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SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 30.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



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ANALYSIS OF THE RHYME "UYUBI " (ACCORDING TO "RISOLAI KOFIA" BY ABDURRAHMAN JAMI AND "FUNUN UL-BALAGA" BY AHMAD TARAZI)

Abstract: This article highlights some issues related to the science of Rhyme, one of the important components of the "segona" of poetry (the trinity of sciences). There are several works dedicated to the science of rhyme, its originality, elements and types, accordingly, Abdurrahman Jami's "Risolai Kofia" and Ahmad Tarazi's "Funun ul-balaga" are significantly important sources of this sphere of poetry. Abdurrahman Jami's book "Risolai rhyme" gives much attention for insights into rhyme charges. Ahmed Tarazi explained in detail the rhyme charges in the "Chapter Seasons" in Funun ul-balaga. The article addresses the comparative study of rhyme charges presented in both works.

Key words: Poetics, pamphlets, segona (Trinity of sciences), rhymes, rhyme charges, rhyme letters, rhyme types.

Language: English

Citation: Khamraeva, O. J. (2019). Analysis of the Rhyme "Uyubi" (According to "Risolai Kofia" by Abdurrahman Jami and "Funun ul-balaga" by Ahmad Tarazi). *ISJ Theoretical & Applied Science*, 12 (80), 550-552.

Soi: <http://s-o-i.org/1.1/TAS-12-80-103> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.103>

Scopus ASCC: 1208.

Introduction

There are dozens of treatises on rhyme theory, all of which reveal the importance of scientific rhyme in classical poetry. The perfect rhyme that reflects the essence and meaning of the poem, coupled with the essence and meaning of the couple of verses, also ensures its formal perfection. "It is important to know the knowledge of rhymed rhinos in the complex works of scholars" Ibn Qutayba, Qudama ibn Ja'far, Asmoi, Ibn Khaldun, Abu Abdullah Khorezmi, Shamsuddin Qadi Razi, and Abdurrahman Jami focused on rhyming letters, rhyme actions and rhyming charges in giving a theoretical perspective on rhyme science.

Scholars such as B.I.Sirus, A.Azer [1, p.110], VVKotetishvili [7, P.284] have done considerable researches on the role and importance of rhyme in Persian-Tajik literature. They relied on the works of theorists such as Shams Qays Razi, Abdurrahman Jami [2, p.38], and Wahid Tabrizi [3, p.158], which included the theoretical foundations of rhyming in the setting of rhyme in Persian literature. Abdurrahman Jami's "Risolai Kofia" was created under the influence of Shams Qays Razi's "Al Mu'jam" and is one of the Persian treatises on rhyme science. The work of Sheikh Ahmad Tarazi "Funun ul-balaga" [23, p.210]

is one of these important sources in Turkic language devoted to the theoretical foundations of classical poetry. The article focuses on the rhyme charges in the works of Abdurrahman Jami and Ahmad Tarazi.

The rhyming mistakes

Some of the flaws among the rhyming mistakes in the rhyme letters make the rhyme's fault. In the work "Risolai Kofia" [24, p.301] by Abdurrahman Jami, special attention is paid to rhyme charges. Chapter 7 is dedicated to the theory of rhyme guilt. The general rhyme says that there are *four sins*, which are called *iqwah*, *ikfoh*, *synod*, *iytoh*. He then gives a separate explanation for each concept. Ahmad Tarazi's "Funun ul-balaga" is one of the first major works in the Turkic world dedicated to the theory of literature in the Turkic language. Part 2 of the book is devoted to rhyme science, and Ahmad Tarazi provided the reader with a summary of all theoretical knowledge about rhyme. He explained the rhyme to each element of the rhyme one by one and explained it by some bright examples.

Ahmed Tarazi does not give a special headline when commenting on the rhyme charges. The chapter with the small commentary goes on to the next

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topic. The scholar *points* out the differences between them in the rhyme's letters as rhyme charges. The rhyme charges are explained as part of the rhyme's actions. In Funun ul-*balaga*, rhyme charges include *iqwah*, *ikfoh*, *synod*, *iytoh*. The order of rhyme charges in the 'Risolai rhyme' by Abdurrahman Jami and in the work of Ahmad Tarazi's Funun ul-*balaga*, the issue is described a little bit differently. In the "Risolai Kofia", one of the first *rhymes is* to describe the *quote*. In Funun ul-*balaga*, the definition begins with the *ikon*. The explanations given in these two sources are given in a specific style, which indicates that scholars have a particular style of expression. If they are listed in the "Risolai Kofia" one by one, they will be studied in rhyme movements in Funun ul-*balaga*.

Iqwah

One of the phenomena *known* as rhyme charges is the *iqwah*, which is the opposite of "hazi" and "tawheed". We know it is a civil and pre-recorded act. Tawheed is a movement. For example, the word "courage" is a hazy word. The *preceding rabi* in the words "kamar-samar" is tawheed. Possible differences between the vowels in the same words - as a result of *divergence*, are possible. As an example to Abdurahman Jami *Iqwah*, the words "dur- davr"(pearl- period), "just - jast", "nur - bar(light-)". Note that the words "d a vr - d u r", "j a st - j u st", "n u r - b a r" are not identical to the pre-rabi vowels, that is, they are not. Hence, this phenomenon is called a quote.

Ikfah

The *ikfah* is defined as the next rhyme group. In both sources, it is shown as a contradiction of the *iqwah*. For example, "Caution - Faith". In the same words, the letters *t* and *d* are considered *rabi*. And they are not. According to Abdurahman Jami, it is the closeness of the sounds between the sounds. Jami says that this kind of pronunciation can combine Arabic and non-Arabic letters. However, such incidents underscore the fact that this is unacceptable. Ahmad Tarazi's Funun ul-*balaga* is an example of the *Ikfah* with the words "specialty - faith". The same is true of the diversity of the Ravi. Ahmed Tarazi also acknowledges this as shane.

Synod

Another case of rhyme charges is cited as *synod*. Abdurrahman Jami considers the *synod* as a conflict of the rift. For example, the use of the words "zamon-zamin (time - land)" as rhyming words. "Zam n o n - zam i n" in the words, as indicated by the preceding vowel sound is considered *ridf*. Usually it comes with a long vowel as a rip. In rhymed works, the alphabet is often mentioned as a rhyme. Given the above, the rhyme (o and i) in the words is made up of different sounds, ie they have disadvantages. This flaw is called a *synod*, as scientists have pointed out. Abdurahman Jami says that in the Arabic context, it is permissible to

exchange the letter (u) or (i) for such a discord. Like in the words "amud - amid". Funun ul-*balaga* also points out that this controversy, that is, the *synod*, is more common in Arabic poetry, that it is acceptable to them, but in Persian literature it is a charge. For example, like the words "ud - iyd".

Iyto

There is another controversy among rhyme movements that comes under the term *iyto*. Both sources refer to two types of *etones*. Jami describes it as "expressing a double-rhyme rhyme." These two types of *Itona* are used in the form of *ebony* and *khafi*. *There are frequent revelations in the kyoti kali*. In this case, the bases are not rhymed, and their rhyme generates repetitions within the bases. It is precisely these additions that give rise to harmony. Unfortunately, it is difficult to define, locate and interpret the rhyme's involvement in determining this type of rhyme. Because they contain artificial rituals and other *khirufs* that provide the rhyme's tone. For example, the words "nekottar - zebotar". The *harmony in the words "Nekottar - Zebotar"* was made by the *tar* form. Because this is apparent again, scientists recognize such a *discrepancy*. The following verses is contained in the book "Risolai Kofia", as an example of the later *Khafi*, the hidden form of the devil.

My flower piece of some unfair flower Weather
The conversation is in a snow-
capped snowflake

(Ey guli ruxsori tu burda zi ro'yi gul ob,
So'hbati gulzorho karda ba bao'yat gulob)

At the end of the *verse*, the words "*gul ob - gulab*" formed a rhyme based on the art of *tajnis*. Usually rhyming words are not the same, but are all mixed words. Even rhyme recurrence is not a positive phenomenon in rhyme science. Unless a rhyme repeated in a byte or a corpse is not brought to a specific purpose, with the need to create art, it is regarded as a covert ethereal phenomenon like the one above. In the work "Funun ul-*balaga*", the word "*flower - lolazor*" is used as an example of the *khafi* of the *eton*. Ahmad Tarazi argues that this is a serious charge.

If the rhyme charges of Abdurrahman Jami's "Risolai Kofia" of rhyme are interpreted as such, such as *iqwah*, *ikfah*, *synod*, *iyto*, it is a reference to the phenomenon used in the "Funun ul-*balaga*". According to Ahmad Tarazi, permission is a contradiction of *tawheed*. The scientist *cites* the word "*wish*" to *grow*. Akhfash (the inventor of the 16th Bahr, a disciple of Khalil ibn Ahmad - O.H) points out the permission. And Khalil ibn Ahmad argues that the permission is to be charged only when there is a difference of *tawhid*, and that it is valid if it is a matter of opinion. As a proof of this, in the Funun ul-*balqa*, Mawlana Jaloluddin Rumi is quoting the following byte:

Butterflies can make ashtrays,

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Each thing is other wall but exists.
(Masnavi mo do'koni vahdat ast
har chi bin gayri vohid, on but ast)

In this verse, rhyming words are described as "vahdat - but", and the pre-Ravi movement is different, and this event is also shown as one of the rhymes.

Conclusion

In conclusion, the Persian and Turkic sources in the works of Abdurahman Jami's "Risolai Kofia" and Ahmad Tarazi's "Funun ul-balaga", explain the simplicity and scientific openness to rhyme elements, particularly the rhyme charges. "Risolai Kofia" cites four cases of rhyme charges, while the Funun ul-Balaga explains 5 rhyme charges that arise as a result of each movement.

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