



## Afzali's Rhythm In "Majma' U-L-Masoil"

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### ABSTRACT

Majma'u-l-masoil was written in the 18th century by a poet named Afzali alias. It is a work on jurisprudence. The article first analyzes the types of rhymes and rhyming parts used in Majma'u-l-masoil. It was found that the muqayyad-i mujarrad type of rhyme, the vasl, xuruj, mazid and noyira types of absolute rhyme were used.

### KEYWORDS

Manuscript, manuscript fund, art, Afzali, "Majma'u-l-masoil", jurisprudence, poetry, rhyme, mujarrad, vasl, xuruj, mazid, noyira.

### INTRODUCTION

In Central Asia, along with the ancient secular sciences, special attention was paid to the study of the Koran, hadith and related sciences, which led to the spread of works on Islam in a scientific and artistic style. [Arifdjanov, Z., 2020; Nizamova, F., 2019; Rustamiy S. A., 2017; Rustamiy, S., 2016;

Rustamiy, S., 2018; Rustamiy, S., & Gulomova, H., 2020; Rustamiy, S., Nasirova, M., Sagdullaeva D., 2020; Rustamiy, S., 2019; Shoaliyeva, N., 2019; Karimov N.R., 2019; Karimov, N., & Doniyorov, A., 2019]. Many copies of them are also stored in the manuscript funds available in the Republic of

Uzbekistan. One such work is Afzali's Majma'ul-masoil.

As a preferred poet, he pays great attention to the content as well as his art in writing "Majma'u-l-masoil". His skillful use of elements such as weight, rhyme, radif, using the requirements of phonology, serves to create the poetic perfection of the work.

### THE MAIN FINDINGS AND RESULTS

Afzali's Majma'u-l-masoil is written in a poetic form in which the verses of each verse are rhyming (each verse consists of two verses). Rhymes are sorted, a-a, b-b, v-v ... etc. So, this work is masnavi.

#### Rhyme elements

"Sound itself has several appearances, which add beauty to speech in varying amounts and degrees. The most beautiful and most used of these is the consonant at the end of the word, from which the masters of the word make Saj in rhyme and prose in poetry "[Rustamov A., 1987].

The fact that Majma'u-l-masoil is written in a poetic style requires special attention to the use of rhyme in it.

It is well known that all the words that are repeated in the rhyming verses after the rhyme are called "radif".

Words such as "erur", "bilin", "khoshachin", "hama", "masal", "durust", "ayladim", "etti bil", "desa" and "bilan" were used as radifs in the play.

"Durust" radifi example:

Gar ru'us-i masala bo'lsa durust,

San amal qilsang bo'lur anga durust [Afzali. Majma' ul-masoil, 49b].

"Ayladim" radifi example:

Man "Xulosa" din muni nazm ayladim,

Afzaliy toliblarga bazm ayladim [Afzali. Majma' ul-masoil, 51a].

"Ayladi" radifi example:

Afzaliy cho'lda yurub nazm ayladi,

Ko'rub ul "Muxtor" din bazm ayladi [Afzali. Majma' ul-masoil, 52a].

If a repeated word or words are in front of a rhyme, it is called 'hajib'. In the following examples, the words "bu", "qildi" come in the form of hajj:

Afzaliy sargashta cho'lda bu masal.

Nazm etib bazmina to'kti bu asal [Afzali. Majma' ul-masoil, 59b].

Bu "Muhiyt" din Afzaliy bil qildi nazm,

Toliba ajnosidin qildi bu bazm [Afzali. Majma' ul-masoil, 63b].

The rhyme includes elements such as raviy, ta'sis, daxil, ishbo, qayd, ridf, vasl, xuruj, mazid, noyira. The following elements of rhyme are found in Afzal's work.

The raviy may be in the following cases:

1. If the rhyme is between the core and the core, the core is at the end. "m" in the words Kirom and Tamam in the examples, like "b" in the words Javob and Savob:

Aylasun har rakatayna, ey kirom,

Tasmiya har, bil namozidur tamom [Afzali.  
Majma' ul-masoil, 72b].

Man baqavli sohibin aytay javob,

Bu javobim bil sahih hamda savob [Afzali.  
Majma' ul-masoil, 74a].

2. At the end of the addition with the core when it is between the core and the attachment. In the examples, such as “l” in the words of oshal-amal, “o” in the words of jazmho-muqtado:

Yo ingichka bo'lsa barmaqdin o'shal,

San xijob aylab anga qilma amal! [Afzali.  
Majma' ul-masoil, 73a]

Yoki tasmi' etsa ul bo jazmho,

Makruh o'lg'ay ul namoz, ey muqtado [Afzali.  
Majma' ul-masoil, 72b].

3. The sound that is repeated at the end of these suffixes when it is between the suffix and the suffix is called raviy [Rustamov, A., 1979, p.74]. In the examples, such as “r” in the words erur -deyur, “g” in the words biling-qiling:

Bu masoil “Tuxfatu-l-fuqaho” erur,

Afzaliy nazm aylabon sanga deyur [Afzali.  
Majma' ul-masoil, 74b].

Haddi qibla bu erur bizga biling,

Bu asahdur siz amal munga qiling! [Afzali.  
Majma' ul-masoil, 75a]

**Ta'sis.** Afzali used the ta'sis sparingly. The “o” sound in front of a consonant sound that comes before a short vowel in front of the narrator of rhyming words is ta'sis [Rustamov, A., 1979, p.77]. For example, the sound “o” in the words “Qozi” and “Rozi”:

Bu zamonda har kishi qozi(y) erur,

Har zamon o'lumina rozi(y) erur [Afzali. Majma' ul-masoil, 117a].

In the following verse, the sound “o” in the words “Kofiy” and “Vofiy” is an example of an institution:

Bu rivoyat bilsangiz “Kofiy” dadur,

Ham “Muhiyti Muxtasar”, Vofiydadur [Afzali.  
Majma' ul-masoil, 84b].

In terms of internal weight, it is called short-voiced ishbo [Rustamov, A., 1979, p.77].

It is in these words that we can see that the sounds “z” and “f” come in the input function, because the input is a repetitive consonant sound between the narrator and the object in the rhyming words.

This means that the “i” sound that comes after the “z” and “f” sounds is ishbo. But because the facility is rarely used in the play, both the input and output associated with it are naturally rare.

### Qayd

**Note.** If one of the following ten consonant sounds comes next to Raviy, that is, if there is no vowel in the middle, it is called a note: b, n, z, r, s, f, x, sh, g, h [Rustamov, A., 1979, p.78]. The following verses used by Afzali are marked with “z” in the rhyme, “r” in the rhyme of shar-

far, “r” in the rhyme of all fragments, and “h”  
in the rhyme of dahr-qahr:

Afzaliy Kofuriydin nazm etti xush,

Tolib “Hamodiy”din bazm etti xush [Afzali.  
Majma’ ul-masoil, 105a].

Pok bo’lg’ay uchida, ey ahli shar’,

Qil amal budur rivoyat asli far’ [Afzali. Majma’  
ul-masoil, 105b].

Gar valiy yobsa o’lukka parchalar,

Ul bo’lur haqqi imom, ey barchalar [Afzali.  
Majma’ ul-masoil, 89a].

Bilki qozi uch erur, ey shoh-i dahr.

Man bayon ettim, manga san qilma qahr  
[Afzali. Majma’ ul-masoil, 116a].

Afzali used the record less.

### Ridf-i asliy

There are two types of ridf, one type is called  
“ridf-i asliy” and the second type is called “ridf-  
i ziyid”. The vowel “o” before the narrator and  
the vowels “u”, “o”, “i” and “e”, which are  
elongated in terms of weight, are called “ridf-i  
asliy” [Rustamov, A., 1979, p.78]. For example:

Lek qavl(i) ba’zi etibdur halol,

Mo’tabar ermas bu qavl, ey zimajol [Afzali.  
Majma’ ul-masoil, 189b].

Ko’rub Afzal bu nazmin bog’ladi bil,

Tama’gin ko’nglini xush dog’ladi bil [Afzali.  
Majma’ ul-masoil, 182b].

Afzaliy ko’rdi hadis ul Rasul,

Nazm etibdur tolibo san qil qabul [Afzali.  
Majma’ ul-masoil, 188a].

Afzali used the rhymes “o” in the rhymes  
“halal” – “majol”, “bag” – “dog”, “Rasul” –  
“Kabul” and “u” in the rhymes of these  
examples.

### Vasl

Any consonant sound that comes after the  
narrator and any vowel sound that is elongated  
in terms of weight is called “vasl” [Rustamov,  
A., 1979, p.79].

Az baroyi onki ushbu amr anga

Lozim ermish, bo’lma *bohas*<sup>1</sup> san manga  
[Afzali. Majma’ ul-masoil, 116a].

Ikki muslim bir-bira jang etsalar,

Bas, mubohdur anda yalg’on aytsalar [Afzali.  
Majma’ ul-masoil, 118a].

Ko’rdi ul tanbih, bildi g’ofilin,

Nazm etib Afzal eshit, ey oqilin [Afzali. Majma’  
ul-masoil, 120b].

<sup>1</sup> Has (s) (Arabic).– targ’ib, tashviq.

In the examples “anga” – “manga” in the words of “g”, “etsalar” – “aytsalar” in the words “s”, “g’ofilin” – “oqilin” the “l” in words is vasl.

Any vowel that comes after Vasldin and is considered elongated in terms of weight is called a ‘xuruj’. In the above bytes “etsalar” – “aytsalar” in the words of “l”, “g’ofilin” – “oqilin” in the words of “n”, in the following bytes “Muxtoriydin” and “ro’ziydin” the “n” sound in his words formed xuruj.

Afzaliy nazm ayladi “Muxtoriy”din,

Ham yana “Sharhi muloyim ro’ziy”din [Afzali. Majma’ ul-masoil, 108b].

The consonant that comes after the xuruj and the vowel sound that is elongated in weight are called mazid [Rustamov, A., 1979, p.80]. In the following verses of Afzali, the sound “r” in the rhymes omdur-hamdur and the sound “d” in the rhymes ahlidadur-sahlidadur are mazid.

Oni uchun bal vasiy ko’p omdur,

Kimki fahm etmas, bu so’z ul xomdur [Afzali. Majma’ ul-masoil, 106a].

To’rt xislat bil tamug’ ahlidadur,

Do’zaxiydur kimsa kim, sahlidadur [Afzali. Majma’ ul-masoil, 121a].

The “r” sound of the Ahlidadur-Sahlidadur rhymes in the example is Noyira. The reason is that “all the consonants after the mazid and the vowel sounds, which are considered to be elongated in weight, are called” noyira “no matter how many” [Rustamov, A., 1979, p.80].

## Types of rhyme

Rhyme is divided into several types according to the presence of the elements listed above. “A rhyme is called a muqayyad rhyme if it ends with a narrator and does not add vasl, xuruj, mazid and noyira to it.” [Rustamov, A., 1979, p.81]. There are seven types of Muqayyad rhyme, five of which Afzali used:

The first of these types is the muqayyad-i mujarrad rhyme. Its feature is that it is “ta’sis, daxil, ridf and qayddan”, that is, limited to the narrator itself” [Rustamov, A., 1979, p.81]. For example:

Ul-ki ta’sir aylag’ay-kim, ey falon,

Suls-i molidin beringlar ul zamon [Afzali. Majma’ ul-masoil, 133b].

Bu mushobih so’zga qilsang san amal,

Begumon bo’lg’ay sani ishing asal [Afzali. Majma’ ul-masoil, 134a].

Avvalan bad xuy bo’lsa ul xotun,

Yana ko’zi ko’k esa az bas zabun [Afzali. Majma’ ul-masoil, 156a].

Naql erur hazratdin, ey shoh gado,

Ummat o’lsang jon so’zumga qil fido [Afzali. Majma’ ul-masoil, 156a].

Bir ajoyib mas’ala ko’rdum bu kun,

O’qubon ko’nglumg’a tushti yuz tugun [Afzali. Majma’ ul-masoil, 168b].

There are many examples of muqayyad-i mujarrad rhyme in the play.

The second type is the institutional muqayyad rhyme. Example:

Bu zamonda har kishi qozi(y) erur,

Har zamon o'lumina rozi(y) erur [Afzali. Majma' ul-masoil, 117a].

The third type is the institutional and internal muqayyad rhyme, with the example "z" repeated between the narrator and the institution in the rhymes "qozi (y)" – "rozi (y)" of the above verse being an example of this type.

The fourth type is the rhyme of the original rhyme. Example of type of rhyme:

Dar shari'at bu ravodur, ey kirom.

Taxt g'usla, g'usla bo'lg'ay bil tamom [Afzali. Majma' ul-masoil, 62b].

Afzaliy ko'rdi "Xizona" ham "Fusul",

Nazm etibdur tolibo, san qil qabul! [Afzali. Majma' ul-masoil, 69b]

Bo'ldi yuz o'n to'rt sura, ey hakim,

Barcha Qur'on man sanga aydim salim [Afzali. Majma' ul-masoil, 186a].

The fifth type is the rhyme mufradli muqayyad and the sixth type is the rhyme complex muqayyad rhymes, which Afzali did not use.

Seventh round - Noted Muqayyad rhyme. This type of rhyme is rare in the play. For example:

"Muxtasari viqoya" din nazm ayladi,

Afzaliy toliblarga bazm ayladi [Afzali. Majma' ul-masoil, 112a]

Bas, duxul etmak qabulga shart erur,

Kimki tafriq aylasa ul mard erur [Afzali. Majma' ul-masoil, 112]

Thus, in the work "Majma'ul-masoil" there are no types of established and internal muqayyad and complex muqayyad rhyme.

There is also an absolute rhyming type of rhyme, which can be vasl or xuruj, mazid or noyirali. For example:

Bu rivoyat Lomashi, No'moniyda,

"Hayrat ul-fuqaho", "Viqoya xoniy" da

Ham "Hidoya", "Muxtasar", "Qironda" dur,

Afzaliy, nazmu dil jon tandadur [Afzali. Majma' ul-masoil, 61a].

In the example, in the words "Nu'mani" – "khaniyda", "l" is vasl, "y" is xuruj, and "d" is mazid, so this rhyme is a vasli, xuruj, mazid type of absolute rhyme.

In the next verse, the words "Qirondadur" – "tandadur" contain the first "d" vasl, the second "d" xuruj, the "u" mazid and the "r" noyira, so this rhyme can be a vasl, xuruj, mazid and noyira type of absolute rhyme.

Afzaliy ko'rdi "Xulosa" yuzidin,

Nazm etib Amniya Shaybon so'zidin [Afzali. Majma' ul-masoil, 58a].

Since the words "yuzidin" – "so'zidin" in the example contain "l" vasl, "d" xuruj, "l" mazid and "n" noyira, this rhyme belongs to the vasli,

xurujli, mazid and noyira types of absolute rhyme.

### CONCLUSION

1. In “Majma’ul-masoiil” the muqayyad-mujarrad type of muqayyad rhyme is the most active, vaslli, xurujli, mazidli and noyira types of absolute rhyme are used moderately, the note rhyme is rarely used.
2. Afzali strives to make the work easy to read, understand and memorize, in which he is content with very simple types of rhymes.

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