



THE STUDY OF MOVEMENTS OF RHYME

Hamroyeva Orzigul Jalolovna

Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Doctor of Philosophy (PhD),
assist.prof. Uzbekistan.
arguvon87@mail.ru

Article history:		Abstract:
Received	11 th February 2022	In the classic science of rhyme, the composition of rhyme has a vital role in determining the types of rhyme. The composition of rhyme is one of the basic elements which makes a rhyming word complete. Arab poets claim that there are 6 hurufs and 6 <i>harakats</i> (movements) on the basis of rhyme. Of these, hurufi tasis, dahil, ridf, raviy, vasl, khuruj are letters of rhyme while itloq, hazv, rass, ishbo', tavjih, nifod are stated as movements of rhyme. Ajam scholars, on the other hand, differ from the Arabic scholars, found 9 types of hurufi qofia. Sources of classical rhyme say that the rhyme consists of 9 letters and six movements. In the article, 6 movements of rhyme are studied.
Accepted:	11 th March 2022	
Published:	28 ^h April 2022	

Keywords: composition of rhyme

INTRODUCTION

Rhyming movements consist of fatha, kasra, zamma (a, i, u) movements that come with rhyming letters, and in classical rhyme science, along with the harmony of rhyming letters, special attention was paid to the repetition of rhyming movements. Differences in movements were presented as flaws a rhyme. In almost all pamphlets, in the section "The movements of rhyme", the contradictions in the movements are explained in the same way as the flows.

METHODS

Shamsiddin Qays Razi, Fakhri Isfahani, Ahmad Tarazi, Vahid Tabrizi, Abdurahman Jami, Husayn Vaiz Kashifi, Atoullah Husaini also confirm that the movements of rhyme are six.

1. Rass 2. Ishbo' 3. Hazv 4. Taujih 5. Majro 6. Nafoz.

Nosiriddin Tusi cited five types of the movements of rhyme: hazv, taujih, majro, harakati majhula, harakati vasl¹.

In Ahmad Tarazi, the naming of the six movements differs: itloq, hudud², rass, ishbo', tavjih, nifaz³.

Rass. The movement before the tasis is called rass. Rass is usually represented by fat'ha (short a). The movement in the form of a fat'ha in front of the tasis is rass⁴. Because the tasis letter (alif) cannot be combined with any action other than fat'ha. The word "rass" means "beginning." Qays Rozi points out that the term rass was chosen in the sense of the beginning of the rhyme⁵.

Rass, ishbo'u hazv tavjih ast,

Boz majro ba'dast nafoz⁶.

Most pamphlets begin with a description of the rass movement. But Ahmad Tarazi interprets the rass as the fifth movement. He explains that the previous movement of the tasis is called "moqabli", which is called rass, on the example of the words fozil - oqil. The discrepancy of each action gives rise to faults (defects) in the rhyme. Rhyming accusations are based on rhyming actions and differences in letters. But there is no disagreement in the movement of the facility, i.e. the rass. Because the action before the tasis letter - alif - is required to be fat'ha. Jami also stated that

¹ Nosiriddin Tusi connects the fifth movement to vasl. He refers to the action after the raviy. He says that vasl should be studied in the composition of radif.

² It is given under the name of hudud as six movements. However, in the part devoted to the movements of rhyme, it is given as hazv.

³ The scholar cites on the basis of names in Arabic poetry.

⁴ Ziyovuddinova M. Poetry in the Mafotih al-ulum by Abu Abdullah al-Khwarizmi. - T.: 2001. - P.35.

⁵ Shamsi Qays Razi. Al-Mu'jam fi ma'yiri ash'oru-l-ajam. - Dushanbe: Adib, 1991. - p. 161.

⁶ Фахри Исфахоний. Меъёр ул-жамоли (Кия Садек). Техрон. 1337. – с.73.// Kamal ad-din Xusayn Va-iz Kashifi. Badai-al-afka- fi san-i al-ash'ar (Новые misli o poeticheskom iskusstve) Izdanie teksta, predislovie, primechaniya i ukazateli R.Musulmankulova. – M.: Nauka, 1977.

rass is "nothing but fat'ha." Atoullah Husaini also gives a brief description of the rass movement. Alif-i claimed rass as the tasis movement and emphasized that without the rass, there is no tasis and vice versa⁷.

Ishbo'. Ishbo' is considered as the movement of dahil. It is presented as a movement before raviy. Abu Abdullah Khorazmi stated that the movement of the letter between tasis and raviy is ishbo'⁸. Tasis, dahil, ridf, qayd are placed before raviy. Three of these four letters: tasis, ridf, qayd are silent while dahil is mobile. Therefore, the kasra (vowel i) in the rhyming of oqil – johil is considered ishbo'. Fat'ha, kasra, zamma can also come as ishbo'. Kasra (vowel i) is more common.

Bigzasht mohi ruza ba hayru muborake,
Pur kun qadah zi bodai gulbargi rovake.

In the verse, in the rhyming words of muborake – rovake, "kof" is raviy, "ro" and "vov" are dahil, "alif" (vowel o) is alif-tasis, fat'ha (vowel a) is ishbo'.

Ey kushta maro nargisi shokhat bo tagoful,
Zulfi tu giriftast zi sar rasmi tatovul⁹.

Zamma (vowel u) in the rhyming words of tagoful – tatovul, "fo" and "vov" is ishbo'.

Fakhri Isfahani said that novice poets do not pay attention to ishbo'. That is, they continue to accept it as a rhyming word, even if it has a flaw. Ahmad Tarozi also described the ishbo' as "the movement of the raviyi mutlaq." As an example, he stated the rhyming words of gulash - dilash¹⁰. Hence, it should be noted that the action before the raviy is different (zamma (u) and kasra (i)), which is shown as a flaw of a the rhyme. This defect is called ijoza in the science of rhyme. Khalil ibn Ahmad did not cite this defect as a fault, pointing out that the flaw of ishbo' was accepted in science. However, Ahfash presented the difference (ijoza) in the movement of ishbo' as a rhyming fault.

Hazv. The word "hazv" means "equality." Fakhri Isfahani explained the word "hazv" to mean "equalizing two messages." Shamsiddin Qays Razi, Fakhri Isfahani, Jami, Vaiz Kashifi, Atoullah Husaini pointed out that hazv was a movement before ridf and qayd. Nasir al-Din al-Tusi and Ahmad al-Tarazi, on the other hand, described the hazv as "the movement of the ridf's moqabla," not the movement of the qayd.

Atoullah Husaini cited an example from his own work that the ridf and the movement before the qayd were hazv.

Chashmaho daram ravan chashmho har nauvbahor,
To gizalam bar kanor-i chashma girad qaror.

"Alif" (vowel) in the rhyming words of nauvbahor - qaror is ridfi asliy, then the movement of "ho" and "ro" before it is hazv.

Dar larzi shudaz subat-i sarma me (i) hr,
Nilufar shud rukh-u butan-i gulche (i) hr.
Bar charkh mapindar kavokib qan-ho,
Yakh pare chidest dar in tas-i sipe (i) hr¹¹.

In the rhyming words of mehr – gulchehr – sipehr, "ho" is qayd, the movements of "mim", "chim" "pe' before the qayd are (kasra is i) hazv.

Usually the hazf consists of a single iteration. Hazv conflict is rarely observed.

Ey behimmat bar osmonat dast,
Osmon bo ulu qadr tu bast.
Behtar az gavhar tu dast qazo,
Hech biroya bar zamone nist¹².

The occurrence of fat'ha and kasra in rhyming words as hazv is not considered as a rhyming defect¹³. However, Ahmad Tarazi said that this is not a crime in the Arab world, and that foreign poets view it as a flaw.

Har vaziri, muftiyi shoir ki u Tu(v)siy buvad,
Chun Nizamulmulk Ghazzoliyu Firdavsi buvad¹⁴.

"vov" in the rhyming words acted as ridf and qayd, zamma (vowel u) nad fat'ha (vowel a) are the hazv¹⁵.

Tavshih¹⁶. The tavshih, which means "to turn one's face," is interpreted as an movement before the raviy. It does not matter whether the raviy is stative or mobile. However, Ahmad al-Tarazi emphasized that the movement of the muqabli of the muqayyad is called tavjih: the fat'ha (vowel a) before the raviy (ro) in the rhyming words of bar – dar is tashvih. Tarozi emphasized that discrepancy in tavjih, i.e. defects, is called ijoza.

⁷ Атоуллоҳ Ҳусайний. Рисолаи дар қофия. – Техрон. х.1393.

⁸ Ziyovuddinova M. Poetry in the Mafotih al-ulum by Abu Abdullah al-Khwarizmi. - T.: 2001. - P.35.

⁹ Abdurahman Jami. Risolai rhyme Mulla Jami. Calcutta, 1867.

¹⁰ Ahmad Tarozi means the movement before the raviy.

¹¹ Атоуллоҳ Ҳусайний. Рисолаи дар қофия. – Техрон. х.1393. –С.

¹² Shamsi Qays Razi. Al-Mu'jam fi ma'yiri ash'oru-l-ajam. - Dushanbe: Adib, 1991. - p. 161.

¹³ Jami said the difference in the hazf movement is not to be taken as a flaw.

¹⁴ This verse is also mentioned in the definition of the letter ridf in "Al-Mu'jam".

¹⁵ The ridf in the word "Tusiy" and the letter "vov" in the word "Firdavsi" served as qayd.

¹⁶ Shamsiddin Qays Razi and Vahid Tabrizi quote in the form of "taujih". Also in the researches of classical poetics N.Yu.Chalichova, R.Musulmankulov, B.Sirus, it comes in the form of "taujih".

Shamsiddin Qays Razi defined its function based on the meaning of tavshih. If a raviy is silent, it "turns its face to the letter before it," if a raviy is mobile, if the raviy is followed by a vasl, then the tavshih turns to the vasl: nosiriy - mushtariy - sohiriy.

Fakhri Isfahani emphasized the importance of the raviy's mobility in the tajvih. Abdurahman Jami, on the other hand, exemplified both cases, saying that the raviy's silence and mobility do not affect the tajvih.

Ey musulmon, figon az javri charhi chanbari,

V-az nifoqi Tiru qasdi Mohu sayri Mushtariy.

The letter "ro" in the rhyming words chanbariy - Mushtariy in the verse is raviy, the fat'ha (vowel) before the raviy is tavjih, and "yo" is vasl.

Atoullah Husaini drew attention to some problematic situation in the tavjih movement. The movement before the raviy can be both ishbo' and tavjih. As a movement of the dahil, the ishbo' is also placed before the raviy. Hence, it is important to consider the involvement of the tasis, whether or not dahil is included, when determining the ishbo' or tavjih movement. If raviy participates before dahil, this movement is considered ishbo'¹⁷. Zamma in the words gul - mo'l, and alif in the words dar - bar cannot be ishbo', it is tavjih.

When analyzing the letters in the rhyme, Vahid Tabrizi presented the rhyming letters and movements on the example of the words gusistamash - busistamash. So,

N ^o	Word	Taujih	Raviy	Majro	Khuruuj	Nafoz	Mazid	Nafoz	Noyira
1.	G	U	S	I	T	a	M	a	SH
2.	B	U	S	I	T	a	M	a	SH

Majro. The movement of the raviy is called majro in classical science of rhyme. The word "majro" means "canal, river flow." Thus, it is used as a movement before raviy in the sense of leaving the rhyme: if the letter "te" in the words parastira - hastira is considered a raviy, the kasra (vowel) connecting the raviy and the vasl is majro. If attention is paid, the next movement after the raviy is pronounced indefinitely.

Do'sto, gir do'sti, gir dushmani

The "yo" in this verse served as a majro. The raviy in the word of dushmani participated as an assistant to the letter "nun"¹⁸.

Ahmad Tarozhi cited majro under another name in quoting six movements in the rhyme¹⁹. He presented itloq as the first of six movements. Itloq, like majro, is used in reference to the movement of the raviy: "lom" in the words gulash - bulbulash is raviy, and the fat'ha (vowel a) after the raviy is itloq.

Ahmad Tarozhi cited Majro under another name in quoting six movements in the rhyme. Presents the dog as the first of six movements. Italoq, like majro, is used in reference to the action of the narrator: gulash is the narrator of the word "lom" in the word bulbulash, and the fatha (a vowel) after the narrator is itlaq.

All the treatises on classical rhyme say that the disposition of the majro is not to be regarded as a defect. Naturally, the variety of the narrator which comes before it is shown to be one of the main flaws of the rhyme.

Nafoz. Nafoz is given as the movement of vasl, huruj and mazid. The word "nafoz" in dictionaries means "movement based on order." That is its mission. That is, it comes as the movement of the rhyming letters that follow the narrator as needed. In "Funun ul-Balagha" and "Risoi Qafiya", it is given as an action or silence of vasl and huruj.

To chand ba sanglohi gam afkaniyam,

V-az sangi sitam shishai dil bishkaniyam²⁰.

The movement of "yo" in the rhyming words afkanam - bishkaniyam quoted in the verse is "fat'ha" (vowel a) nafoz. Jami cited that nafoz refers to the act that connects vasl to huruj. Novice poets do not pay attention to the fact that vasl is mobile. Usually the rhyming letters, vasl, huruj, mazid, are emphasized to be silent²¹. Hence, the movements of all the letters after the vowel are generally referred to as nafoz. Atoullah Husaini considered the repetition of nafoz in rhyme as a necessity. Fakhri Isfahani mentioned that the action that comes after vasl, khuruuj, mazid, noyira is called infoz.

IN CONCLUSION, the explanation of the movements of rhyme is given in almost all pamphlets devoted to the science of classical poetics. Shamsiddin Qays Razi, Nosiriddin Tusi, Rashiddin Votvot, Shamsi Fakhri Isfahani, Vahid Tabrizi, Abdurahman Jami, Yusuf Azizi, Husain Vaiz Kashifi, Atoullah Husaini's views on the movements of rhyme are almost the same and there are no intellectual contradictions. On the contrary, in many places they tried to perfect the theory of classical science of rhyme by influencing, supplementing, and interpreting each other's ideas.

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¹⁷The presence of income is determined by the institution: inclined-ignorant.

¹⁸ Shamsi Qays Razi. Al-Mu'jam fi ma'yiri ash'oru-l-ajam. - Dushanbe: Adib, 1991. - p. 161.

¹⁹ Since it has the same properties as a majro, we used the compound "instead of majro".

²⁰ Абдурахмон Жомий. Рисолаи қофия // Шарҳ мумтоз поэтикаси Ҳамидулла Болтабоев талқинида. (Таржимон Д.Юсупова). -Т.: Ўзбекистон Миллий энциклопедияси давлат илмий нарийети. 2006. -Б.306.

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