

## Research on “Aruz Risolasi”

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### ABSTRACT

*“Aruz risolasi” by Zahiriddin Mukhammad Babur is a work of special importance in the development of Eastern classical poetics. It contains extensive information about 21 bakhr (meter) and 272 vazn (poetic size) of classical poetry. This article is focused on the theoretical importance of this treatise in the development of literary studies, as well as its manuscripts and their study, scientific publications, and research conducted by world scientists.*

**Keywords:** Babur, “Aruz risolasi”, “Mezonul-Avzon”, Aruz science, literary studies, manuscripts, poetics, Turkic poetry.

### INTRODUCTION

The basis of Eastern classical poetics is the trinity of sciences. These are *ilmi aruz*, *ilmi bade'* and *ilmi qofiya*. In the history of classical literature, these three sciences together were considered as a criterion for determining the elegance of classical poetry and the poet's potential. Among them, the science of *aruz* is considered to be relatively complex, and not knowing it well makes it difficult to understand the essence of artistic examples created in classical genres. As *aruz* is an honorable science, classical works on the rules of *aruz* science have been written in the world of literature. The earliest treatise in the history of Turkish literature is “*Fununi Balog'a*” (“*Sciences of Puberty*”) by Shaykh Akhmad Tarazi [Alisher Navai, *Collection of Perfect Works*]. After that, the book “*Mezon ul-Avzon*” by Alisher

Navai and “Aruz risolasi” by Babur Mirza were written in Turkic [Babur, Kulliyot, 2022].

Alisher Navai in his work “Mezon ul-Avzon” (Measure of poetic size) mentions the founders of the theory of aruz, such as Shams Qays Razi, Khoja Nasr Tusi, Abdurahman Jami, who wrote works on this science before him. Heremembers the name of Khalil Ibn Ahmad, who founded this science and the work “Kitab ul-Ayn” about aruz. Alisher Navai also reports that there is a valley called aruz near the area where the founder of aruz science lived. In this valley, the Arabs built houses from tents and decorated them. He notes that a house is called a “bayt” and that the theme of a bayt is measured by the science of aruz, and decorated houses are also measured by price. Thus, this science was called “Aruz” after the name of this valley [Yusupova, 2019, 184].

After Alisher Navai, Zakhiriddin Mukhammad Babur's contribution to the development of the aruz system, which entered Turkic poetry through Arabic and Persian literature, is enormous. The great poet expresses the theoretical and practical aspects of Turkic aruz in his “Aruz risolasi” through many examples. For example, Navai gave information about 19 meters and 160 vazn in “Mezon ul-Avzon”, while Babur spoke about 272 vazn in “Aruz risolasi” and gave each of them examples of Turkic poetry as well as of Persian and Arabic poetry. Scholars note that this work differs in many ways from the Turkic and Persian treatises on Aruz. Scholar and writer M. Kenjabek, who prepared Zakhiriddin Muhammad Babur's Kulliyat for publication (2022), notes that Babur's book is several times larger than Hazrat Navai's book due to the large number of details and examples [Babur, Kulliyat. 2022]. Professor R. Askar, a scientist from Azerbaijan writes the following: “this treatise is different from the works written in Turkic and Persian languages about aruz vazn.” Babur wrote extensive information about the 21 bakh and 272 vazn of aruz based on poetic examples in Turkic, Persian and Arabic languages [Babur, Baburname, 2011]. Of course, in his work, the author gave a thorough analysis of tuyuq, song and other genres, especially characteristic of Turkic poetry. He carefully studied many manuscript sources and scientific

works created in the field of aruz and aruz science. Babur was the owner of the most profound vision in the world of literature and art as it is said by Fitrat. It is known from “Aruz risolasi” that Babur did not consider “Mezon ul-Avzan” to be sufficient for the literature of Turkic nation and aimed to fill it with details and enrich it with examples.

If we look at the history of the study of “Aruz risolasi”, the first information about the manuscript of this work can be found in Ye. Blochet’s “Catalogue of Turke Manuscripts in the National Library of Paris”. It contains information that Babur’s treatise on Aruz is kept in this library. Also, information about this manuscript is given in the book “Research on Turkish language and literature” by F. Ko’pruluzoda. Later, it was determined that another manuscript of Babur’s treatise, copied in 931 Hijri year, 1524 CE, is kept in the “Saltanat” library in Tehran. In the book “Essays on the Theory of Turkish Poetry” published in 1969 by Uyghur literary critic M. Hamroyev, Babur’s “Aruz risolasi” was shortened and its transliteration in Uyghur script was attached. In this book, there is an information that another manuscript copy of this treatise is kept in the city of Kuchar in Eastern Turkestan [Babur, Baburname, 2011]. “Aruz risolasi” was specially studied in Uzbek literature by S. Hasanov, and the scientist published this large research work in 1971 under the name “Mukhtasar” with a photofacsimile copy and Cyrillic text. In 1972, he defended his dissertation thesis on “Babur’s Aruz treatise”. The views of the scientist related to Babur’s Aruz are described in details in the research work titled “Babur’s Aruz risolasi” [Hasanov, 1981].

#### MATERIALS AND METHODS

Further reserches in Babur studies show that there is also a manuscript copy of “Aruz risolasi” kept in the Marmara Library of Turkey. On the basis of this manuscript, in 2022, the book "Aruz risolasi" from the 3rd volume of Zahiriddin Mukhammad Babur Kulliyoti was prepared, which was converted from Arabic to current writing by PhD on philological sciences- S. Sayfiddinov.

Yu. Bilal, a Turkish scientist and translator of “Babur Devon” (1995), writes that “Babur is the first in the history of the science of aruz to collect 537 vazn in his treatise, and gives various examples of these vazn from the works of about seventy famous poets” [Yücel Bilâl. 1995.16.]. In this way, Babur gives the definition of 289 vazn and their forms used in Uzbek classical poetry. Enriching the general science with 248 new vazn he invented, Babur makes a great contribution to the science of aruz science.

It should be noted that researches about this treatise have been carried out mainly in Uzbek, Turkish, Uyghur, Azerbaijani, Turkmen literature. They focus on the history and scientific-theoretical foundations of the work. The names of dozens of scientists such as F. Koprulu, A. Fitrat, H. Sulaymonov, M. Shaikhzoda, M. Hamrayev, S. Hasanov, A. A'zamov, U. Akun, Yu. Bilal, T. Seyhan, R. Askar, A. Hojiahmedov, D. Yusupova, O. Hamrayeva should be mentioned separately.

Literary scholar O. Hamrayeva writes as: “..the practical application of this treatise, which shows the poet's scientific views, is reflected in the analysis in “Baburname”. Babur also presents his views on aruz in “Baburname”. “In particular, when we focus on Binai and his lyrical heritage, we analyze the poet's spirituality,” [Hamraeva 2023,147]. Yu.Bilal writes in the preface to “Babur's Devan” that after Alisher Navai's “Mezon ul-Avzon”, Babur's “Aruz risolasi” is the second largest perfect work in Uzbek aruz science and that it was written by the author in 1524-25. The work was copied by secretary Haji Muhammad in 940 Hijri year (1533 CE) in Samarkand. It notes that this manuscript, consisting of 172 leaves, is currently kept in the National Library of Paris under the inventory number No.1308. He writes that the facsimile of the work was first published by I.V.Stebleva, and another copy is registered today in the Sultanate Library in Tehran with the number 2249 [Yücel Bilal, 1995. 17].

It should specially be mentioned that the discovery of the manuscript copy of “Aruz risolasi”, which is known to the world of science, kept in the National Library of Paris, is related to the activity of the Turkish scientist F. Koprulu. However, this

manuscript was not known to the scientific community until the 1930s. In 1923, F. Kuprulu identified this manuscript as Babur's “Aruz risolasi” and included in his article in the compilation “Researches on the Turkish language and literature” [Köprülü Fuad 1942. 625-653]. He notes that he accidentally saw and identified the pamphlet while perusing the catalog of Oriental manuscripts of the National Library of Paris. The scientist writes about this: “Baburshah's personality and works have attracted attention in the world of science since ancient times. Plenty of work have been done on it. For example, the works of scientists such as D. Ross, A. Beveridge, A. Samoylovich are among them. In 1923, I saw in the catalog of manuscripts of the National Library of Paris that there was an aruz treatise in Chigatay language, the author of which is unknown. When I checked the work with the hope of finding some information about the forms of Turkish verse, I found out that it was written by Baburshakh and was copied by Haji Samarkandi in 940 Hijri year” [Köprülü Fuad 1934. 221]. This information of F. Kuprulu was later confirmed by the French orientalist E. Blochet in his catalogue compiled in 1933 [E. Blochet, 1932-1933, 207].

The first information about “Aruz risolasi” manuscript in Uzbek press is mentioned in Maqsud Shaikhzoda's article “About Songs” [Shaikhzoda 1964. July 4]. On May 14, 1964, M. Shaykhzoda was looking through the chapter “Poetic forms in Turkish Classical Literature” by the Turkish scholar F. Koprulu at the Central Library in Moscow, and ran into the description of Babur's work “Aruz risolasi, which was kept in the National Library of Paris.” Professor S. Hasanov mentions about it too in the preface of “Aruz Risola” published in 1971 [Hasanov, 1971. 6].

The photocopy of the Paris manuscript of “Aruz risolasi” found by F. Koprulu, based on the information of M. Shaykhzoda, was brought to our country by H. Sulaimanov, a Navai scholar, and he was one of the first to publish a facsimile of it and put it into scientific circulation [Hasanov, 2008. 9.].

H. Boltaboev, who studied A. Fitrat's work entitled “About Aruz” and prepared it for publication, notes that Fitrat was well

aware of Navai's and Babur's works on aruz, and that he had another copy of Babur's treatise in his hands.

It is known that another manuscript copy of "Aruz risolasi" is kept in "Golestan Palace" museum in Tehran. its photo copy was presented to Uzbekistan in 2021 by Mohammad Reza Nassiri, the deputy chairman of the Academy of Persian Language and Literature of Iran. According to information, the name of the calligrapher who copied this manuscript is not clear. It was copied in India during Babur's rule and passed from hand to hand and brought to Iran during the reign of Nasruddin Shah Qajar (1848-1896). After that, the work was handed over to the "Golestan Palace" museum and has been preserved in this museum for the last 150 years [[https://uzbekembassy.com.my/uzb/news\\_press/eron\\_uzbekistonga\\_zahiriddin\\_muhammad\\_bobur\\_qalamiga\\_mansub\\_risolai\\_aruz\\_aruz\\_risolasi\\_asari\\_qadimiy\\_qulyozmasining\\_nusxasini.html](https://uzbekembassy.com.my/uzb/news_press/eron_uzbekistonga_zahiriddin_muhammad_bobur_qalamiga_mansub_risolai_aruz_aruz_risolasi_asari_qadimiy_qulyozmasining_nusxasini.html)].

As we mentioned, the first research on the treatise in the history of Babur studies was carried out by the Turkish scholar F. Koprulu. His articles later served as the basis for the research of a number of scientists. In particular, it served as a source for the researches of V.I.Aslonov, A.M.Shcherbak [Shcherbak 1969], I.V.Stebleva [Babur Moscow, 1972], M. Hamroyev [Hamraev Alma-Ata, 1969]. Another article by F. Koprulu, entitled "Aruz", included in the first volume of the "Encyclopedia of Islam" [Köprülü 1942, 625-653] states that the treatise occupies an important place in the study of the history of literary studies and the research of the classical poetry of the Turkic peoples. It is known that in this treatise, Babur gave excerpts from the works of Rudaki, Nizami, Attar, Khisrav Dehlavi, Saadi, Salman Savoji, Hafiz, Jami and others. In the work, Babur quotes from the works of Navai, Lutfi, Haydar Khorazmi, Sultan Husayn Mirza and others, in addition to his own poems.

F. Koprulu gives an analysis of the work in another article entitled "Tuyuk" in "Chrestomathy of Turkish Language and Literature". He says that he applied the rules of classical tone and poem structure to the tarona, song, tuyuq (tajnis) and others belonging to Baburshah's Turkish poetry. F. Koprulu's views on the treatise were later shared by his compatriots F. Akun [Akun

1991, 396-400], A. Alparslan [Alparslan 1976, 161-168], A. Kunukci [Konukci, 395-396], Yu. Bilal [Bilâl , 1995], continued by T. Seyhan [Seyhan 2004, 217-242].

The Turkish scholar T. Seyhan writes about the scientific-theoretical importance of the treatise and the history of its study: “... Babur left a great literary and historical legacy. His work on Aruz science called “Mufassal” (1523-1525) is as great as Alisher Navai's work called “Mezon ul-Avzon”. F. Koprulu, Rizo Nur, and later in the 1960s, scientists such as V.I.Aslanov, A.M.Sherbak, M. Hamraev, I. Stebleva wrote articles about this work, which is kept in Paris. S. Hasanov, a scientist from Uzbekistan, published a facsimile of the work with comments in 1971 [Seyhan 2004].

#### RESULT AND DISCUSSION

In the work carried out on the research of the treatise, there are different opinions about its name. In the literature, the title of the work comes in three forms – “Aruz risolasi”, “Mufassal” and “Mukhtassar”. Reza Nur, who examined the manuscript of the treatise after F. Koprulu, thinks that the word mukhtasar at the end of the work is the title of the work: “Chun bu muxtasar safarda bayozg‘a bordi, ul munosabat bila musofir masoyilini bitildi”. However, here the word mukhtasar does not mean the name of the work, but the description of Musafirana Namaz, consisting of 27 couplets (54 lines) in the work “Mubayyin”. Literary scholar M. Kenjabek says this work "can only be called “Aruz treatise” or “Mufassal”. He writes that calling the work “Mukhtassar” is completely wrong" [Babur 2022, 8]. In fact, in our opinion, it is correct that the work is called “Aruz risolasi”. That's why, Babur himself calls it Aruz in two places of the work: 1) “After two or three years of Aruz, in the last year of the conquest of Hinrdistan, Sanbal went to Sariga and recited a verse with sixteen rukn.” 2) “Dar tarikhi nuhsadu siyu yak, kiAruzi man ba Khurasan raft, yake az shuaroi on janib in bayti maro:

Qoshig‘a borg‘ali ko‘ngul o‘ziga kelmadi, netay  
Yuziga tushgali ko‘zim ko‘ziga ilmadi ul oy, -

Dar duvistu panjohu du (252) vazn taqti' karda navista firistoda bud". (In nine hundred and thirty-first (1524-1525) when I went to Khurasan, one of the poets of the country sent me my verse in 252 vazn.

"Aruz risolasi" was also translated into Persian in India. Azfari (1760-1819), a poet, scholar and translator belonging to the Baburi dynasty, wrote this work in both prose and verse [Hasanov 1981]. Currently, two manuscript copies of the translation are preserved in foundations in India. An important point for us in this information is that Azfari called the work Aruzi Turki. S. Hasanov in his book "Babir's Aruz risolasi" [Hasanov, 1981] also thinks that it would be better to call it "Aruz risolasi". Another title of the work in research is "Mufassal", and this name is used in "History of Uzbek literature" (1963) by N. Mallayev, V.I.Aslanov's article and the National Encyclopedia of Uzbekistan (2001, vol. 2, 87). The name "Mufassal" is taken from the following sentence in the part of "Baburname" added by the scribe: "Va ul podshoh aruz va qofiyag'a ham risolalari bor va ul jumladin, Mufassal degankim, ushbu fan sharhi bo'lg'ay, ko'pdan-ko'p yaxshi tasnif qilibturlar" ("Baburname", 2002, 267). According to A.Ibrahimov, if "Mufassal" is written here with a lowercase letter and without quotation marks, it means that the work written about aruz is written in with such details that it can be a review of this subject, that is, the meaning of mufassal is written in details. [Ibrohimov 2005]. Turkish scientist T. Seyhan, while discussing the title of the work, considers to be correct to call it "Aruz risolasi". Yu.Bilol, A.Bilkan, Azerbaijani scientists R.Askar and A.U.Binnatova, Turkmen scientist R.Kurenov, Kazakh scientists B.Kojabekuli and I.Jemeney also call the work "Aruz risolasi". In many studies, the third name of the work is "Risalayi Aruz". A. Sherbak, a well-known Turkologist who was the first to study Babur's pamphlet during the period of the former Soviet Union and gave a detailed interpretation, using this name. But the Russian scientist I.Stebleva criticizes him and says with full confidence that the title of the work cannot be called like this. Regarding the title of the work, he supports the opinion of F.



Koprulu and believes that the work should be called “Aruz risolasi”.

There are different opinions about the time of completion of the treatise in Babur studies. According to A.M.Sherbak, it was written in 940 (1533-1534) or 945 (1528-1529) Hijri year. I.V.Stebleva believes that it was written in July 1523, based on the fact that the year 940 Hijri year is indicated on the last page of the manuscript – page 172. Yo. Is'hakov and S. Hasanov suggest that it was written in 1524-1525 [Ibrohimov 2005, No. 2]. Scientists such as F. Koprulu, R. Arat, A. Qayumov, A. Azamov, F. Akun, V. Rahmonov, R. Askar, I. Jemeney, E. Ochilov, O. Juraboyev, Sh. Yorkin believe that the work was written in 1524-1525. D. Yusupova also notes that the work was created in 1524-1525 and was written in a detailed style (a large monographic work that perfectly covers a specific field of science).

The main contribution to the researches on this work refer to Uzbek, Turkish, Russian, Uyghur, and Azerbaijani scientists. Azerbaijani scientist A.U.Binnatova mentions about this work in the article entitled “Theoretical-aesthetic content of Alisher Navai's work Mezon ul-Avzan”. The scientist specifically notes that “Aruz risolasi” dedicated to the theory of Turkic poetry of Babur was created soon after Navai's “Mezon ul-Avzan” [Ulvi 2018, 118]. Another scholar from Azerbaijan, B.Azizaliyeva, in her article “Zahiriddin Muhammad Babur about the poetic size of Aruz” (2022) said that this work has a high place in the development of the theory of oriental classical poetry, where examples of the poems of about seventy poets are given and it is noted that it has been seriously analyzed [<https://islamansiklopedisi.org.tr/babur>]. A Turkish scientist who conducted many studies on the manuscript “Aruz risolasi” and especially on the language and phonetic features of the work T.Seyhan notes that the Paris manuscript has 13 lines per page and that this manuscript was copied by Haji Mukhammad Samarkandi in 1533. He also mentions that Babur's thoughts about Aruz recorded in the manuscripts are preserved under the names “Risolai Turki” and “Manzum” [Seyhan 2004, 218].

In another article, T. Seyhan [Seyhan 2023, 409-433] writes: Aruz Risâlesi'nde Türkçedeki ses deęişmeleri, yazım kuralları, Arap kökenli alfabeyle yazılmış metnin okunuşu, yazılan ama okunmayan, yazılmadığı hâlde okunan harfler ve dięer bazı kurallar hakkında ayrıntılı olarak açıklamalarda bulunur (bakınız: Seyhan 2004). Bu bilgiler onun Türkçenin gramerine vukufiyetini gösterir. Aşağıdaki örnekte d / t, ğ / □ / k nöbetleşmelerinden bahseder (there are rules of sound changes in Turkish in "Aruz risolasi", writing rules, reading rules of text written in the Arabic alphabet, letters that are written but not read, letters that are read even if not written and special comments about other rules (see Seyhan, 2004). This information shows that he (Babur) is well aware of Turkish grammar).

"Bir kâ'idedür Türk de kim dâl(ـ) harfı ba'zı yerlerde t 'ge (تـ) mübeddel bolur; ğayn (غ) ve kâf (ق) ve kâf (ك) birbirleri bile mübeddel bolurlar. Neçük kim: Hurûf-ı mâz kim dâl (ـ) bile tâ'dur (تـ) bu şürette kim fi'lni âhırı tâ (تـ) bolsa ol dâl (ـ) tâ'ğa(تـ) mübeddel bolur. Neçük kim: Yètti (يـتـي) ve kètti (كـيـتـي) ve attı (اـتـي) ve kâttı (قـاـتـي) ve tuttı (تـوتـي) ve yuttı (يـوتـي). Eger fi'lni âhır harfını mâ-kâbli meksûr bolsa bir t (تـ) bile bitirler. Neçük kim: Yètti (يـتـي) ve kètti (كـيـتـي) kim fa'lün veznidedürler, özge maħallarda êkki tâ (تـ) bile bitirler." (AR, s. 23b/3-9). [Türkçede (d) ünsüzünün bazan (t)'ye dönüşmesi bir kuraldır; (ğ), (k) ve (k) ünsüzleri birbirleriyle nöbetleşirler. Örnek: Görülen geçmiş zaman ünsüzü (d) ile (t) bu suretle fiilin sonunda (t) varsa (d) (t)'ye yerini bırakır. Örnek: yètti (يـتـي) , kètti (كـيـتـي) , attı (اـتـي) , kâttı (قـاـتـي) , tuttı (تـوتـي) , yuttı (يـوتـي) . Eđer fiilin son harfinin öncesindeki ünlü (I) ise kelimenin son ünsüzü ile görülen geçmiş zaman ekinin ünsüzünü tek (t) harfi ile yazarlar. Örnek: yètti (يـتـي) , kètti (كـيـتـي) , fa'lün veznindedirler; başka yerlerde iki tâ (تـ) ile yazarlar.] (One rule is that in Turkish, the letter dol is replaced by te, g'ayin, qof and kof can exchange places with each other. Nechukkim, G'urufi maz is kim, te with dol. When the verb ends in te, it changes to dol te, like yetti, ketti, atti, katti, tutti, yutti. If the last letter of the verb is defective, one te is written in the spelling, as in Yètti (يـتـي) ve kètti (كـيـتـي) which are in faalun vazn. In other cases, they write two te(AR, p. 23b/3-9). In Turkish,

there is a rule to change the vowel d to t, the consonants g', q, k exchange places with each other: in the above mentioned word with a past form, if the end of the verb is t, the consonant d becomes t. For example: yètti (يېتى) , kètti (كېتى) , attı (اتى) , kattu (قاتى) , tutti (توتى), yutti (يوتى). If the letter before the last letter of the word is i, the consonant t at the end of the word and the t which is the suffix of the past form are written as one and the same t. For example: yètti (يېتى), kètti (كېتى), these are in fa'lun vazn, in other cases it is written as double t).

Such scientists as U. To'ychiyev, A. Khojiakhmedov, A. A'zamov, V. Rakhmonov, A. Ibromhimov, H. Boltaboyev, D. Yusupova, O. Jo'raboyev, O. Hamroyeva have carried out certain research works on “Aruz risolasi” in Uzbek literature. According to D. Yusupova, in Zahiriddin Muhammad Babur's “Aruz risolasi”, the theory and practice of aruz are studied and integrated in a mutual comparison [Yusupova 2023, 40].

#### CONCLUSION

The following conclusions can be drawn from the research conducted by Uzbek and foreign scientists about “Aruz risolasi”.

1. The manuscript copy of “Aruz risolasi” stored in the National Library of Paris with inventory number No.1308 was copied by Haji Mukhammad Samarkandi in 940 Hijri year (1533 CE), it consists of 172 pages.
2. Another manuscript copy of “Aruz risolasi” is kept today in the Marmara Library of Turkey. The facsimile of this manuscript is from the 3rd volume of Zakhiriddin Mukhammad Babur Kulliyati prepared by M. Kenjabek in 2022.
3. The two appendices at the end of the copy of “Aruz risolasi” kept in the Marmara Library, that is, the text that begins with “Aruz itmomidin ikki-uch yil so'ng Hinrdiston fathinig so'nggi yili Sanbal sarig'a borur fursatta bir mutavval bayt o'n olti rukn bilan aytilib edi”, the verse named “bahri mutavval” and its comment are not available in the copy in the National Library of Paris. Moreover, the text beginning

with Persian expressions and one verse with 504 vazn were not included.

4. According to researches, another manuscript copy of “Aruz risolasi” is kept in “Golistan Palace” museum in Tehran. The name of the calligrapher who copied this manuscript is not clear. It was copied in India during Babur's rule and passed from hand to hand and brought to Iran during the reign of Nasruddin Shah Qajar (1848-1896). After that, the work was transferred to the “Golistan Palace” museum.
5. The first scientific information about the manuscript copies of the work is given in the catalogue of the French orientalist E. Blochet and in the researches of the Turkish scientist F. Koprulu and M. Hamroev.
6. In Uzbek literature, the first information about the manuscript of “Aruz risolasi” kept in the National Library of Paris was given in 1964 by the scientist and writer M. Shaykhzoda, based on the researches of F. Koprulu.
7. The Paris copy of the work was brought to our country by source scholar H. Sulaymanov due to the information of M. Shaykhzoda. After that, for the first time in Uzbek literature, a facsimile, preface and indexes of the treatise were published by S. Hasanov (1971) and I. Stebleva (1972).
8. In the studies carried out so far, there are different opinions about the title of the treatise, the year of writing and the date of its copying.
9. A. Sherbak is the scientist who developed the scientific research and description of “Aruz risolasi” for the first time
10. I. V. Stebleva's articles and studies, along with the publication of excerpts from “Aruz risolasi”, also touched on the rules of Aruz. He studied “Aruz risolasi” together with “Mezon ul-Avzan” in a comparative manner.

In conclusion, the scope of work related to the research of “Aruz risolasi” is wide. Putting them into one system, researching them on a comparative level, eliminating some confusions in some sources, especially coming to a conclusion based on the manuscript of the work and its description, study, and scientific-

theoretical essence, is one of the urgent issues of today's literature science.

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