) was an Uzbek poetess. Her collection of poetry and three poems – “Chronicles of Muhammad Alikhon” (uncompleted), “Prince Hasan” and “Prince Husayn” have reached us.

26 Fazli Namangani was one of the leading poets of Kokand literary circle. He served in the court of the ruler of Kokand Amir Umrankhan (1787 – 1822) and created an anthology “Majmua-i Shairan” by the order of Umrankhan.