

LEXICAL TOOLS THAT SERVED THE RHETORIC OF MAHMUD ZAMAKHSHARI'S "NAWABIG'UL-KALIM"

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ABSTRACT

This article discusses lexical tools served the rhetoric of Mahmud Zamakhshari's "Nawabig'ul-kalim" and this is explained with more detailed examples taken from the work.

KEYWORDS: *Lexical Tools, Rhetoric, Mutobaqa, Art, Contrast, Comparison.*

INTRODUCTION

In this article, we think it would be appropriate to provide information about these linguistic tools in order to analyze how Mahmud Zamakhshari used lexical tools in his work "Nawabig'ul-kalim".

The formation of artistic means takes place within the limits of the linguistic phenomena that can occur in this language. Accordingly, there are arts that are active in all languages as well as arts that are inactive for some languages. The types of art active for the Arabic language were classified based on the phonetic, morphologic, lexical and syntactic features studied in Western linguistics according to their grammatical features. In works of art written in Arabic script, these writing features were also used as examples of beauty. As a result, the rules for the art of writing were also formed, which were classified as graphic tools

Description of lexical tools. Mutobaqa is one of the widely used arts in classical literature. It also has the names tibatq, tatbiq, tazad, takofu, mutazad. In the Arab youth, the names of tibatq and mutabaqa are popular, and they are included among the spiritual arts of badi' science because the meaning prevails in the creation of art.

Sakkoki says: المطابقة هي أن تجمع بين متضادين (mutabaqa is the coming together of two opposites).

Mutobaqa is defined by modern geriatricians as follows: "Tibatq is the combination of two opposite (contradictory) meanings in one word: length-shortness, life-death, laughter-crying, white-black, such as knowledge and greatness. This is a type of tibatq known as positive tibatq." Such words are called antonyms in linguistics[1]. So, antonyms form a kind of contrast.

المطابقة هي أن يجمع في كلام واحد بي معنى و مقابله أو ضده

Mutobaqa is a combination of two opposite meanings in one word[2]. It can be made from a word group or words from different word groups.

It is observed that there is no disagreement among medieval scholars in the definition of muqabala. In muqabala, two or more non-contradictory meanings are listed first, followed by the opposite meanings corresponding to each of them in order. Muqabala is divided into several

types according to the number of meanings it creates. It must be between at least two meanings and its alternative, that is, two by two.

Atullah Husayni, who made a significant contribution to the development of the science of puberty, studied the information on the art of mutabaqa, among other arts, and expressed his attitude to them. In particular, he includes mutabaqa among verbal and spiritual arts, and not spiritual ones, unlike Arab adulthood. Also, in terms of the types of contrast, the contrast between the two is "extremely high" like black and white. , he says that it is taqobul-i taanud.

Rhetoric philologists divide the match into real and imaginary matches. A real comparison is the impossibility of being together in one place and in one aspect at the same time, while the attentional comparison is the expression of two things that are not opposed to each other.

The real taqobul has the above-mentioned tazad, as well as tazayuf, adamu malaka, ijobu salb types. Arabic pedagogues argue that mutabaqa can consist of words belonging to one word group or two word groups.

The art of mutabaqa was effectively used not only in the works of Arab, Persian, but also Turkic poets and was known as tazad, mutazad. Uzbek literary scholars who study classical literature did not ignore this art either. However, both Ahmed Tarazi and modern literary scholars did not dwell on the types of mutabaqa and limited themselves to general information. In some literature, this art, recognized as spiritual by Arab pedagogues, and as verbal and spiritual by novice scholars, falls among the verbal arts. "mutabaqa" should be "tibaq" not "tabaq".

So, there is no disagreement among scholars in the definition of mutabaqa, which is widely used in Arabic, Persian and Uzbek literature. However, it should be noted that in the Persian period, the views on mutuality existing in Arabic were developed and enriched in terms of types.

In all the above examples, the contrast is obvious. But sometimes it can be hidden.

قوله تعالى: أغرقوا فأدخلوا نارا

Translation: They were drowned and then admitted to hell.

Unfortunately, there is no inverse compatibility in meaning between deposition الإغراق and insertion الإدخال. Actually, الإغراق is equivalent to الإحراق - to burn. That is, أغرقوا فأحرقوا فأدخلوا نارا They were drowned, then they were burned, then they were admitted to hell. (They were soaked and then dried). Now, in this example, it turns out that the countermeasure is secret - hidden.

So, the opposite is to combine two or more words with the opposite meaning in one word to make the speech beautiful and unique.

المقابلة هي أن يؤتى بمعني غير متقابل أو أكثر ثم يؤتى بما يقابل كلاً على الترتيب اللفظي

Muqabalah is first mentioning two or more meanings that are not opposite to each other, and then mentioning its opposite in order according to each meaning.[3] Contrast can be between two and six meanings. The difference from mutabaqa is that mutabaqa is content with contradicting one meaning in one word. In contrast, several opposite meanings are combined in one word, and thus it shows the way to make a beautiful sentence.

So, muqabala is one of the widely used art forms in classical literature, and some scholars

consider it spiritual, and some consider it verbal and spiritual. It has been clearly and unambiguously defined by scholars of the past in Arabic and Persian sources. Although this art is close to tazad, many scholars considered it a separate art form considering its specific features.

All of the following sentences are used interchangeably:

NK, 15: صعود الأكام وهبوط الغيطان ، خير من القعود بين الحيطان

Translation: To travel up high mountains and down lowlands is to sit hungry in the house, inside the walls, in the midst of hardships.

The words rising and falling in the sentence form the contrast.

NK, 18: يا دنيا تحلين لأولادك ثم تمرين ، وتحلين ثم تمرين

Translation: O world, at first you look sweet to your children, then you look more bitter, you look at them - at the end you forgive them and leave them.

In this sentence, the words "sweet" and "bitter" form a beautiful juxtaposition.

NK, 16: اللئيم ملومٌ بكلِّ لسانٍ ، والكريم مكرمٌ في كلِّ مكانٍ

Translation: A wicked and greedy person will be cursed in every language, a generous and generous person will be honored everywhere.

In this sentence, the words bad, greedy person and generous, generous person form a beautiful contrast.

NK, 11: إنَّ صَحَّ السِّرَّ صَحَّ الْعَلَنُ وَإِنْ لَمْ يَصِحَّ فَلَنْ وَلَنْ

Translation: If a person's surface and inside (inside) are correct, healthy and orderly, his appearance (outside) will also be generous and healthy.

The words السِّرَّ (as-sirru) and الْعَلَنُ (al-alanu) in the sentence are a clear example of the contrast (contrast, opposition) from the spiritual arts.

NK, 9: الْعِلْمُ جَبَلٌ صَعْبُ الْمَصْعَدِ ، وَلَكِنَّهُ سَهْلُ الْمُنْحَدِ

والجهل منهل سهل المورِدِ ، إلا أنه صعب المصدِر

Translation: Being knowledgeable is as difficult as climbing a high mountain, but it is easy to descend, ignorance is the source of ignorance and causes many difficulties and sufferings.

In this sentence, apart from the cover, we can also see a beautiful example of tashbih. For our deeper understanding, it is appropriate to give a brief description of the tashbih. Tashbih is given a wide place in the works devoted to Arab adulthood, and it is classified according to several aspects. By scholars, its four pillars are al-mushabbah, al-mushabbah bih, odatu-t tashbih, wajhu-t-tashbih. At-tashbihi-l-mursal, at-tashbihi-l-mu'akkad, at-tashbihi-l-mujmal, at-tashbihi-l-mu fassal, at-tashbihi-l-balig, tashbihi-t-tamsil, at tashbihi-d-dimniy, at-tashbihi-l-maqlub and other types are used. The first classification is based on its content parts, i.e. columns. There are four pillars of Tashbih, that is, mushabbah - simile, mushabbah bih - simile, wajhu-sh-shibh - similar aspect and odotu-t-tashbih - means of simile (or this part is "kalimatu- t-tashbih" - also known as "word of simile"), and so far there has been no disagreement between Arab and non-Ajam scholars.

NK, 14: الْعَرَبُ نَبِيٌّ صَلْبٌ الْمَعَاجِمُ , وَالْعَرَبُ مِثْلُ الْأَعَاجِمِ

Translation: The class of Arabs are strong and hearty like naba (hard) solid wood, while the non-Arabs (non-Arabs) are soft like tarab (loose, brittle) wood.

NK, 3: الْمَرْءُ يَقْدِمُ ثُمَّ يُحْجِمُ وَالنَّوْءُ يُثْجِمُ ثُمَّ يُثْجِمُ

Translation: Man sometimes advances, sometimes retreats, and the morning and evening stars (an-Naw') that rise from the East and set in the Maghrib sometimes bring rain and sometimes stop it!

Let us mention that this art is also used in the sentence taken from the work "Nawabigul-kalim", which is the object of our research work:

NK, 14: فِي قَرَعِ بَابِ اللَّئِيمِ ، قَلْعِ نَابِ الْكَرِيمِ

Translation: Knocking on the door of a mischievous and greedy person is as painful as pulling out the wisdom tooth of a generous and respectable person. That is, when a generous person knocks on the door of a stingy person out of necessity, he does it with pain and suffering, as if he were cutting his baby tooth.

The words *al-lā'im* ("al-la'im") and *al-karīm* ("al-karīm") in the sentence are a clear example of mutabaqa (contrast, opposition) from spiritual arts. Because according to the dictionary, the meaning of the word "al-la'im" is 1) low, bottom, razil; 2) in the case of stingy, miserly, the word *al-karīm* ("al-karīm") means generous. The two words that make up this combination belong to the noun group in Arabic grammar.

NK, 15: مَخَائِلُ الْغَمِّ وَالْمَسَرَّةِ ، تَبْكِي وَتَضْحَكُ فِي الْأَمْسِرَةِ

Translation: The signs of sadness and happiness are as follows: sadness makes you cry, joy makes you laugh - these signs are known from the manglai (face-forehead).

The word *masaratun* ("masaratun") means joy, satisfaction. The words *makhalatun* and *makhalatun* are the plural form of the word *makhalatun* ("makhalatun"). The main meaning of this word is as follows: 1) quality, virtue 2) sign, symptom. The author is using the word in its second sense. In this sentence, two pairs of juxtapositions are used, which are sadness-joy and crying-laughing, that is, a noun phrase and a verb phrase in one sentence. The art of mutabaqa from the series is skillfully used.

The words *al-gham* (al-ghammu) and *al-masaratu* (al-masaratu) in the sentence are a clear example of contrast (contrast, opposition) from spiritual arts.

An example of both being verbs:

NK, 9: مَخْلَبُ الْمَعْصِيَةِ يَقْصُ بِالْإِدَامَةِ ، وَجَنَاحُ الطَّاعَةِ يُوْصَلُ بِالْإِدَامَةِ

Translation: The claws of masiyat (sin) are cut by unrepentant repentance, and the wings of obedience are reached by constant ijtihad.

The verb *yuqossu* ("yuqossu") in the sentence is a muzaaf (doubled) verb of Chapter I, and it is used in passive voice. According to the "An-na'ym" dictionary, the verb *qas* has the following meanings: 1) to follow; 2) to tell (someone) a story, to cut (with scissors), to cut, to shave, to shave. [4]

The verb *yūsolu* ("yūsolu") is a verb of Chapter I, and it is also used in passive voice. These two

verbs contradict each other in meaning and form the art of mutaba.

NK, 11: كَم رَأَيْتَ مَنْ أَعْرَجَ ، فِي دَرَجِ الْمَعَالِي أَعْرَجَ :

وَمِنْ صَاحِبِ الْقَدَمِ ، لَيْسَ لَهُ فِي الْخَيْرِ قَدَمٌ

Translation: I have seen many lame people who have risen to the highest levels in the fields of knowledge and virtue, and I have also seen many healthy-legged people who did not take a single step in the way of charity. those who did not press (at this point, al-Zamakhshari also refers to his lameness).

There must have been many people who put Mahmud's physical handicap on his face, because in his work "Nawabig'ul-kalim" he described "the lame who walk swiftly (stealth) from the path of nobility and the feet on the path of goodness." "I have seen a lot of sick people who cannot walk," he says. Here, Zamakhshari skillfully used the similarity of the words "A'raj" (good stealer) and "A'raj" (lame). The repetition of the word "step" is also used very appropriately. This one sentence alone is a clear proof that, firstly, Zamakhshari is a great stylist and master of words, secondly, he knows the Arabic language at an excellent level, and thirdly, he is a scientist with a common sense.[5]

Laugh less and cry more. الدُّحْكُ وَالْقَلَّةُ Laughter and scarcity were mentioned, then according to them, crying and the plural الْكَثْرَةُ الْبِكَاءُ were mentioned. It can be seen that the meanings of the words are opposite to each other.

An example of a six, a poem:

عَلَى رَأْسِ عَبْدٍ تَاجٌ عَزَّ يَزِينُهُ وَفِي رِجْلِ حُرٍّ قَيْدٌ ذَلَّ يَشِينُهُ

The crown of honor on the head of a slave, how reconciled,

How ugly is the shackles of humiliation on Hur's feet.

In this example, the challenge is open. The preposition عَلَى has the meaning above, and its alternative is used in the meaning of the preposition فِي. Head - feet, slave - free, hur, crown - shackles, honor - shame, humiliation, beautiful - ugly. The method of beautifying the speech, which requires deep experience and taste from the orator and the writer, brings the poem to a unique artistry.

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