

The Role of Tajnis In Enhancing Artistic Expression in Mahmud Zamakhshari's "Navabigu-L-Kalim"

Salimaxon Rustamiy Aliybeg qizi

Professor of the International Islamic Academy of Uzbekistan, Doctor of philological sciences, Tashkent, Uzbekistan

Received: 18 March 2026; **Accepted:** 06 April 2026; **Published:** 30 April 2026

Abstract: This article examines the stylistic and artistic functions of tajnis (paronomasia) in the work "Navabigu-l-kalim" by Mahmud Zamakhshari. The study focuses on the phonetic and semantic mechanisms of tajnis as a prominent rhetorical device in classical prose. Particular attention is paid to the analysis of various types of tajnis, including muzari', lakhik, muharraf, qalb, mutashabih, and mafruk, and their role in enhancing the expressiveness, aesthetic value, and structural harmony of the text. The research demonstrates how tajnis contributes to the richness of verbal artistry, reinforces semantic nuances, and reflects the author's linguistic mastery. The findings highlight the significance of tajnis as an essential element of classical Eastern rhetoric and its contribution to the development of literary style.

Keywords: Tajnis, paronomasia, rhetorical devices, phonetic stylistics, classical prose, Mahmud Zamakhshari, "Navabigu-l-kalim", linguistic artistry.

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.

Mahmud Zamakhshari (1075-1144) wrote in Arabic, "Asosu-l-baloga", "Ad-durru-d-doiru-l-muntahab min kinoya va istiora wa tashbihati-l-arab", "Risola 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 **الْمُؤَرَّدُ** and **الْمُصَنَّدُ** as in the words:

[10, 6. 44]. **وَالْجَهْلُ سَهْلُ الْمَوْرَدِ، إِلَّا أَنَّهُ صَغْبُ الْمُصَنَّدِ**

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

The following example is mutarraf saj:

[9, 6. 2]. **كَأَنِّي أَلْقَى بِهَا مَجْلَةً لُفْمَانَ وَأَصِفُ بِهَا حِكْمَةً أَصِفُ سُلَيْمَانَ**

(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 *لُفْمَان* and *سُلَيْمَان* 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 نوايغ – سوايغ 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.

[10, 6. 11] وَلَٰكِنْ تَمَّ أَذَانٌ عَنِ اسْتِمَاعِ الْحَقِّ مَسْدُودَةٌ وَأُذْهَانٌ عَنْ تَدْبِيرِهِ مَصْدُودَةٌ

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

In this saj مَسْدُودَةٌ and مَصْدُودَةٌ 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:

يُنْجِمُ – يُنْجِمُ/ يُخْتَصِرُ – يُخْتَصِرُ/ الْقَرَمُ/ تَأْدِيبُ – تَأْنِيبُ/ دَمِيمُ – دَمِيمُ/ أَرَامُ – أَرَامُ/ تَعْلَهُ – أَرَامُ – أَرَامُ

Of the second saj mentioned above مَوْقِظَةٌ – مَوْقِظَةٌ 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/ مُقَالَةٌ – مُقَالَةٌ/ خُلُقٌ – خُلُقٌ/ سَمِغٌ – سَمِغٌ/ 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:

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

(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, فَهُودٌ – 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 يَقُولُ فِي أَجْفَانِهِمْ السُّهُودُ كَأَنَّهُمْ فَهُودٌ [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:

قَرَعٌ – شَرَعٌ/ سُرُرٌ – سُرُرٌ/ كَثْرَةٌ – عَثْرَةٌ/ هَطْلِيهٌ – مَطْلِيهٌ/ الْوَادِئُ – الْوَادِئُ/ يُحْجِمُ – يُنْجِمُ/ تَرْضَى – مَرْضَى/ وَاصِبَةٌ – وَاصِبَةٌ/ رَعْدٌ – وَعْدٌ/ شَجٌّ – شَجٌّ/ إْحْنٌ – 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 يَرْغَبُ فِي الْأَدَابِ السُّنِّيَّةِ السُّنِّيَّةِ 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 – مَمَطُورٌ/ قَطَافُهُ – سَقَطَافُهُ/ سُوقِيَّةٌ – سَلُوقِيَّةٌ

Another type of tajnis is tajnis-i qalb, also known as tajnis-i aks according to Atoullah Hussein, 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:

[9, 6. 31] لَا تُمْسِ بِالرَّيْبَةِ مُهَيِّمًا، وَلَا تَنْسِ أَنَّ عَلَيْكَ مُهَيِّمًا

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

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

لَحِيَّةٌ – حُلِيَّةٌ/ فَكَّيْكَ – كَفَّيْكَ/ رَعَمَاتٌ – عَرَمَاتٌ

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 Hussein 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:

[9, 6. 5] مَا لِلْفُسَّاقِ مِنْ حَمِيمٍ غَيْرَ عَسَاقٍ وَ حَمِيمٍ

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

This sajda means "companion" حَمِيمٌ and meaning

"boiling water" حَمِيم his words were used in a sajda to form a complete tajnis.

Used in the works وَرَكَ (وَكَ) – وَرَكَ (Varak - noun); شِرَاك (your purchase) – شِرَاك (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 mafuq types. That both words have the same form in writing is a characteristic feature of similar content tajnis. For example: تَقَرُّبُكُمْ (your approach) – تَقَرُّبُكُمْ means "to be happy" the word); [9, 6. 3] السَّنَةُ مِنْهَا جِي وَمِنْهَا أَجِي، عَيْنِي تَقَرُّبُكُمْ عِنْدَ تَقَرُّبُكُمْ

(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 mafuq content tajnis, both words take a different form in writing. For example: قِ فَائِكَ (take care of yourself) – قِ فَائِكَ (your back).

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

(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.

This means that all kinds of tajnis, such as muzari, lohiq, muharraf, qalb, mutashabih, and mafuq, 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.

REFERENCES

1. Абу-л-Қосим Маҳмуд ибн Умар ибн Аҳмад аз-Замахшарий. (1992) Нозик иборалар. Шарҳлар муаллифи ва таржимон Уватов У. – Тошкент: Камалак.
2. Атоуллоҳ Ҳусайний. (1981). Бадойиъу-санойиъ. Форсчадан Алибек Рустамов таржимаси. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти.
3. Rustamiy S. (2014). Art of word and artistry of arabic proverbs. The Science Advanced Journal.

2014. № 8. – P. 8-20.

4. Rustamiy S. (2020). Content of components of the science "balāḡat". Academicia: An International Multidisciplinary Research Journal. Vol. 10, Issue 10. – P. 1332-1337.
5. Рустамов А. (1979). Навоийнинг бадиий маҳорати. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти.
6. Рустамов М.А. (1994). Луғавий шаклдошлик ва уларнинг турларига доир // Ўзбек тили ва адабиёти. – Тошкент: Фан, № 1-2. – Б. 28-34.
7. Сайдумаров М. (1996). Ҳаририй мақомалари. – Тошкент: Қомуслар бош таҳририяти. 9 محمود ابن 1935 عمر الزمخشري. نوابع الكلم. مصر.
8. سعد الدين التفتازاني. النعم السوابغ في شرح الكلم النوابغ 10 . (www.mnaabr.com/vb/showthread.php?t=13600)
9. صالح ساسه. المنجد في الإعراب والقواعد والبلاغة والعروض. دار الرائد الطباعة والنشر. دون تاريخ.