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Classification of Contemporary Forms and Methods in Abdurauf Fitrat's Work "On Aruz"

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Abstract: This article discusses Abdurauf Fitrat's views on modern forms and methods in his work "On Aruz," created in 20th-century Uzbek literature. The article addresses Fitrat's deep expertise in the science of Aruz.

Keys words: "On Aruz," form, method, aruz scholar, long syllables, short syllables, aruz meter, "chirmanda" method, vowels, poetics.

As a distinguished scholar of poetry, Abdurauf Fitrat devoted significant attention to issues of poetics, meter, and aesthetics in numerous studies and treatises. Scientific-analytical investigations on topics such as poetry and poetship, the classical and national poetic systems, and their role in literary art form the foundation of Fitrat's scholarly work. As an encyclopedic scholar of his time, Fitrat conducted major research on the theory of classical poetry, and the scientific conclusions presented on the basis of this research have retained their importance not only in his own era but also in contemporary literary studies.

Although the Aruz poetic system has been regarded as an obsolete meter in the periods following the 20th century, our scholars have fully recognized the importance of understanding the theoretical foundations of this discipline when studying literary history and analyzing classical works. In particular, Abdurauf Fitrat initially held a critical view regarding the applicability of the Aruz system to our language, expressing negative opinions about its artificial scholastic rules, as well as the issues of "fa'lunchilik" and "zihofot." He substantiated his views with illustrative verses in his article *"Poetry and Poetship"* and the textbook *"Rules of Literature."*

In *"Poetry and Poetship,"* Fitrat argues that the Aruz meter is suitable for melodious languages, while Turkic languages are heavy, dignified, and substantial, making this meter ill-suited for Turkic tongues. He notes that adapting the meter to the Turkic language requires two methods: incorporating Arabic and Persian words, or "distorting the substance" of Turkic words. Referring to Navoi, the scholar observes that the latter was forced to compose poetry without "distorting the substance" of Turkic words, yet could not free himself from this constraint.

Yuzingni ko'rib, meni ramida

Ishq o'tig'a bo'lg'ali giriftor,

(Gazing on your face, I'm caught in love's flame,

Ensnared forever in passion's sweet claim.)

He demonstrates that the word "yuz" must be pronounced as "yuzz" to fit the meter correctly. This argument of the scholar is also reflected in his work *Rules of Literature*.

“Hazrat Navoi, having recognized Turkicness as the goal of his creativity and striving to elevate the Turkic language in the world, although he did not compose works in the Turkic meter, sought to adapt the rules of Aruz to reflect the phonetic characteristics of the Turkic language. He longed to develop ‘Aruz Turkiy’ by adjusting the Aruz requirements to this language and creating compatible meters and rhythmic units. To this end, Fitrat attempted to transfer the Aruz meter to the ‘Chirmanda method.’ It appears that the goal was not to renew the theory of Aruz but rather to improve its practical application — namely, to enable contemporary poets to make widespread use of Aruz.”

Regarding Aruz and its meter, he classifies open and closed syllables as long and short units. He categorizes the vowels A, I, and U into this group and develops the “Chirmanda” method.

It should be especially emphasized that Fitrat’s work *“On Aruz”* presents the rules of Turkic Aruz in a natural and instinctive style. With the aim of freeing the possibilities of the Aruz meter from artificiality, he proposes the “Chirmanda method.” The scholar highlights that this method is the first of its kind in the East and stresses his goal of moving Aruz beyond rigid scholastic rules. In presenting the components within the work, he also explains them using imitative words that correspond to the “childirma” (resonant) tone.

Ishlarimizni bo‘ldurduq

bakko bako bak bakko bak

Dushmanimizni so‘ldurdiq.

bakko bako bak bakko bak

Fitrat did not use these terms arbitrarily; instead of Arabic and Persian technical terms such as “faulun,” he introduced the traditional patterns of our classical music (the Chirmanda method) when defining the qualities of syllables.

The scholar presents two types of syllables in his classification: the full syllable and the short syllable. He explains his replacement of the terms “closed syllable” and “open syllable” with “full syllable” and “short syllable” by illustrating with examples from words. An open syllable ending in a vowel (V) can, depending on stress placement, transform into a full syllable (-). Based on this, he abandons the term “open syllable” and proposes the terms “full syllable” and “short syllable.” Since he presents metrical possibilities adapted to the Turkic language using a new alphabet, these terms are given on the basis of transcriptions.

In the introductory section of *On Aruz*, Fitrat addresses the science of poetry, specifically Aruz and its history. It is important to emphasize that the scholar also discusses his predecessors and their views in this context. In particular, he supports Navoi’s opinions on Aruz and folk poetry as presented in *Mezon ul-Avzon*, and compares the capabilities and differences of the barmoq meter and the Aruz meter.

The Aruz poetic system spread widely from the Arabs to Persian and Turkic literatures. During the early centuries of the Hijra, the Arab Caliphate conquered the entire region of Iran. Islam and the Arabic language, which is the language of the Qur’an, were introduced into these lands where the ancient culture of the Sassanian Empire had taken root. As a result, gradual innovations characteristic of Arabic poetry began to appear in the local poetic traditions.

In his treatise, Fitrat not only presents the theory of Aruz but also devotes extensive attention to comparative analyses. The scholar refers to the works of various poets from different eras, including Rabg‘uziy, Lutfiy, Alisher Navoi, Muhammad Solih, Babur, Huvaydo, Muhammad Alikhon, Fazliy, Komil Khorazmi, Muqimi, Furqat, Ravnaq, Hashmat, N. Rahimi, and Usmon Nosir, when analyzing the distribution of couplets.

One of the significant features of *On Aruz* in the field of Aruz studies is that Fitrat dedicates a separate section to the rubai meter. He defines the rubai as a genre within Persian poetry that does not adhere to a fixed meter.

There are many treatises on Aruz meter in our literature. Among them, Abdurauf Fitrat's *On Aruz* holds a unique position and importance. The treatise richly supplements scientific-theoretical principles with comparative analyses regarding Aruz. In *On Aruz*, Fitrat provides information on the historical development of Aruz, the characteristics of this meter in classical literature, its differences from the barmoq meter, and its role in Turkic poetry.

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