

A COMPARATIVE STUDY OF NASIRUDDIN TUSI'S AND ALISHER NAVOIY'S PERSPECTIVES ON JUZVS IN ARUZ METRICS

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Satiyeva Mavluda Raximjon qizi
mavludasatiyeva@gmail.com

Tashkent State University of Uzbek Language and Literature

Abstract: This article is devoted to the comparative analysis of treatises as “Mi’yar al-ash’or” by Persian scholar Nasiruddin Tusi and “Mizan al-Avzon” by Alisher Navoi. The methods used by Tusi and Navoi in creating the Persian and Turkish Aruz theory are compared. In the treatises, one of the rhythmic units related to aruz - juzv - is compared. As a result, it was revealed that Tusi’s treatise described the juzv fasilaa differently than Navai.

Keywords: aruz (prosody), juzv, sabab, watad, fasila, persian aruz, turkish aruz, Tusi, Navai

In classical aruz studies, the concept of juzv was used to explain theoretical knowledge. Juzv is the smallest element of the aruz, which means "part," "part," "fragment" in Arabic, and is formed by combining vowelized (mutaharrik) and unvowelized (sakin) letters of the Arabic alphabet in various sequences. The function of juzvs is to determine the characteristics of the rukn (metrical foot), which is a larger structural unit. Aruzologist U. Tuychiev says that since the original small element of aruz was the letter and movement, the medieval teachings about aruz became a letter theory. As an example, he cites Babur's words about the rukn: "No rukn is less than five letters and more than seven letters." [3:216]

Sources on the science of *aruz* also reveal certain differences regarding the naming of *juzvs*. Specifically, this concept is referred to as *juzv* in Qays Razi's *Al-Mu'jam*, Nasiruddin Tusi's *Me'yor ul-Ash'or*, and Babur's *Mukhtasar* (*The Treatise on Aruz*). In contrast, it is termed *asl* in Ahmad Tarazi's *Funun ul-Balagha*, and *rukn* in Jami's *Risolai Aruz*, Navoiy's *Mezon ul-Avzon*, Husayni's *Badayi' us-Sanayi'*, and *Aruzi Sayfi*.

In prosody, there are three traditional groups of *juzvs* - *sabab*, *vatad*, and *fasila* - each of which is, in turn, further divided into two subgroups. In almost all treatises on *aruz*, the definition of *juzvs* is presented first. We observe this exact same structural pattern in the treatises under comparison.

Like other prosodists, Nasiruddin Tusi focuses his initial attention on *juzvs* when analyzing metrical units. Significantly, rather than presenting them as *rukn/arkan*

(metrical feet) as was common in traditional classical prosody, Tusi follows Khalil ibn Ahmad and categorizes them under the formulation of *juzv/ajza* (elements/segments). In his view, *juzvs* are formed through the combination of voweled (*mutaharrik*) and unvoweled (*sakin*) letters; furthermore, he notes that according to the phonetic rules of Arabic and Persian, the initial letter of a *juzv* must strictly be voweled.

In *Mezon ul-Avzon*, Alisher Navoiy defines the concept of *juzv* under the term *rukn*: "...the experts of the science of *aruz* have established the foundation of poetic metrical principles upon three *rukns*, which they have named *sabab*, *vatad*, and *fasila*" ("...aruz fani ahli nazm avzoni usulining binosin uch rukng'a qo'yubdurlarkim, alarni sabab va vatad va fosila debdurlar") [1:41]. Subsequently, Navoiy proceeds to provide traditional definitions for each of these metrical elements.

Tusi begins his exposition of *juzvs* with the *sabab*: "A composition is made of two letters, and that composite unit is called *sabab*; inevitably, the first letter must be voweled (*mutaharrik*). If the second letter is unvoweled (*sakin*), it is called *sabab-i khafif* (light cause) and is equivalent to a long syllable (*maqta-i mamdud*). If it is voweled, it is termed *sabab-i saqil* (heavy cause)" ("Ta'lif az du huruf buvad va on muallafo sabab xonand va lomahola avval mutaharrik boyad. Pas agar hurufi duyum sokin buvad, onro sababi xafif xonand va musovii maqta'i mamdud boshad va agar mutaharrik buvad, onro sababi saqil xonand") [2:24].

According to Tusi, *sabab-i saqil* is not utilized in Persian *aruz* because it consists of two consecutive voweled letters and must necessarily merge with a subsequent *juzv*. Regarding this, he states: "And in the baseline of Persian poetry, *sabab-i saqil* is not functional because when a *sabab-i saqil* joins another element, three or more consecutive voweled letters occur sequentially; as we have mentioned, its occurrence in Persian verse deviates from metrical harmony (*e'tidol*)" ("Va dar agar asli she'ri forsi sababi saqil musta'mal nest az jihati on ki sababi saqil chun ba juzvi digar payvandad va se mutaharrik yo ziyodat mutavoli shavand va vuqu'i on dar she'ri forsi chunonki guftem, az e'tidol xorich ast") [2:24]. Since the element that attaches to a *sabab-i saqil* must also begin with a voweled letter, the sequence of three consecutive voweled letters contradicts the phonetic nature of the Persian language. Consequently, Tusi excludes *sabab-i saqil* from the inventory of Persian metrical elements (*juzvs*); furthermore, he considers any metrical feet (*rukn/afoyl*) that contain a *sabab-i saqil* to be completely foreign to Persian prosody.

Navoiy records the following insights regarding the *sabab* element: "The *sabab* is of two kinds: *sabab-i khafif* (light cause), which is a word consisting of one voweled (*mutaharrik*) and one unvoweled (*sakin*) letter, such as *may* (wine), *nay* (flute), *gul* (rose), and *mul* (wine); and *sabab-i saqil* (heavy cause), which is a word

consisting of two voweled letters, such as *yuzi* (her/his face), *ko'zi* (her/his eye), *xati* (her/his down/script), and *qadi* (her/his stature)" ("Sabab ikki nav'dur: sababi xafif va ul lafzedur mushtamil bir mutaharrik va bir soking'a, andoqkim, may (می) va nay (نی) va gul (گل) va mul (مل). Va sababi saqiyl va ul lafzedur mushtamil ikki mutaharrikka, andoqkim, yuzi (توزی) va ko'zi (کوزی) va xati (خطی) va qadi (قدی)") [1:41].

Regarding the *vatad* element, Tusi states: "The second composition is made of three letters, and it is called *vatad*. All three letters cannot be voweled, as previously mentioned, and the first letter must inevitably be voweled. Thus, if the second letter is unvoweled, the third must be voweled, since two unvoweled letters cannot come together in the midst of speech; this composite unit is called *vatad-i mafruq* (separated peg). If the second letter is also voweled and the third is unvoweled, it is termed *vatad-i majmu'* (united peg)" ("Va ta'lifi duyum az se harf buvad va onro vatad xonand va har se mutaharrik nashoyad, chunonki gufta omad va harfi avval lomahola mutaharrik boshad. Pas agar duyum sokin buvad, seyum mutaharrik boyad, chi du sokin nashoyad, ki dar asnoi suxan jam shaved va on muallaftro vatadi mafruq xonand. Va agar duyum ham mutaharrik buvad va seyum sokin, onro vatad majmu' xonand") [2:24].

In *Mezon ul-Avzon*, Alisher Navoiy expresses the following thoughts regarding the *vatad* element: "The *vatad* is also of two kinds: *vatad-i majmu'* (united peg), which is a word where the first two letters are voweled (*mutaharrik*) and the last letter is unvoweled (*sakin*), such as *shajar* (tree), *samar* (fruit), *Xo'tan* (Khotan), and *Adan* (Aden); and *vatad-i mafruq* (separated peg), which is a word where the first and last letters are voweled and the middle letter is unvoweled, such as *xoma* (pen), *noma* (letter), *noqa* (she-camel), and *foqa* (poverty)" ("Va vatad dag'i ikki qismdur: va vatadi majmu' va ul lafzedur: ikki burunqi harfi mutaharrik va bir so'ngqi harfi sokin, andoqkim, shajar va samar va Xo'tan va Adan. Va vatadi mafruq va ul lafzedur: burunqi va so'ngqi harfi mutaharrik va o'rtanchi harfi sokin, andoqkim, xoma va noma va noqa va foqa") [1:41].

Tusi's views concerning the *fasila* element are also highly interesting:

In Arabic *aruz*, a metrical element consisting of three voweled letters and one unvoweled letter is named *fasila-i sughra* (minor interval). For instance, *fa'ilun*. This element is composed of two *sababs*: first, a *sabab-i saqil*, and second, a *sabab-i khafif*. On the other hand, an element consisting of four voweled letters and one unvoweled letter is called *fasila-i kubra* (major interval). For instance, *fa'alatun*. This element is formed by a *sabab-i saqil* and a *vatad-i majmu'* ("Va dar aro'zi tozi (ya'ni arab) muallaftro, ki az chahor harf buvad: se mutaharrik va chahorum sokin, fosilayi sug'ro xonand, misolash fa'ilun va on murakkab azz du sabab buvad: avval saqil va duyum xafif. Va muallaftro, ki az panj harf buvad: chahor mutaharrik va panjum

sokin - fosilayi kubro xonand, misolash fa'ilatun va on muallaf az sababe saqil va vatadi majmu' buvad va har du az ta'lifoti boshad") [2:24]).

At this juncture, we observe that while Nasiruddin Tusi registers all six *juzvs* in Arabic *aruz* as they are, he excludes *sabab-i saqil*, *vatad-i mafraq*, and *fasila-i kubra* from Persian *aruz*. Subsequently, Tusi provides specific examples for each of the remaining *juzvs* from both Arabic and Persian poetry.

Alisher Navoiy states that the *fasila-i sughra* consists of 'three vowelized letters and a fourth unvowelized letter,' citing *mirakim* (my prince) and *yurakim* (my heart) as examples. Furthermore, he emphasizes that the *fasila-i kubra* features four initial vowelized letters followed by a fifth unvowelized letter, which is exemplified by the words *yashamag'an* (one who has not lived) and *kisamag'an* (one who has not cut): 'The *fasila* is also of two kinds: *fasila-i sughra* (minor interval), which is a word where three letters are vowelized and the fourth letter is unvowelized, such as *mirakim* and *yurakim*; and *fasila-i kubra* (major interval), which is a word where four letters are vowelized and the fifth letter is unvowelized, such as *yashamag'an* and *kisamag'an* ("Fosila dag'i ikki nav'dur: fosilai sug'ro va ul lafzedur: uch harfi mutaharrik va to'rtunchi harfi sokin, andoqkim, mirakim va yurakim. Va fosilai kubro va ul lafzedur: to'rt harfi mutaharrik va beshinchi harfi sokindur, andoqkim, yashamag'an va kisamag'an") [1:41].

Finally, Navoiy offers a complete poetic line (*misra*) incorporating all the *juzvs* together as a comprehensive example: "And the entirety of these metrical components is embedded within the structure of these words:

"*Ul ko'zi qaro dardu g'amidin chidamadim*"

"I could not endure the pain and sorrow caused by that black-eyed one" [1:41].

Furthermore, Navoiy cites a poetic couplet (*bayt*) as an illustrative example for each *juzv*: "Whether from *sababs*, such as:

Ey oy, kelkim, yoringdurmen,

Furqat shomi zoringdurmen.

And whether from *avtod* (pegs), such as:

Qadi havosidin gahi shajar sari nazar qilay,

Yuzi xayolidin gahi chaman sari guzar qilay.

And whether from *favosil* (intervals), such as:

Mirakim, tilakim chu sen o'ldungu bas,

Ne qilay yanalar ko'rarni havas. [1:41]

The examples concerning *juzvs* provided in both treatises can be observed in the following table:

Juzv	Tusi's Examples	Navoiy's Examples
Sabab-i khafif	Bar	may, nay, gul, mul
Sabab-i saqil	Sari	yuzi, ko'zi, xati, qadi

Vatad-i majmu'	Mani	Shajar, samar, Xo'tan, Adan
Vatad-i mafruq	Ahdi	xoma, noma, noqa, foqa
Fasila-i sughra	Fa'ilun	mirakim, yurakim
Fasila-i kubra	Fa'ilatun	yashamag'an, kasamag'an

Having examined the presentation of *juzvs* and *rukns* in both treatises, we witness that Tusi provides considerably more comprehensive information in this regard. Furthermore, while *rukns* are explicitly classified into pentametric (*khumasi*) and heptametric (*suba'i*) feet in *Me'yor ul-Ash'or*, this specific structural classification is not observed in Navoiy's treatise. However, taking into account that in classical prosody, the term *afayil* refers to pentametric feet, while the term *tafayil* denotes heptametric feet, it can be argued that Navoiy also grouped them implicitly.

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