

Elements Forming Rhyme Types In The Epics Of Alisher Navoi And Lamii Chalabi

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Abstract: This article discusses the science of rhyme (qofiya), an integral part of classical Eastern poetics. It examines the historical development of rhyme, the types and positions of rhyme letters, and their occurrence within roots and affixes, using Alisher Navoi and the Ottoman Turkish poet Lamii Chalabi's Farhod and Shirin as primary examples. The study employs formal and comparative-typological methods to analyze the rhyme groups—such as mujarrad, murdaf, muqayyad, and mu'assas—found in the verses of these epics, offering explanations for their usage. As a result, the paper reveals how rhyme letters function in the works of Alisher Navoi and Lamii Chalabi, shedding light on the formation and structural features of rhyme within languages belonging to the same linguistic family.

Keywords: Raviy 1, ta'sis 2, daxl 3, ridf 4, qayd 5, vasl 6, xuruj 7, mazid 8, noyira 9, mujarrad 10, murdaf 11, muqayyad 12, mu'assas 13.

Introduction: In the scholarly and artistic traditions of Eastern literature—particularly Arabic, Persian-Tajik, and Turkic—rhyme (qafiya) has been regarded as one of the fundamental elements of poetic artistry. Researchers who have studied the early stages of Turkic poetry have noted that poets of that era understood the concept of rhyme even before the development of metrics (wazn) and other poetic devices. Moreover, they expressed their own theoretical views on this poetic component. Even during the pre-Islamic (Jahiliyya) period, Arab scholars had offered certain analytical observations on rhyme in poetry. In the Islamic era, discussions on the theory of rhyme were also acknowledged by experts in works such as Ibn Qutayba's *Kitāb ash-Shi'r wa ash-Shu'arā'* (828–889), Qudama ibn Ja'far's *Naqd ash-Shi'r*, al-Asma'i's *Kitāb Fuḥūlat ash-Shu'arā'*, and Ibn Khaldun's *Muqaddimah*. Likewise, in the works of the great scholars who studied ancient Greek and Indian poetic systems—such as al-Farabi and al-Biruni—there are also reflections and observations concerning rhyme (qafiya). Although discussions of classical rhyme and related theoretical concepts appear in nearly all scientific and literary treatises, several works can be identified as specifically devoted to the theory of

rhyme. Among them are: Abu Abdullah al-Khwarizmi's *Mafatih al-'Uloom* ("The Keys of Sciences"), Yusuf as-Sakkaki's *Miftah al-'Uloom* ("The Key to the Sciences"), Abu Zakariya al-Khatib at-Tabrizi's *Al-Kafi fi al-'Arud wa al-Qawafi* ("The Sufficient Book on Prosody and Rhyme"), Abulhasan Ali as-Sarhsi Bahromi's *Kanz al-Qafiya* ("The Treasure of Rhyme"), Shams al-Din Qays ar-Razi's *Al-Mu'jam*, Nasir al-Din at-Tusi's *Mi'yar al-Ash'ar* ("The Standard of Poems"), Fakhr al-Isfahani's *Mi'yar al-Jamal* ("The Measure of Beauty"), Wahid at-Tabrizi's *Jam' al-Mukhtasar*, Abdurrahman Jami's *Risala-yi Qafiya* ("Treatise on Rhyme"), Atulloh Husayni's *Risala dar Qawa'id 'Ilm al-Qawafi* ("Treatise on the Principles of the Science of Rhyme"), Nuriddir Ahmad ibn Abdujalil's *Qafiya*, Va'iz Kashifi's *Bada'i' al-Afkar* ("Marvels of Thought"), and Ahmad Tarazi's *Funun al-Balaghah* ("The Arts of Eloquence"). These treatises are significant sources that have contributed greatly to the development and refinement of the classical science of rhyme. In Qudama ibn Ja'far's *Naqd al-Shi'r*, which we mentioned above, it is explained that the analysis of poetry (nazm) should be carried out from five aspects. These five aspects include: meter (wazn), rhyme (qafiya), vocabulary, composition (plot or structure), and the science of critique (naqd). It is well known that *Naqd al-Shi'r* is primarily devoted to

the science of poetic critique, while the other four aspects were thoroughly elaborated upon in the works of other scholars. However, Qudama ibn Ja'far also presents reflections on the four elements that distinguish poetry—elements accepted by most scholars. These are: sound, plot, meter, and rhyme. According to his view, poetry (nazm) emerges from the harmonious combination and variation of these components. As we all know, sound is directly measured through meter and rhyme. Rhyme itself, in essence, is an element inherently and inseparably connected with meaning. At the same time, Abu Abdullah al-Khwarizmi also presented several observations regarding rhyme (qafiya). In defining rhyme, he described it as the final word of a poetic line (misra') and paid particular attention to the phenomenon of internal rhyme within a verse.

In this context, scholar M. Ziyovuddinova, who has studied al-Khwarizmi's views on rhyme, draws the following conclusions. According to her, al-Khwarizmi distinguishes three possible variants of rhyme formation:

1. Both lines (misras) within a single couplet (bayt) rhyme with each other;
2. The endings of lines rhyme across several couplets;
3. Within a single couplet, not only do both line endings rhyme, but the rhyming words may also appear repeatedly in sequence alongside non-rhyming words.

Furthermore, as the researcher notes, in some cases internal rhyme can be observed in both lines of a couplet. In particular, al-Khwarizmi provides detailed information about various forms of internal rhyme. He distinguishes between several types: *tasri'*—an internal rhyme formed within the first line (misra'), *tarsi'*—an incomplete internal rhyme, and *tasmit*—a complete repetitive internal rhyme.

According to researcher M. Ziyovuddinova, such classifications indicate that al-Khwarizmi's approach was influenced by the ideas and theoretical framework of the Arab scholar Qudama ibn Ja'far. Notably, al-Khwarizmi also gives special attention to rhyme defects ('uyūb al-qāfiya). He identifies four main types of rhyme faults: *iqwā*, *itā*, *sinād*, and *ikfā*, and provides his own interpretations of each.

Later scholars such as Shams al-Din Qays ar-Razi, Nasir al-Din at-Tusi, and Fakhr al-Isfahani further expanded this classification by adding three additional types of rhyme defects: *munāqaza* (contradiction), *tazmīn* (insertion), and *takhli'* (omission). Information regarding these rhyme defects is also discussed in the works of Yusuf as-Sakkaki (Miftah al-'Ulum), ad-

Damanhuri (Al-Hashiya al-Kabira 'ala Matn al-Kafi fi 'Ilm al-'Arud wa al-Qawafi), al-Qinai (Mizan adh-Dhahab fi Sina'at Shi'r al-'Arab), as well as in the writings of Qudama ibn Ja'far and Yunus ibn Habib. Many researchers, including Doctor of Philological Sciences O. Hamroyeva, have confirmed the presence and treatment of these topics in their studies. At the beginning of the 20th century, during the early stage of the formation of modern theoretical perspectives on the science of rhyme, the observations of Abdurauf Fitrat and Abdurahmon Sa'diy were also of considerable importance. Among Russian Orientalists, scholars such as P.A. Grintser, I.Y. Krachkovsky, V.M. Zhirmunsky, A.B. Kudelin, I.V. Stebleva, and others conducted in-depth studies of Arabic, Persian, and Turkic rhyme systems, subsequently formulating their own theoretical interpretations of this discipline.

Such scholarly endeavors continued to develop further in the works of later Arab researchers, contributing significantly to the ongoing evolution of rhyme theory.

Rhyme (qafiya) serves as a poetic device that helps convey the social and political ideas, as well as the philosophical reflections, that a literary work seeks to express—by enhancing the artistic quality of words. Rhymed expressions create a musical harmony that not only enriches the sound of the poem but also aids the reader or listener in memorizing and emotionally engaging with it. In this sense, numerous theoretical perspectives on rhyme have been developed throughout literary history.

Rhyme constitutes one of the fundamental elements of a literary work. It is also the primary means through which meter and rhythm are established. Shams Qays ar-Razi, the author of *Al-Mu'jam*, writes the following about rhyme: "*Bidonaki (qafiya) ba'ze az kalimahi oxirini bayt boshad ba sharti on ki on kalima ba 'ayno (nazarho) va ma'noho dar oxiri abyoti digar mutakkarrar nashavad. Pas agar mutakkarrar shaved, anro radif namond va qafiya dar maqobili on boshad.*" Translation: "Know that rhyme (qafiya) consists of certain words that appear at the end of a verse (bayt), provided that these words do not recur in the same form or meaning at the ends of other verses. If they do recur, such repetition is called *radif* (refrain), and rhyme (qafiya) stands in contrast to it." When defining the concepts of poetry (*she'r*) and rhyme (qafiya), the scholar explains poetry as follows: "Know that, in its original linguistic sense, *she'r* means 'knowledge,' signifying the correct perception of speech. In its technical meaning, poetry is an ordered expression (*murattab*) that conveys a meaningful content (*ma'navi*), is rhythmic (*vazni*), repetitive (*mutakarrir*), and balanced (*mutasavi*), with its final letters resembling one another in sound." Among the thinkers

of the Enlightenment period, Fitrat, in his work *Adabiyot qoidalari* ("Principles of Literature"), defines rhyme as follows: "Rhyme (qafiya) is the repetition of syllables or words at the end of poetic lines (misras) that share identical sounds." He further supports his views with examples drawn from the works of Alisher Navoi, Zahiriddin Muhammad Babur, and Muhammad Solih. By citing examples from poetic genres such as the ghazal and masnavi, Fitrat seeks to convey his own understanding and conclusions concerning the science of rhyme.

Regarding the importance of rhyme in poetic composition, it may be said that words connected through phonetic harmony possess a distinct musicality that aids memorability and enhances the auditory beauty of the poem. Rhyme is one of the essential elements that produce such harmony. Typically, rhyme consists of recurring suffixes, words, or word combinations appearing at the end of two or more lines, most often at the end of a bayt or immediately before a radif (refrain).

In classical poetry, the internal letters that form the rhyme are referred to by specific names. In the sources of classical poetics, they are known collectively as *hurūf al-qāfiya* ("letters of rhyme"). According to these sources, there are nine main types of such letters. This classification is illustrated in a verse cited by Jami in his *Risāla-yi Qāfiya* ("Treatise on Rhyme").

Raviy-u ridf-u digar qayd-u bad az on ta'sis,

Daxil-u vasl-u xuruj-u mazid-u noira don

Meaning: Know that the components of rhyme are the *rāwī*, *ridf*, and then *qayd*, followed by *ta'sīs*,

as well as *dakhīl*, *vasl*, *khurūj*, *mazīd*, and *nō'ira*.

In general, rhyme letters (*hurūf al-qāfiya*) are classified according to their position within the word into two main categories:

1. Letters that occur within the root (*o'zak tarkibida keladigan harflar*);
2. Letters that appear as part of affixes (*qo'shimcha tarkibida qo'llaniladigan harflar*).

I. Letters occurring within the root (*o'zak tarkibida keladigan harflar*)

1. Rāwī – The foundation of rhyme is formed by the *rāwī* letter. The term *rāwī* is derived from the Arabic word *rīwā*, meaning "the strap that secures the load on a camel's back." Just as this strap firmly holds the load together on the camel, the *rāwī* connects all the rhymed elements of a poem. In terms of phonetics, it is a repeated consonant or a prolonged vowel that forms the basis for rhyming words.

For example: Quchub shahzodani ko'nglin qilib shod

Dedi: "Sen, senki, oting keldi Farhod".(F. Sh)Alisher Navoi

In this verse, the main words are "Shad" and "Farhod", and the final consonant "d" serves as the *rāwī*. Another important point is that short vowels (*harakāt*) in Arabic orthography cannot function as *rāwī* letters.

For example: Elin ursa su gibi tîg-i sâfa

Şikâf-ı kâf açardı kûh-ı Kâfa. (F. Sh)Lome'yi Chalabiy

In this verse, the words "Safa" and "Kafa" are considered rhyming words. However, the final letter "a" in both words is a short vowel, and therefore cannot function as the *rāwī*. Instead, the preceding consonant "f" serves as the *rāwī* letter.

2. Ta'sīs – One vowel and one consonant precede the *rāwī* letter. Specifically, the long vowel "o" that comes before this consonant is called the *ta'sīs*. The term *ta'sīs* is derived from Arabic and means "foundation" or "establishment." According to the requirements of classical poetics, only the long vowel "o" can serve as *ta'sīs*.

For example: Yurutub aysh durri shabcharog'in,

Ravona qildilar ishrat ayog'in(F. Sh)Alisher Navoi

In the verse, in the words "Shabcharog'in – Ayog'in", the long vowel "o" functions as the *ta'sīs*. A rhyme that includes *ta'sīs* is referred to as *mu'assas qafiya* (established rhyme).

3. Dakhīl – This is the first consonant that follows the *ta'sīs*. The term is also derived from Arabic and means "entering between" or "intermediate." In the composition of rhyme, the *dakhīl* often repeats—that is, the same consonant commonly follows the *ta'sīs* in classical poetry. Occasionally, however, two different consonants may appear consecutively, each serving the function of *dakhīl* without repetition.

For example: Nechakim, yetsa Xusravdin g'aromat,

Ne bo'isoq biz bo'lub, sen bo'l salomat (F. Sh)Alisher Navoi

In the verse, the rhyming words "G'aromat – Salomat" feature the repetition of the consonant "m". This repeated consonant serves as the *dakhīl*. Now, let us consider an example of the second type of *dakhīl*.

For example: Dedilar borcha: "K-ey olamda nodir,

Valoyat nuri ruxsoringda zohir.(F.Sh)Alisher Navoiy

In the verse, the rhyming words "Nodir – Zohir" contain two different consonants, "d" and "h", which function as the *dakhīl*.

4. Ridf – This element is placed before the *rāwī* letter, and its main characteristic is that it must be a long vowel. The term *ridf* comes from Arabic and means "to follow closely" or "to attach." Classical poetics sources

indicate that there are two types of ridf:

1. Ridf al-aslī (primary or single ridf) – a long vowel that precedes the rāwī.

For example: Bilibkim, ul humoyi charxparvoz,

Bora olur, qayonkim, qilsa andoz. (F.Sh) Alisher Navoi

In the verse, the rhyming words “Charxparvoz – Andoz” feature the long vowel “o”, which functions as the ridf al-aslī (primary ridf).

2. Ridf al-zā'id (added ridf) – a consonant that repeats between the ridf al-aslī and the rāwī.

For example: Mehinbonu bila Xusrav yaroshti,

Xususiyat aroda haddin oshti. (F.Sh) Alisher Navoi

In the verse, the rhyming words “Yaroshti – Oshti” contain the consonant “sh”, which functions as the ridf al-zā'id (added ridf). A rhyme that includes ridf in this manner is referred to as murdaf qafiya (doubled rhyme).

5. Qayd – This is another consonant that occurs immediately before the rāwī letter. The qayd emerges when a sequence of consonants appears together. Another key characteristic of qayd is that it must be preceded by a short vowel. This feature distinguishes rhymes with qayd from those with ridf al-zā'id.

For example: Agarchi ayturda ranj torting,

Vale ko'rkim ne yanglig' ganj torting. (F. Sh) Alisher Navoi

In the verse, the rhyming words “Ranj – Ganj” feature the consonant “n”, which occurs before the rāwī and functions as the qayd. A rhyme that includes qayd in this way is referred to as muqayyad qafiya (rhyme with qayd).

In his treatise, Jami notes that in Persian there are ten letters that can serve as qayd: b, x, r, z, s, sh, g', f, n, h. A similar classification of qayd letters is also found in the work of Alibek Rustamov. While we do not dispute these theoretical perspectives of the scholars, we offer some additional observations. The qayd letters listed by Jami are appropriate within the Persian language and its grammatical rules, but we cannot assert that these same letters function identically in Turkic grammar. In Turkic texts, qayd formation with these letters is more commonly observed in words borrowed from Persian-Tajik. Now, let us examine the second category of our classification:

II. Letters used in affixes (qo'shimcha tarkibida qo'llaniluvchi harflar)

1. Vasl – A vowel or consonant that follows the rāwī; the rhyme ends with the rāwī and is followed by a short vowel or consonant. The term vasl is derived from Arabic and means “connection” or “linking.”

For example: Nechakim, aylasam holim qiyosi,

Ko'runur sa'b bu minnat adosi. (F. Sh) Alisher Navoi

In the verse, the words “Qiyosi – Adosi” rhyme with each other, forming a murdaf qafiya (doubled rhyme). Here, the consonant “s” functions as the rāwī, and the following short vowel “i” is considered the vasl.

For example: Getür sâkî baña bir câm-ı şâhî

Ki olsun gam sipâhınur tebâhı (F. Sh) Lome'yi Chalabiy

In the verse, the words “Şâhî – Tebâhı” rhyme with each other, forming a murdaf qafiya (doubled rhyme). Here, the consonant “h” functions as the rāwī, and the following short vowel “i” serves as the vasl.

2. Khurūj – This is a vowel or consonant that comes after the vasl. That is, the rhyme ends with the rāwī, followed by the vasl, and the subsequent letter is called the khurūj. The term khurūj, borrowed from Arabic, means “going out” or “exit.”

For example: Kim andoqkim tilab ummat gunohin,

Sen etting afv alar fe'ki tabohin. (F.Sh) Alisher Navoi

In this example, the words “Gunohin – Tabohin” rhyme with each other, where the consonant “h” functions as the rāwī, the short vowel “i” serves as the vasl, and the consonant “n” is considered the khurūj.

For example: Görüp Ferhâd ol timsâl hâlin

Bu sırrur keşf idem diyü me'âlin (F. Sh) Lome'yi Chalabiy

In this example, the words “Hâlin – Me'âlin” rhyme with each other, where the consonant “l” functions as the rāwī, the short vowel “i” serves as the vasl, and the consonant “n” is considered the khurūj.

3. Mazîd – This is a vowel or consonant that comes after the khurūj. That is, the rhyme ends with the rāwī, followed by the vasl, then the khurūj, and the subsequent letter is called mazîd. The term mazîd, borrowed from Arabic, means “added” or “extended.”

For example: Makoni bo'lmayin juz bemakonliq

Nishoni qolmayin juz benishonliq. (F. Sh) Alisher Navoi

In the verse, the words “Bemakonliq – Benishonliq” rhyme with each other, where the consonant “n” functions as the rāwī, “l” as the vasl, “i” as the khurūj, and “q” as the mazîd.

4. No'ira – This is a vowel or consonant that comes after the mazîd. That is, the rhyme ends with the rāwī, followed by the vasl, then the khurūj, then the mazîd, and the subsequent letter is called nō'ira, which appears at the very end of the rhyme.

For example: Bo'lib vayrona ko'nglum g'am qushidin,

Malomat toshi yog'ib to'sh-to'shidin. (F. Sh) Alisher Navoi

In the verse, the words “Qushidin – To’shidin” are considered rhyming words, where the consonant “sh” functions as the *rāwī*, “i” as the *vasl*, “d” as the *khurūj*, “i” as the *mazīd*, and “n” as the *nō’ira*.

CONCLUSION

In conclusion, it can be stated that the stages of classical rhyme formation and their placement in a poem are among the key elements that reflect a poet’s artistic mastery. Analyzing the positions of these rhyme letters in the works of Alisher Navoi and the Turkish poet Lamii Chalabiy is important for revealing the characteristics of rhyme formation in languages belonging to the same language family. This approach serves not only comparative literary studies but also comparative linguistics, opening new perspectives in modern philology.

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