

THE SCIENCE OF BAYĀN IN THE WORK OF «QISASI RABGUZI»

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ABSTRACT

This article deals with lexical-semantic and metaphorical-functional analysis of the content of Arabic loanwords in the “The Stories of the Prophets” by Nosiruddin Burhonuddin Rabghuzi, being primarily published in Turkic language based on Islamic sources, from the viewpoint of Arabic science of balāġat which was included into the sciences of Qur’ān in Middle Ages and issues that involve the science of balāġat – rules and methods of expressing the sentence by various means in order to interpret and explain the purpose are studied in the science of bayān.

Keywords: arabic loanwords, science of balāġat, lexical-semantic analysis, the science of bayān, tašbīh, mušabbah, mušabbah bih, kināya, majāz , ’isti’āra, transfer of meanings.

INTRODUCTION

The periods of XIII–XIVth centuries is considered as separate and difficult periods in the history of turkic people and turkic languages. During this period on the areas of Central Asia and Golden Horde had been written many works that were different from the viewpoint of language peculiarities. Very few works from that period have survived. “The Stories of the Prophets” (second name “Qisasi Rabghuzi”), completed by the judge Rabghuzi in Khwarezm in 1311, is one of those few. Qisasi Rabghuzi’s vocabulary includes many arabic sentences, phrases and loanwords (Sagdullaeva, 2020).

Arabic loanwords, which have served as an external source in the enrichment of the Turkic language vocabulary, are valued primarily for their meaning, and their semantic adaptation to the Turkic language is particularly significant and interesting. Consequently, semantics (semasiology), which studies the meaning of lexical units and changes in them, is one of the most important sections in the



whole contemporary schools of linguistics (Gaysina, 2008, p.7). Identifying the ways of semantic expression of Arabic sentences and loanwords used in the work "Qisasi Rabghuzi" and their lexical-semantic and metaphorical-functional analysis can be the basis for highlighting the impact of Arabic balāġat to the development of medieval Turkic languages by studying the author's oratorical skills. It also allows determining the semantic possibilities of the Arabic dialects, their position and tone in the text of the work, as well as the features that can be expressed in the process of interaction with other words, to draw appropriate conclusions about their methodological occurrence in the text.

MAIN PART

It has been pointed out by Arab scholars that words have one and many meanings, and that their polysemy is due to the fact that the same word means different objects and events in different places (Rustamiy, 2018, p.189). In modern linguistics the product of the phenomenon of meaning transfer is called "figurative meaning". "The development of lexical meaning usually takes place by transferring the name of one object, sign and action to another one. The nature and position of such transfers are determined by the semantic rules of each language. The transfers that lead to the development of lexical meaning are mainly: metaphorical transference, functional transfer, metonymy transfer, synecdoche transfer" (Tursunov, 1990, p.21). In the East, these issues are studied in the science of bayān of Balāġat (the science that studies the methods and phenomena associated with the expression of meaning). The science of bayān includes tašbīh, majāz, kināya and 'isti'āra (Rustamiy, 2017, p.90).

As a result of the research in the work "Qisasi Rabghuzi" a number of methods of expression based on the constructions as arabic loanword + arabic loanword, arabic loanword + turkic lexeme, turkic lexeme + arabic loanword were identified, and found out that such kind of expressive means as tašbīh, majāz, 'isti'āra and kināya were perfectly implemented with participation of Arabic sentences and phrases. While some methods of expression have been introduced directly into the work through the introduction or quotation of Arabic sentences and compounds, others have been skillfully used by the author using Turkic, Arabic, and Persian elements.



RESULTS AND DISCUSSIONS

One of the methods that serve to express meaning in the work using both languages effectively is tašbīh.

One of the first descriptions of tašbīh in Arabic Balāğat was given by Abu Abdullah al-Khwarizmi in the work “Mafatihul-Ulum”:

التشبيه: تمثيل الشيء بالشيء.

That is: Tašbīh is to resemble one thing to another (Ziyovuddinova, 2001, p.47).

There are three groups according to the rankings of Tašbīh.

1. The highest status. Such tašbīh results from the omission of odotu-t-tašbīh (means of similitude) and vajhu-sh-shibh (similarity).

The tašbīh which has reduced similitude and similarity, according to another definition suits to التشبيه البليغ balig' tašbīh (Ali Jarim, 1999, p.23-25).

The phrase aqeeq irinlig' meaning red lips can be the sample for this kind of tašbīh. In the compound "aqeeq" (agate stone) - "arabic mušabbah (simulated)", "irinlig'" - "turkic mušabbah bih (similar)". In this allegory, it is omitted which aspect of the lips and by what means it resembles an aqeeq. The most common type of aqeeq is red aqeeq. The given data show that "aqeeq" is compared to red in this example and in the classical literature of the East in general.

2. The medium status. In it, either the aspect of the tašbīh or allegory, or the means of analogy, is reduced. In the work, a similar type of tašbīh is found in a significant amount. Qalamtek ko'zung was used in the compounds as "qalam" (pencil) - "arabic mušabbah bih", "tek" (as) - "turkic odotu-t-tašbih", "ko'zung" (your eyes) - "Turkic mušabbah". This compound does not mention how the eye resembles a pencil.

Besides, in the samples like “aqeeqtak irinlaring”, “aning ilmi daryotek”, it wasn't mentioned how and on which features dudoq (lips) resembles aqeeq, and ilm (knowledge) to daryo (river). That is, the feature of resemblance of tašbīh was omitted. The given tašbīh is called التشبيه المجمل (abstract tašbīh) (Ali Jarim, 1999, p.23-25). This kind of tašbīh was widely used in the work.

3. The lowest status. In this tašbīh all the rukns take part. In Balāğat the given tašbīh is called التشبيه المرسل (mursal tašbīh) (Rustamiy, 2017, p.93). Such kind of tašbīh has been reflected in the following examples of the work. For example: “Azrail bir badaviy arabtek kirib keldi”(Azrail came in as an Arabman). In the samples all types of rukns were existing and fulfilling the functions of tašbīh as in “Azrail”-“mušabbah”, “badaviy”- “vajhu-sh-shibh”, “arab” –“mušabbah bih”, “teg”- “odotu-t-tašbīh”. It should be noted that the "odotu-t-tašbīh" part of the tašbīh is



used in the turkic sentence by means of analogy, such as "-tek, -teg" (as, like), "-cha, oncha" (as), "mengizlig" (like), and as in introduction or as cited arabic sentences is expressed by means of simulation as "مِثْلٌ «(misli)» كَ (kabi, -dek)»».

In the work one of the means of transfer meaning is majāz. The word مجاز (majāz) is made from the stem of «جوز», has the meanings of “causeway”, “waterway”, “irony, hint”.

المجاز سمّوا به اللفظ الذي نُقِلَ من معناه الأصلي، و استُعْمِلَ ليبدل على معنى غيره، مناسب له.

That is: a word that is transferred from its original meaning and used to express the meaning of something else that suits it is called a majāz (metaphor). Or: "Words that change their meaning in consumption are called majāz (metaphors)" (Ahmad Hashimiy, 2004, p.318; Rustamiy, 2018, p.193).

The majāz (metaphor) is the best means of expression. It consists of parts such as mental and lexical majāz (metaphors). Balāġat scholars have described mental majāz (metaphor) as "one of the styles of the Arabic language, the richness of language, the power to transcend the boundaries of reality into imagination." The real performer of the action expressed in the mental majāz (metaphor) is not mentioned in the word, but instead is assigned to something else whose action is related to the real performer (Rustamiy, 2018, p.193). But the fact that this thing is not real is perceived by the mind. Also, in a mental majāz (metaphor), the word is applied to what is set for itself.

The composition of the phrases used in the work with the participation of Arabic idioms consists of Arabic verb + Turkic verb or adjective, Turkic verb + Arabic masdar + Turkic auxiliary verb, Turkic-Arabic verb + Turkic verb, Arabic verb + Turkic verb. The connection between the original and the figurative meanings is different due to the difference in the isnad (reliance) in the mental majāz (metaphor) (Rustamiy, 2018, p.99).

One more methods related with meaning transfer is ‘isti‘āra, which means “borrowed”.

الإستعارة من المجاز اللغوي، وهي تشبيه خذف أحد طرفيه، فعلاقتها المشابهة دائما.

An ‘isti‘āra is a majāz lug`aviy and also it is a tašbīh in which one of the two sides (mušabbah, mušabbah bihi) is revealed, and its relation is always based on similarity (Ali Jarim, 1999, p.99). So as to consider a phrase as ‘isti‘āra, it :

1) must be based on tašbīh; 2) must have qarina in its content; 3) a word mustn't serve for itself, 4) must reduce a thing resembled or resembler.



In the work, involving arabic loanwords, the two kinds of 'isti'āra were effectively used. The first type of 'isti'āra is "al-'istiā'ra-t-taṣrīḥiyya" (الاستعارة التصريحية) or called "istorai musarraha" in which mushabbah, that is a thing or notion resembled, isn't used.

In the work, in terms of quantity, the Arabic noun + the arabic noun and the istorai musarraha in the construction of the arabic noun + the turkic noun are used equally. Most of them are formed as Turkic idafa. In some cases, this type of 'isti'āra is expressed as Turkic symbolic, Arabic and Persian idafa.

For example, the Arabic phrase haybat bisoti is likened to the denotation of the Day of Judgement, which, according to Islam, terrifies the whole mankind.

Apparently, the mushabbah was omitted, and the lexeme of "greatness" served as a qarina, i.e., the word did not serve itself. This transfer meaning must be understood in the sense of "when the Day of Judgement comes."

The constructions and samples used in the work as noun+arabic noun - saodat tamg'asi, arabic noun + turkic noun - qiyomat ko'rki, iymon kaliti, shafotning quri and forms of chain idafa - nubuvvat riyozining lolasi, badr-i xitta-i-vafo combine a type of 'isti'āra-musarraha, and here a resembled object is Muhammad (SAV).

Another method of expressing meaning actively used in the work with the participation of Arabic loanwords is Kināya. The word كناية - "kināyat (un)" is made from the stem of ك ن ي is an action name (masdari) of كني "kana" (meanings: 1. to give a nickname, to give a name; 2. to signify; to imply). Meaning - a sign, symbol. An Arab scholar Ibn Manzur says about the meaning of kināya as: لَكِنَايَةُ أَنْ تَتَكَلَّمَ بِشَيْءٍ وَتُرِيدُ غَيْرَهُ وَكُنَى عَنِ الْأَمْرِ بِغَيْرِهِ يَكْنِي كِنَايَةً عَنِي إِذَا تَكَلَّمَ بِغَيْرِهِ مِمَّا يَسْتَدِلُّ عَلَيْهِ
That is: When you say one thing and mean another, it's kināya (ابن منظور).

The case is given a different name. To make a mockery is to say something else (something) that points to it. There are sifat, mavsuf and nisbat types of kināya, and its sifat type is widely used in the work. Much of the kināya that is meant by the adjective in the work is reflected in the Arabic idafa compounds that have entered through Islamic culture.

For example, sodiqu-l-va'd (honestly) is related as kināya to Ibrahim (a.s.) who was ready to sacrifice his own child. That is, with an adjective "sodiq" is mentioned mavsuf- Ibrahim (a.s.). To such kind of kināya the following samples can be given: Ahsanu-l-qisas (the best stories) - mavsuf of surah Yusuf, Abu Jahl mavsuf of Abu-l-hikam who was one of the Meccan polytheist pagan Qurayshi leaders known for his opposition towards the Islamic prophet Muhammad, Abu-



l-fazl - mavsuf of Abu Bakr (r.a.) who was a senior companion (Sahabah) and the father-in-law of the Islamic Prophet Muhammad.

Almost all of these phrases have a name transfer status. In some cases, kināyas are also expressed by adjective-words. Apparently, it is known that, الصِّدِّيقُ - as-Siddiq, that is “honest” was given to Abu Bakr (r.a.), الفاروق - “al-Foruq”, i.e. “wiseman” to Umar (r.a). in the work the meaning of siddiq makes kināya for Yaqub (a.s.) and Abu Bakr (r.a.). For example, in the sentence “Siddiqning duosi ijobatga ulandi” mavsuf of Yaqub (a.s.), and in “Rasul (a.s.)ning payg’ambarliqi kun tuqqanteg ravshan bo’lmasdin burun Siddiqning subhi belgurdı” mavsuf of Abu Bakr (r.a.).

In the mavsuf type of kināya, quality is referred to through the adjective. This kind of kināya is used in the epithet part of the fiction in honor of Muhammad (SAV) and the Mongol prince Nosuriddin Toqbuga are expressed by the following samples: payg’ambarlar toji (crown of the prophets), nubuvvat toji (crown of the prophecy), anbiyo qiblasi (qiblah (i.e.the direction of the Kaaba (the sacred building at Mecca), to which Muslims turn at prayer) of prophets.), xotami rasul (the last of prophets), toju-l-umaro (crown of emirs).

As can be seen, the author referred to his qualities through the adjectives with lexemes as toj and qibla, relating to such qualities as the last. The meaning of some of the phrases in this work of this type of kināya dates back to pre-Islamic times. For example, in “Yanoqlari nurindin shaqoiku-n-Numon otlig’ chechak uvtanar erdi” its part -shaqoiku-n-Numon chechagi- was a red flower on the grave of king An-Numon ibn Al-Munzir who was beheaded for keeping the honour of Arab women (ar.wikipedia.org/wiki), and this phrase means “Numan’s birth sisters”. Through this phrase, which involved the relative type of kināya, the author referred to red colour in the text. This, in turn, constitutes a mavsuf type of kināya.

CONCLUSION

The results of the study of semantic expression methods with the participation of Arabic assimilations in the work showed that the science of bayān significantly contributed to the development of the language of the work. The most commonly used method of semantic method is irony, and most expressions of its qualitative type consist of Arabic idafa compounds. Some Arabic phrases of the mavsuf type have been adopted in accordance with the rules of science of bayān and have acquired a new meaning in the Turkic text.



While methods of tašbīh and 'isti'āra were used in quantitative equality in the expression of meaning, the mental type of metaphor was less used.

In general, the Arabic loanwords served to express the basic meaning in the Turkic text. The author's skill in the use of arabic words gave a new twist to the Arabic mastery. This was manifested in one way or another in the science of bayān.

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