

## The Art of Tajnis in the Work of Mahmud Zamakhshari

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**ABSTRACT:** In this article on the basis of phonetic means of art figures *tajnis* verbal art of Mahmud Zamakhshari in the work "Navabigu-l-kalim" is analysed, the role of *tajnis* in development of artistry of the work is reasoned, active use of such types of *tajnis* as *muzari*', *lakhik*, *muharraf*, *qalb*, *mutashabih*, *mafruk* are revealed.

**Key words:** "Navabigu-l-kalim", prose, verbal figures, homonymy, paronomasia, *tajnis*.

### Introduction

"Since ancient times, the Arabs have been proud of the art of speech. During the heyday of medieval Arab culture in the VII-XII centuries, under the influence of Hellenistic philosophy, the art of speech gained special significance. Therefore, in Arabic literature, great attention is paid to the art of speech, and the style of artistic expression has been refined over the centuries, the sentences are composed in a balanced form, enriched with various letter and sound ornaments" [7, p. 15].

Such "ornaments" as *ijjaz*, *saj*, *tajnis*, *tazod*, *majaz*, regardless of the language of the people, are typical of most proverbs, parables, riddles, and folk songs. We should note that the formation of such arts, of course, takes place within the limits of the possibilities associated with the lexical richness, sound system, morphological, syntactic features of a particular language.

### The main results and findings

Mahmud Zamakhshari (1075-1144) wrote in Arabic, "Asosu-l-baloga", "Ad-durru-d-doiru-l-muntahab min kinoya va istiora wa tashbihati-l-arab", "Risala fi-l-majaz He made a worthy contribution to the development of Arabic poetry with his works such as *wa-l-istiora*. "This work, written in the *Saj* method, is mainly a collection of proverbs, exhortations and exhortations, covering a variety of topics" [1, p. 13].

The meaning envisaged in this work of the scholar is expressed in the form of a charming and influential word through the Arabic language. This is the result of the judicious use of many of the arts inherent in the formation of wisdom.

The work was created in *sajda*, one of the arts that requires eloquence. "The concept of consonance includes the concepts of consonance and consonance" [5, p. 31]. Mahmud Zamakhshari skillfully demonstrated the rhetorical features of the Arabic language in the *sajs* of the *Navabigu-l-kalim*.

The play uses a *mutawazin* type of *saj*, the *mutawazin saj* "consists of a melodious melody, ie the words that make *saj* are proportional in weight but different in sound" [3, p. 99]. For example, the *saj* mentioned below *المُؤَرَّد* and *المُصَدَّر* as in the words:

وَالْجَهْلُ سَهْلُ الْمَوْرَدِ، إِلَّا أَنَّهُ صَعْبُ الْمَصْدَرِ [10, 6. 44].

(The origin of ignorance is easy, the source is not difficult).

The following example is mutarraf saj:

كَأَنِّي أَلْقَنُ بِهَا مَجْلَةً لُقْمَانَ وَأَصِفُ بِهَا حِكْمَةَ أَصِفِ سُلَيْمَانَ [9, 6. 2].

(As I understand a page full of the wisdom of Luqman through it (eloquent words) and narrate the teachings of Asif Sulayman).

“Saj-i mutarraf comprises non-consonant narrators, words differ in weight and number of sounds, but the last letters correspond to each other” [4; 5, p. 99]. This is an example of a situation لُقْمَانَ and سُلَيْمَانَ can be observed in the words.

The basis of mutawazi and mutarraf saj is tajnis. Tajnis has full (mumosil, mustavfi), content, muharraf, naqis, muzari, lohiq, heart, muzdavaj types.

This سَوَايَغِ – نَوَايَغِ the words belong to the muzori type of tajnis. Because their denominators were close to each other [س] and [ن] varies according to their sounds.

وَلَكِنْ تَمَّ أَذَانٌ عَنِ اسْتِمَاعِ الْحَقِّ مَسْدُودَةً وَأَذْهَانٌ عَنْ تَدَبُّرِهِ مَصْدُودَةٌ [10, 6. 11].

(But there the ears are barred from hearing the truth, and the minds are forbidden from thinking [1. p. 15]).

In this saj مَسْدُودَةً and مَصْدُودَةً different in words [س] and [ص] The muzari can be tajnis because their sounds are also close to the mahraji.

There are many examples of this type of tajnis in Navabigu-l-kalim. Includes:

يُجْجِمُ – يُخْخِمُ – يُخْخِرُ – يُخْخِرُ / الْقَوْمَ – الْقَوْمَ / تَأْدِيبُ – تَأْدِيبُ / يَمِيمُ – يَمِيمُ / أَرَامُ – أَرَامُ / بَحْلَةٌ – بَحْلَةٌ / أَرَامُ – أَرَامُ

Of the second saj mentioned above مَوْعِظَةٌ – مَوْعِظَةٌ muharraf is tajnis because there is a difference in the movement of the first and second consonants in the fossils. Mahmud Zamakhshari, in particular, created the muharraf tajnis with the following words:

ضِلَالٌ – ضِلَالٌ / مَقَالَةٌ – مَقَالَةٌ / خُلُقٌ – خُلُقٌ / سَمْعٌ – سَمْعٌ / الْهَوَى – الْهَوَى / السُّنِّيَّةُ – السُّنِّيَّةُ.

In the logic tajnis, there is a difference between one of the sounds of words that form art, such as muzori. But their mahraji will not be close. For example:

الْأَبُ أَعْرَفُ وَأَشْرَفُ، وَالْأُمُّ أَرَامُ وَأَرَأْفُ [10, 6. 19].

(The father is kind and generous to the child, and the mother is loving).

In this example أَعْرَفُ – أَشْرَفُ different in words belongs to the logic type of tajnis because the mahraji of their sounds is not close. [ع] and [ش] different in words.

Also, فُهُودٌ – سُهُودٌ the words in the pair are also mutually distinct [س] and [ف] can be a worthy tajnis because of their sounds:

وَنَاسٌ لَهُمْ مَضْجَعٌ مِنَ الْعَفْلَةِ مَمْهُودٌ وَ يَقِلُّ فِي أَجْفَانِهِمُ السُّهُودُ كَأَنَّهُمْ فُهُودٌ [9, 6. 2].

(There will be less vigilance like tigers in the eyes of people whose beds are careless).

Examples of logic tajnis are the following pairs used in Navabigu-l-kalim:

قَدَّحٌ – شَدَّحٌ / سُدَّحٌ – سُدَّحٌ / لَشَّرَّةٌ – عَثَّرَةٌ / عَثَّرَةٌ – عَثَّرَةٌ / مَطْلَهُ – مَطْلَهُ / الْوَادِقُ – الْوَادِقُ / يُجْجِمُ – يُجْجِمُ / يُؤْضَى – يُؤْضَى / وَاصِيَةٌ – وَاصِيَةٌ / رَعْدٌ – رَعْدٌ / شَجٌّ – شَجٌّ / إِحْنٌ – مَحْنٌ.

There is also an imperfect tajnis in the wisdom of Mahmud Zamakhshari. This type of tajnis varies according to the number of letters in the words. One of them has one letter more than the other. For example:

فَهَبْ لَهَا مَنْ يَرْغُبُ فِي الْأَدَابِ السُّنِّيَةِ السُّنِّيَةِ وَالْعِظَاتِ الْحَسَنَةِ الْحَسَنَةِ [10, 6. 13].

(Give him (the eloquent word) to him who chooses the high Sunnah etiquette and the beautiful sermons of Hasan (Basri)).

Of this saj *الْحَسَنَةِ* in the word *الْحَسَنَةِ* in relation to the word/ي/ more than a letter.

The following imperfect tajnis can be found in the play:

أَذَانٌ – أَذْهَانٌ/مَطُورٌ – مَمْطُورٌ/قَطَافُهُ – سَقَطَافُهُ/سُوقِيَّةٌ – سَلْطَانِيَّةٌ.

Another type of tajnis is tajnis-i qalb, also known as tajnis-i aks according to Atoullah Husseini, and except for some scholars, Abu Yaqub Yusuf Sakkaki, all Arab scholars and non-Arab poets do not consider tajnis-taj as a type of tajnis, and the heart as the art of writing. art [2, p. 45; 3].

Tajnis-i heart of the following example *مُهَيِّمًا* and *مُهَيِّمًا* words [ن] and [م] sounds like an exchange:

لَا تُنْصِرْ بِالرَّيْبَةِ مُهَيِّمًا، وَلَا تُنْصِرْ أَنَّ عَلَيْنِكَ مُهَيِّمًا [9, 6. 31].

(Don't whisper suspiciously, remember there's someone watching you).

The following words used in the play on the art of the heart include:

لَحْيَةٌ – حُلَّةٌ/فَاتِيكَ – كَفَيْكَ/زَعَمَاتٌ – عَزَمَاتٌ.

In the work of Mahmud Zamakhshari there is a complete tajnis. He wrote “at-tajnisu-t-tomm” and “at-tajnisu-t-tasrih” [5, p. 37], as a Persian compound, is also called tajnis-i tomm. Here, the two words correspond in four respects, i.e., according to the type, shape, number, and order of the sounds, but differ in meaning [10; 11]. Atoullah Husseini has a more accurate description of this, in tajnis-i tomm the words with different meanings correspond exactly in pronunciation, i.e. the number, type, and order of the letters in them, shape, short vowels and consonants, duplication and isolation of consonants, long and short pronunciation of vowels. Will be the same [2, p. 294]. Such words correspond to homonyms from the linguistic point of view [6, p. 28-34]. For example:

مَا لِلْفَسَاقِ مِنْ حَمِيمٍ غَيْرَ غَسَاقٍ وَحَمِيمٍ [9, 6. 5].

(The wicked are accompanied by nothing but boiling water) (that is, they drink nothing but these)).

This sajda means "companion" *حَمِيم* and meaning "boiling water" *حَمِيم* his words were used in a sajda to form a complete tajnis.

Used in the works *وَرَكَ* (Varak - noun); *شِرَاكَ* (your purchase) – *شِرَاكَ* (bond); *حَرَى* (courtyard) – *حَرَى* (suitable); *مُوسَى* (knife) – *مُوسَى* (Muso a.s.) his words are also an example of complete tajnis.

Mahmud Zamakhshari's skill is also seen because one of the more complex types of tajnis is the use of composition tajnis. In it, one word consists of a compound. We divide the composition into tajnis mutashobih and mafruf types. That both words have the same form in writing is a characteristic feature of similar content tajnis. For example: *تَقَرُّبُكُمْ* (your approach) – *تَقَرُّبُكُمْ* (عَيْنٌ means "to be happy" the word);

السُّنَّةُ مِنْهَا جِي وَمِنْهَا أَجِي، عَيْنِي تَقَرُّبُكُمْ عِنْدَ تَقَرُّبُكُمْ [9, 6. 3].

(Circumcision is my way, I walk in it, I will be pleased with you if you approach).

In the example, one of the fossils being tajnis (*تَقَرُّبُكُمْ*) consisting of two words, the appearance and movements of its letters being the next single-word fossil (*تَقَرُّبُكُمْ*) the exact similarity with shows that this saj has the property of tajnis of similar content.

In the mafruf content tajnis, both words take a different form in writing. For

example: قِ فَالْكَ (take care of yourself) – قِ فَالْكَ (your back).

يَا بُنَيَّ، قِ فَالْكَ، مَا يَقْرَعُ قَفَاكَ [9, 6. 4].

(My son, keep your mouth away from what hits you back.

The above tajnis are actively used in the proverbs of Mahmud Zamakhshari's Navabigu-l-kalim.

### Conclusion

This means that all kinds of tajnis, such as muzari, lohiq, muharraf, qalb, mutashabih, and mafruq, are used in the wisdom in the work. Tajnis Mahmud Zamakhshari polished the form of his proverbs based on rhetoric and further increased its attractiveness. Explaining meaning in such a beautiful way is an effective way to encourage the reading, comprehension, and memorization of words of wisdom, and to cultivate human qualities by spreading them among people.

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