ART OF WORD AND ARTISTRY OF ARABIC PROVERBS

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Abstract. This article is devoted to some artistry used in Arabic proverbs. The author underlines the importance of aesthetic function of language among the main language functions ensuring human intercourse. Giving some information about the formation of the science of Balaghat she states that the science gives the people knowledge of the refined sides of speech habits. Further the author analyses several Arabic proverbs and reveals such arts as iyjoz, saj’, tajnis, tavzi’, ishtikak, tazad, takrir used in them. The ways of formation of each art subjected to analyses are commented from the point of view of modern linguistics. Summarizing the analyses the author comes to the conclusion that the mentioned and many other arts served to make proverbs perfect, in addition combination and harmony of several arts in each of the people’s proverbs gave them conciseness, richness of content, verbal beauty and artistic color.

Keywords: Arabic language, language functions, language aesthetics, artistry, artistic means of language, stylistics, poetry, Balaghat, Arabic proverbs, vocal arts, iyjoz, saj’, tajnis, tavzi’, ishtikak, tazad, takrir.

Today much good is being done to elevate young people’s spirituality. One of the issues that demands paying attention in this respect is the problem of language. The significance of language in social development and becoming the person perfect of is enormous.

The main functions of language are to ensure human intercourse by means of words and expression of thought. These two functions of language are the principal prerequisite of its formation, existence and development. Therefore important scientific works (Blumfild, 1965; Serebrennikov, 1970, 1972 and 1973; Solntsev, 1971; Stepanov, 1975; Saussur, 1977; Layonz, 1978) of this field are created within the mentioned language functions.

Besides the main functions, language performs such minor functions as record of events, expression of request, appeal, excitement, admiration or warning and the aesthetic function by means of artistry as well. In the West in order to study the aesthetic potential and artistic means of language there was created a special science named “balaghat”. In the West some aspects of this subject are studied within the framework of stylistics and the theory of poetry (Mirafzalov, 1996, pp.37-39; Olloyorova, 1998, pp.11-14; Hodjiahmedov, 1999, p.240; Olloyorova, 2000, pp. 54-56; Mamajonov and Ibragimov, 2000, pp. 14-16; Sultonova, 2000, pp.42-44; Hodjiahmedov, 2001, pp.27-32; Yuldashbekov, 2001, pp.33-37; Yoqubbekova, 2003, p.22; Mullasodiqova, 2003, pp.11-16; Rahmonov, 2003, pp.15-22; Riksiyeva, 2003, pp.84-86; Tolanova, 2003, pp.66-67; Khojayev, 2005, pp.33-36; Mamajonov, 2005, pp.47-51; Djuumanazarova, 2007, pp.93-95; Karimova, 2008, pp.54-57). Today it is one of the actual problems of linguistics to study comprehensively the theoretical and practical aspects of language aesthetics and include “aesthetolinguisitics” or “linguistic aesthetics” into the row of such existing sciences as sociolinguistics, psycholinguistics, ethnolinguistics, anthropolinguisitics and other “linguistics”.

Therefore Balaghat should be investigated from the viewpoint of linguistics.

The science of Balaghat which came into existence in the Middle Ages is still giving the people knowledge of the refined sides of speech habits. Since the speech is realized by language, its organization and development itself require special knowledge, and correct expression of an idea in a proper and exciting way is considered to be an art. Such kinds of art are taught by Balaghat. Some aspects of Balaghat have been investigated by Uzbek Arabist linguists (Mullasodiqova, 2003, pp.11-16).

So long as in the East, particularly in Arabic language Balaghat is considered to be a science of important status, since long ago it had been the focus of philologists’ attention. Because the level of perfection of educated people was defined by how far they learnt the science of Balaghat.
About the science of Balaghat which primarily appeared in Arabic world, the balaghat scientists of present say the following: In order to speak and understand Arabic perfectly, it’s necessary to know the rules of Balaghat. As these rules completely discover the spirit of Arabic language, it is possible to have the luck to use and apprehend the Koran, parables, books of shariah and works of noted poets who lived before Islam (Sharifov, 2002, p.5).

Therefore importance of the science of Balaghat is enormous and scholars highlighted the development and learning of the subject, and teaching of Balaghat had been compulsorily included into educational programs and lots of works dedicated to it were created.

The reason for teaching this subject is grounded in the following way: as the science of Balaghat has more advantages than the other sciences, it takes first place among them. It is incomparable in revealing the secrets of words, it is matchless in discovering the treasures of vocabulary, and it is also peerless in learning the refined and subtle sides of language (Sharifov, 2002, p.5).

This science hasn’t lost its scientific and practical significance even now. The science of Balaghat is still taught at the educational institutes of Oriental countries as it is necessary for making the speech of art critics, poets and writers, pressmen and presenters, especially the language of pedagogues expressive and eloquent, and it teaches the means of making the speech more influential when it is necessary.

In the Central Asia it had been taught until the end of the 19th century. Because the person who learnt this science well, was surely able to know the secrets of classic literature written not only in Arabic but in Uzbek and Persian languages. Our ancestors knew that the services of this science in becoming an eloquent orator who was able to apprehend and express a sentence distinctly and perfectly were great (Sharifof, 2002, p.5).

The fact that most of the manuscripts dedicated to the science of Balaghat from the manuscript funds of the Republic of Uzbekistan were copied by the local copyists in the 18th and 19th centuries (Semenov, 1954, pp.41-45, 119; Kayumov et al., 2006, pp.228-229) shows that not long ago the science was widely taught in the educational institutes of the country. Further some arts corresponding with its section of artistic devices were included into the subject of literature but they were not taught on the bases of the same classifications, definitions and terms particular to Oriental languages as in the science of Balaghat. Those manuals of literature were composed in accordance with the views based on the occidental literature. As is generally known that the spelling reform which was held in Uzbekistan in the first half of the 20th century, especially substitution of Arabic script by Cyrillic deprived the people of Uzbekistan of the opportunity to read and study their wealthy scientific and cultural heritage that had been created for ages. Because they are all were written by the alphabet based on the Arabic script. Consequently the works concerning the science of Balaghat which exist solely in Arabic script were also disregarded.

The work by Abu Ya’kub Yusuf al-Sakkakiy al-Khorazmiy “Miftah al-ulum” (Kea for sciences) created in the 12th century (Ziyovuddinova, 2005, pp.178-179) is considered to be a completed theoretical presentation of the science. Since the works created to develop this science and the manuals composed on their bases were written in Arabic script and there were no science like Balaghat in the West, the subject had been struck out of the curriculums. Consequently the Uzbek people have lost the main science concerning the speech habits. The results of this loss are being reflected in our today’s speech.

But lately as together with restoration of national values much attention is being paid to the spiritual heritage, the manuscripts of scientific and educational importance including literary monuments related to the science of Balaghat are being deeply studied by specialists (Boltabopyev, 2006, p.249).

The use of arts of Balaghat has a long history. Following the masterly use of words by the people proverbs, riddles and songs were created.

Among them the proverbs are the examples of folklore and differ from the others by their condensed form and deep meaning. The high level of speech completeness that is to say ingenuity in speech reflected in these short but rich in content aphorisms is one of the main prerequisites of their prevalence and long life.

The scientists of the East having investigated the laws of skilful speech created the science of Balaghat. Abu Ya’kub al-Sakkakiy (1160-1228) who was born in Kharezm made a valuable contribution to the science of Balaghat with his work “Miftah al-ulum” (Sakkakiy, 1937).

While the arts of Balaghat from the viewpoint of stylistics perform the role of artistic means, in the aspect of linguistics they are based on definite rules of language. Among them saj’, tajnis, tarsi’, tavzi’, kalb are made by lexical, ishtikok – by morphological, iltifot, tansiku-s-sifot, ta’dil, iktibas and others – by syntactical means.
Such arts in the science of Balaghat as iyjaz, saj’, tajnis, tazod, majaz regardless of in which language they are created are peculiar to most of proverbs. For example: أَلْيَمُ سُلَامَ وَغَدَّ كِلَام (word for word: today’s greeting is tomorrow’s conversation). In the first place all proverbs including the given example are composed with iyjaz and saj’. The art of iyjaz is studied in the section of “Meaning” of the science of Balaghat and appears in expressing a large meaning and deep content by a few words in a text. The given example composed of only five words implies the value of greeting, that is meeting each other with good wishes is the beginning of friendship and a short phrase “as-salamu alaykum” (health and peace to you) will create conditions for future communications and in that way people become friends and the relations between the members of society will develop.

That the proverb is written in prose and presence of consonant words in the karinas like a rhyme in a verse shows the existence of the art of saj’ in it. In Arabic Balaghatasaj’ is an art which is connected with the correspondence of sounds only and studied among the vocal arts (Jorim and Amiyn, 1999, p.308) of the science of Balaghat. Because in saj’ the meaning of a word does not take part in creating the art. Saj’ is divided into such types as saj ‘u-l-muwazana i. e. balancedsaj ‘u-l-mutawâzîy i. e. parallel and saj ‘u-t-tarafa i. e. partial. In proverbs usually the parallel saj’ is found. Parallel saj’ is when the words are commensurate in measure and correspond in sounds as well. In other words they must be consonant with each other, have the same rhyming letters and the same sounds.

Homophones are often used to make tajnis. “Tajnis” means having similar components or being of similar kind. In the science of Balaghat two or more words having the similar form but differing in meaning create tajnis, e. i. this notion includes the means of artistic expression based on paronyms and homonyms (Ziyovuddinova, 2005, p.52). According to the degree of correspondence of sounds and spelling of tajnis is divided into several types. In the above given example the words سُلَامُ – “salâm” and – “kalâm” make saj’-i mutawâzîy by means of tajnis-î lâhik (about saj’ and tajnis see: Rustamiy, 2008; Sakkakiy, 1937, pp.220, 231). In tajnis-î lâhik one of the sounds of the words making tajnis is different and the places of articulation of these sounds are not close to each other, for instance the sounds [s] and [k] in the words “salâm” – “kalâm” are apical and velar. Saj’ and tajnis in the science of Balaghat are referred to the vocal type of arts.

The next Arabic proverb یُحَلَّ السَّمَاعُ شَنْبَةٌ لاّ يَخْفَى وَنُورُ النَّحْلِ لاّ يَنْفَقَ (word for word: the rays of the sun are not blocked, the light of truth does not die out). There is also iyjaz in this proverb, i.e. by mentioning that just as the rays of the sun cannot be blocked, the light of truth also cannot be put out it is emphasized that however hard one tries to conceal the truth, it will undoubtedly be exposed and it is useless to deny the truth and everyone should always be truthful. This is one of the main rules that determine the meaning of life. The words “la yuhfa” – “la yutfa” make parallel (mutavâzîy) saj’. Tajnis that makes saj’ is lâhîq as in the previous proverb.

The proverb یَا كَنْتُ كَذَوْبا فَكَذَوْبا (word for word: because of a great number of sailors the ship goes down). In the proverb the words “مَالِكَيْنَ” – “mallakhinya” and “مَفَتْحَ” – “saftîna” make saj’-i mutarraf. Saq’-imutarraf is when two words partially correspond in sounds and are consonant to each other having final rhyming letters but not corresponding in syllables (Rustamov, 1979, p.99), i. e. the words differ in measure and the number of sounds but have fully corresponding final letters.

The proverb ان كنت كذوبا فكذوبارا is used in relation to people who forget their lie and say things contrary to their previous statement. The words in this proverb correspond in sounds in several aspects. First, that the proverb is built on the basis of words with [n] and [k] sounds shows the art of tazwi’ in it [about tazwi’ see: Rustamov, 1979, p.34]. Then the words “کنَتْ” – “kunta”and “فَكَنَّ” – “fa-kun” having the same root make the art of isttitik. This art is based on derivation and related to morphological means but some scientists refer it to a type of tajnis based on consonance. In this connection Ataullah Husayniy underlines that the author of “Tibyon”, Ibn al-Asir and Rashid-i Watwat didn’t refer isttitik to tajnis, the author of “Mihtah” Ya’kub Yusuf al-Sakaki and the author of “Izah” recognise it as a type of tajnis (Sakkakiy, 1937, p.50). Between the words “کذَوْبا” – “kazuban” and “ذَوْبارَا” – “zakuran” in the example there is the art of saj’-î mutavozin and in parts of words – the art of kalb. According to the art of kalb two words must have identical but different in their order sounds. The difference of is two types: the order of all sounds is opposite like in words فَقْرٌ - رفَقٌ; the order of some sounds is opposite as in words فَرَقٌ - رفَقٌ. In words “kazuban” and “zakuran” initial sounds are opposite (replacement of [k] and [z] sounds).
We can see *saj’-i mutavazin* in proverb: من الشوكة تخرج الورد (word after word: rose comes from thorn) in the words “*shakva*” and “*varda*”. From this proverb it is understood that it is a merit to be patient.

One of the verbal arts *tazad* is also used in people’s proverbs. The art of *tazod* is made by means of words opposite in meaning, i.e. antonyms in order to strengthen the meaning. In proverb: الشر قليلة كثير (word after word: evil is much even when it is less) the words “*qill*” – “*karik*” – “*much*” make the arts of *tazad* and *saj’-i mutavazin*.

In the proverb لا يشكر الله من لا يشكر الناس (the man who cannot thank people doesn’t thank the God as well) in addition to the arts *iyjaz*, *saj’-i mutavazin* by repeating the word “*la yashker*” the art of *takrir* (repetition) (Sakkakiy 1937, p.172) is also used. The art *takrir* is bases on repetition of words and is also called *takror* or *mukarrar* (Rustamov, 1979, p.49). Abu Ya’kub Yusuf al-Sakkakiy said that *takrir* is used to dispel doubts, to glorify something, to accentuate threat, to give delight, to remember something during the speech, to show that several things belong to one thing (Sakkakiy 1937, p.172-173).

The above mentioned and many other arts served to make proverbs perfect. As it was shown, combination and harmony of several arts in each of the people’s proverbs gave them conciseness, richness of content, verbal beauty and artistic color.

Transference of information necessary for people’s living, lifestyle and spiritual growth in such perfect way insures easy and quick comprehension of their meanings, long life of proverbs and their being popular among people.

**References**


