

**THEORETICAL BASIS OF ARUZ WEIGHT**

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**ANNOTATION**

The basis of classical poetry of the East is the trinity of sciences. These are the science of desire, the science of poetry, and the science of rhyme. In the history of our literature, these three sciences together are the criterion that defines the subtlety of classical poetry and the potential of the poet. Among them, the science of aruz is relatively complex, and not knowing it well makes it difficult to understand the essence of artistic creations created in classical genres. Therefore, this article is devoted to the analysis of the rules of application weight. The teaching of the theory of aruz is carried out through the work of classical artists, in particular, Alisher Navoi, who is the pinnacle of Uzbek poetry.

**Keywords:** *Aruz vazni, Alisher Navoi, Bayt, Juzv, Ruknlar, Failun, Failotun, Rhythm, Boghin, Ohang, Bayt.*

Aruz arab.– to complain is a poetic measure, a weight. The poetry system of the peoples of the Near and Middle East. The theory of Aruz was passed down from the Arabs to the Turkic peoples, especially to Uzbek poetry. The valley corresponds to the name of the rukn, which literally means "column". A.'s theory was first stated in Khalil ibn Ahmad's Kitab al-Aruz (The Book of Aruz), and later developed by Rashid al-Din Watwat, Tusi, Shams Qays Razi, and Mawlana Yusuf Aruzi of Nishaburi. The earliest examples of Aruz in the Turkic peoples are found in ancient proverbs and riddles from the pre-Islamic period, in the Devonian Dictionary of the Turks. Yusuf Khos Hajib's "Kutadgu bilig" is a Turkish epic written in this weight. Aruz was originally based on the old Uzbek script based on the Arabic alphabet, which had 29 consonants and 3 vowels, ie a long vowel sound. The open syllables are formed by placing the movements above or below the consonant letters, and the closed syllable is formed by placing a (-) sign on the consonant. Elongated vowels are understood to be quiet in the open syllable, and such syllables are generally considered elongated. Parts are made up of letters and movements. There are 2 members, each with 2 different appearances. The Arabs called the tent house, in a figurative sense, both verses of the poem byte (house), so they used the terms rope, peg, and paloe, which were capable of explaining the verse.

According to Alisher Navoi, the term refers to a valley in the Arabian Peninsula, the birthplace of Khalil Ibn Ahmad, the founder of weightlifting. Since the meaning of the house in Arabic is "byte", Khalil Ibn Ahmad named the smallest part of the lion with the same word. Many of the terms in the Aruz system are derived from the names and customs of the people of the valley.

The word "Aruz" also means the name of one of the pillars that form the basis of the house (tent). According to some scholars, the name of weight is derived from this word. According to Aruz scholars, especially Alisher Navoi, aruz scales have been used in Arabic poetry for a long time. Navoi also cites a number of examples, emphasizing that some verses in the Qur'an are in line with wishes.

The theory of the Aruz system of poetic weights was founded by the Arab philologist Khalil Ibn Ahmad (d. 791), who lived in the 8th century AD. In his book Kitab ul-Ayn, the theoretical laws of this weight are reflected. Aruz began to appear in Persian-Tajik poetry in the 9th century, and in Turkish poetry in the 11th century. However, due to the phonetic, lexical, and grammatical differences between these languages (Arabic,

Persian, Tajik, and Turkish), each language has its own set of problems. As a result, special terms such as "Persian dream" and "Turkish dream" have emerged. At the same time, as a result of the development of art, especially poetry, the weights used in practice expanded beyond the range of weights and weights indicated by Khalil ibn Ahmad, there was a need for new works on the theory of aruz.

After Khalil ibn Ahmad, in the eleventh and thirteenth centuries, a number of Arab and Persian-Tajik poets wrote works analyzing these problems. Rashiddin Watwat's (d. 1183) "Hadoyiq us-sehr", Ibn Hajib's (1188-1249) "Ilm ul-aruz", Shamsiddin Muhammad ar-Razi's "Al Mujam fi maoyiri ashiril Ajam", Nasiriddin Tusi's (1210-1274) His works, such as Meyor ul-ashor, are among them, and later scholars have expressed their views mainly on these sources.

The first half of the 15th-16th centuries, the Timurid period, has a special place in the history of dream studies. During this period, more precisely, the work "Funun ul-baloga" written by Sheikh Khudoydodi Ahmad Tarozhi on behalf of Mirzo Ulugbek in 1437 was the first source in the Turkic language devoted to the analysis of this issue.

According to Navoi's Mezon ul-Avzon, the Aruz valley corresponds to the name of the rukn, which literally means "column." The theory of Aruz was first described in Khalil ibn Ahmad's Kitab al-Aruz (The Book of Aruz), and later developed by Rashid al-Din Watwat, Tusi, Shams Qays Razi, and Mawlana Yusuf Aruzi of the Nishaburis. The earliest examples of Aruz in the Turkic peoples date back to before the advent of Islam. in proverbs and riddles, "Devonu lug'otit turk". Yusuf Khos Hajib's "Kutadgu bilig" is a Turkish epic written in this weight. Aruz was originally based on the old Uzbek script based on the Arabic alphabet, which had 29 consonants and 3 vowels, ie a long vowel sound.

There are three other vowels indicated by actions - zabar - a, zer, - i, pish - u. The open syllables are formed by placing the movements above or below the consonant letters, and the closed syllable is formed by placing a (-) sign on the consonant. Elongated vowels are understood to be quiet in the open syllable, and such syllables are generally considered elongated. Members are made up of letters and actions. There are 2 members, each with 2 different appearances. The Arabs called the tent house, in a figurative sense, both verses of the poem byte (house), so the terms tent equipment - rope, peg, paloe - were used to describe the tent. The parts are called cause (rope), vatad (stake), fosila (palos). They include a mild cause: (May): -; cause beard (severe cause): (eye): W; vatadi kompleks' (collective vatad): (fruit): V -; vatadi mafaruq (closed vatad): (noma) - V; fosilai sug'ro (small fossil): (my heart): W -; fossil kubro (large fossil): (uninhabited): Divided into species such as VW.

There are 8 original elements in the members: failun, faulun, mutafailun, mafailun, mustaf'ilun, failatun, mafailatun, maf'ulatu (long is written in capital letters). Babur also mentioned two other original pillars: fai-latun and mustaf'i-lun. The original pillars are made up of parts: in the "faulun" the reason is slight after the vatadi complex. There is a section in the dream called zihof. It shows the origin of network nodes from the original ones. This is done by adding or subtracting any letters in the original columns. There are 44 such changes. For example, in the jazm zihaf, the preceding letter is removed: (mafailun) is left (failun), replaced by (maf'ulun), and so on. The maf'ul's network is called rukn. In Aruz theory, after rukn and zihaf, there is a sea, which is 21. The bahs are grouped into: 1) bahrs formed from the repetition of the original rukns (there are seven such bahrs): hazaj mafailun, rajaz mustaf'ilun, ramal failatun, wafir mufailatun, perfect mutafailun, muta qarib faulun, mutadorik failun; 2) The seas formed by the handwriting of two different originals (there are three types): a) The two originals come alternately. Slight: failatun mustaf'ilun failatun mustaf'ilun. Munsarih: mustaf'ilun

mafʼulatu mustafʼilun mafʼulatu. Muzoriʼ: mafailun failatun mafailun failatun. Mujtass: mustafʼilun failatun mustafʼilun failatun. Muktaʼab: mafʼulatu mustafʼilun mafʼulatu mustafʼilun. Tavi: faulun mafailun, faulun mafailun. Madid: failatun fAilun failatun failun. Simple: mustafʼilun failun mustafʼilun failun. Application: mafailun faulun mafailun faulun. Amiq: failun failatun failun failatun; b) One of the two different originals is repeated first, the other is not repeated. Sariʼ: mustafʼilun mustafʼilun mafʼulatu. Gharib (jadid) failatun failatun mustafʼilun. Qarib: mafailun mafailun failatun; c) One of the two original elements is not repeated, and then one is repeated. Mushokil: failatun mafailun mafailun.

The seas are also divided into original and network seas. The seas formed from the original runes are called healthy seas, and the seas formed from the network runes are called network seas. Health and networking properties are also characteristic of weights.

One of the means of explaining the dream is the circle. The seas are attached to circles according to their similar structure. The circle is followed by a throne. In this case, the byte is divided into sections and the weight is determined. The medieval theory of Aruz does not talk about the relationship between form and content. The dream can be easily explained without juzv, zihof, bahr, doira, foulun. In this case, the syllable, the column, the weight, the rhythmic pause, the series create the rhythm.

Aruzga oid haz. The modern view is based on the Uzbek Cyrillic script. In this case, the open (ending with a vowel) syllable serves as a short and long syllable, the closed (ending with a vowel) sounds as a long syllable, and the closed syllables made of o, i, e, u serve as a very long syllable. An open joint occurs as both an elongated joint and a short joint because there is little difference in the length of the closed joint. Because the vowels in some closed syllables are longer than the vowels in other closed syllables, the closed syllable can always be replaced by an elongated or very elongated syllable. In some closed syllables, the consonant is longer than the consonant in the open syllable (snow, oppression). In this case, the short syllable is indicated by "V", the long syllable by "-", and the long syllable by "so". It is said that there is a short "i" between the two adjacent consonant sounds: Zor makes me love, G` - VV - V-co Chor makes me love VV - V — so I II (Bobur, "Mukhtasar"), Each of the "chorus" syllables is an elongated and a short syllable, designated by the symbol "-V" above. Often, this is indicated in the verse, in fact, it is possible to put the sign "so". The sign "so" is used because the syllable "love" comes at the end of the verse. The second column in this byte has four syllables, the size of which is "V-so". However, words such as "ishq" and "ilm" are attached to words that begin with the next vowel in the taqwa, in which case the word does not perform its previous function.

In aruz, rhythm is created by forming corners from joints. The shape of the joints plays an important role in the articulation of the joints. This sometimes leads to the splitting of a word into two parts: "hajring" - "hajring", "in my heart" - "in my heart". This is one of the peculiarities of rhythm organization. The pillars are from one joint to six joints. The columns in each verse combine to form a weight. The creation of rhythm also depends on the weight of the columns: the weights are four-column (murabba), six-column (musaddas) and eight-column (musamman) within a byte. One of the reasons for the creation of rhythm is the rhythmic pause. The rhythmic pause occurs not only at the end of the verse, but also inside. The pause in poetry is consistent, proportional, parallel, and rhythmic. Each verse quoted from Bobur has two syllables, with a rhythmic pause at the end of the syllable, but the rhythmic pause at the end of verse 1 is not equal in length. This is primarily due to the content expressed in the poem and the intonation it requires. In some verses, there may be no rhythmic pause after some verses. This happens when a word splits into two parts.

Aruz is a poetic system that differs from other weights in its rhythmic aspects. Its main feature is the certain repetition of long and short joints in the verses. This, in turn, provides a soft and captivating musical tone in the poetic works. The range of weights of the Aruz system is extremely wide. On the basis of 8 main pillars and their branches, hundreds of Uzbek weights belonging to 19 have been discovered. Of these, more than 90 weights, including 11, were used in the works of Uzbek poets. Each of these weights differs in its rhythmic capabilities.

The composition of the verses that make up the verses, the ratio of long and short syllables in them, the order and place of repetition are important to create a calm or light, sad or cheerful, strong or playful rhythm-tone .

When elongated syllables are predominant in bytes, heavy, weighty weights are formed, while when short syllables are used more, light, playful melodies are listed. 'comes out. It should also be noted that the weights with more short joints are characterized by their conformity to the features of the Uzbek language. At such weights, abnormalities such as short pronunciation of short joints are almost non-existent.

According to the laws of Aruz, each of the poetic works can be finished not only in one weight, but in several, even up to eight weights. In this case, the use of close, melodic weights does not seriously impair the tone of the poem, on the contrary, the rhythms in the bytes are formed differently, giving the work a special charm. The multiplicity of choices helps the creator to choose the necessary words, to express the inner world of the protagonist, the emotions of the soul, the various episodes in a brighter, more impressive way through the melodies in certain places.

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