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THE POETIC AND STYLISTIC FUNCTIONS OF ARABIC EXPRESSIONS AND COLLOCATIONS IN BABUR'S "MUBAYYIN"

Hamrokulova Mardonakhon Ilkhomjon qizi
2nd-year master's student at Yangi Asr University
Scientific Advisor: Prof. **Bakhriddin Safarovich Umurzakov**
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Abstract. This article classifies the Arabic expressions and collocations employed in Zahiriddin Muhammad Babur's masnavi "Mubayyin" – izafa-type headings, Arabic prepositional phrases, and compound verbs consisting of an Arabic term and a Turkic auxiliary verb – and analyses their poetic and stylistic functions within the system of metre, rhyme, radif and didactic expression. It is argued that, in addition to ensuring terminological precision, the Arabic elements serve as a means of forming rhyming pairs, reinforcing the prescriptive tone of legal rulings and enhancing the didactic effect of the text.

Keywords: Babur, "Mubayyin", Arabic expression, izafa, compound verb, rhyme, radif, khafif metre, didactic style, legal (fiqh) term.

Annotatsiya. Maqolada Zahiriddin Muhammad Boburning "Mubayyin" masnaviysida qo'llangan arabcha ibora va birikmalar (izofali sarlavhalar, predlogli arabcha iboralar, arabcha istiloh va turkiy fe'ldan tashkil topgan qo'shma fe'llar) tasniflanib, ularning vazn, qofiya, radif hamda didaktik ifoda tizimidagi she'riy-uslubiy vazifalari tahlil qilinadi. Arabcha unsurlar asarda terminologik aniqlikni ta'minlash bilan birga qofiyadosh juftliklar hosil qilish, hukm ohangini kuchaytirish va ta'limiy ta'sirni oshirish vositasi bo'lib xizmat qilgani asoslanadi.

Kalit so'zlar: Bobur, "Mubayyin", arabcha ibora, izofa, qo'shma fe'l, qofiya, radif, xafif bahri, didaktik uslub, fiqhiy istiloh.

Аннотация. В статье классифицируются арабские выражения и словосочетания, употреблённые в маснави «Мубайин» Захириддина Мухаммада Бабура (изафетные заглавия, арабские предложные обороты, составные глаголы из арабского термина и тюркского глагола), и анализируются их поэтико-стилистические функции в системе метра, рифмы, редифа и дидактического высказывания. Показано, что арабские элементы не только обеспечивают терминологическую точность, но и служат средством образования рифменных пар, усиления назидательной интонации и дидактического воздействия.

Ключевые слова: Бабур, «Мубайин», арабское выражение, изафет, составной глагол, рифма, редиф, размер хафиф, дидактический стиль, фикхский термин.

INTRODUCTION

Zahiriddin Muhammad Babur's "Mubayyin" [1], composed in 928 AH (1521–1522), sets out the fundamental questions of Hanafi jurisprudence (fiqh) in Turkic verse and is therefore valuable from both a religious-educational and a literary-linguistic perspective. The work is dedicated to Babur's sons, Humayun and Kamran Mirza, whom the author addresses directly:

Bilgasen, ey xujasta farzand,

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Jigarim birla jonima payvand [2, p. 7].
‘Know, O blessed child, / you who are bound to my heart and soul.’

Since Arabic has traditionally been the language of Islamic jurisprudence, it was natural for Babur to draw on Arabic terms, expressions and collocations when rendering legal content into Turkic verse. However, these elements do not function merely as terminology in the work: being integrated into the system of metre, rhyme and radif, they also carry a poetic and stylistic load. The Turkish scholar A. Karataş has examined the compound verbs formed by combining Arabic and Persian religious terms with Turkic verbs in the vocabulary of the work [3]; nevertheless, the poetic function of Arabic expressions and collocations has not yet been the subject of a dedicated study in Uzbek literary scholarship.

The aim of this article is to classify the Arabic expressions and collocations in “Mubayyin” and to identify their poetic and stylistic functions. The study employs descriptive, structural-semantic, comparative and linguopoetic methods of analysis.

MAIN PART

1. Theoretical background and research material

In classical Muslim poetics, Arabic words and expressions were incorporated into verse through a number of literary devices: quotation from a Qur’anic verse or a hadith (iqtibos), the embedding of well-known sayings and lines into one’s own text (tazmin), the systematic use of technical terms (tanosub, ta’lim), and others [4]. At the same time, Arabic vocabulary was actively used in Uzbek classical poetry as a lexical layer well suited to the requirements of aruz metre and rhyme [5].

The material for analysis consists of couplets (bayts) taken from the critical comparative text published by T. Oral-Seyhan [6]. The examples were drawn from this edition via A. Karataş’s article and transliterated into the Uzbek Latin script; the page numbers of the edition are given in square brackets, and the English renderings are ours. “Mubayyin” is written in the khafif metre (fāʿilātun mafāʿilun faʿilun). In the course of the study, the Arabic elements of the work were divided into four groups: 1) Arabic izafa-type headings; 2) Arabic prepositional phrases; 3) compound verbs following the model “Arabic term + Turkic verb”; 4) Arabic words within the rhyme and radif system.

2. Arabic izafa-type headings and the title of the work

The very title of the work, Arabic “mubayyin”, is an active participle meaning “one who expounds, one who explains clearly”. The title reflects the generic purpose of the work, namely the clear and comprehensible exposition of legal rulings. The sections of the work are likewise named according to the Arabic izafa pattern (“kitāb al-…”): “Kitob us-salot” (Book of Prayer), “Kitob uz-zakot” (Book of Alms), “Kitob us-savm” (Book of Fasting) and “Kitob ul-haj” (Book of Pilgrimage), while the first section bears the Arabic nisba-derived title “E’tiqodiya” (On Creed) [7].

Such headings reproduce the traditional division of classical Arabic legal treatises and link the Turkic text to the authoritative tradition of fiqh literature. Stylistically, they lend the text formality and scholarly weight, while for the reader they serve as a “key” that immediately signals the subject of each section.

3. Arabic prepositional phrases

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Ready-made Arabic prepositional phrases are incorporated into Turkic sentences in the work. For instance, the following couplet contains the phrase “fi’l-hol” (Arab. fī al-ḥāl, “immediately, at once”):

Bil, junub g‘usl qilmasun fi’l-hol,
Qilsun albatta bir zamon ihmol [6, p. 49].
‘Know: one in a state of major impurity (junub) need not perform the full ablution (ghusl) at once; / he may indeed delay it for a while.’

Here the Arabic phrase performs three functions. First, it precisely expresses the temporal condition of the legal ruling. Second, “fi’l-hol” occurs at the end of the hemistich and rhymes with “ihmol”; both rhyming words are Arabic, and their closed syllables with a long vowel (-hol / -mol) ensure the euphony of the rhyme. Third, together with other Arabic words in the couplet such as “junub”, “g‘usl” and “ihmol”, it forms a coherent terminological field, giving rise to the device of tanosub (congruity).

4. Compound verbs formed from an Arabic term and a Turkic verb

The most productive model in the vocabulary of the work is the compound verb formed from an Arabic religious term and the Turkic verbs “qilmoq” (to do), “aylamak” (to make), “bo‘lmoq” (to be/become) and “etmak” (to do) [3]. This model allows Babur to solve two problems at once: the Arabic term retains its precise meaning, while the Turkic verb adapts it to Uzbek grammar and makes it possible to use it in the imperative, conditional or optative moods. For example:

Ushbu yang‘lig‘ ani ado qilingiz,
O‘tagandin kiyin duo qilingiz [6, p. 116].
‘Perform it in this manner, / and having completed it, offer a supplication.’

In this couplet, the compound verbs “ado qilmoq” (to perform) and “duo qilmoq” (to supplicate) appear in a parallel construction. The Arabic words “ado” and “duo” function as the rhyme, while the imperative “qilingiz” functions as the radif. As a result, the didactic imperative tone is reinforced through the repetition of the radif, and the rhyming Arabic words concisely convey the sequence of actions (first the performance, then the supplication).

Similarly, in the following couplet from the chapter on fasting, the compound verb “iftor aylamak” (to break the fast) and the Arabic terms “kafforat” (expiation) and “qazo” (making up a missed obligation) are placed within a short condition–consequence construction:

Tutmasa ro‘za, aylasa iftor,
Bekafforat qazo bu kishiga bor [6, p. 137].
‘If he does not keep the fast and breaks it, / this person owes a make-up fast without expiation.’

Here the Persian prefix “be-” (“without”) is attached to the Arabic word “kafforat”, so that elements of three languages are combined in a single word, while the legal ruling is fully expressed within the bounds of one couplet. Such concision serves the didactic purpose of the masnavi, namely to present the ruling in a form that is easy to memorise.

5. Arabic words in the rhyme and radif system

Arabic words constitute a considerable share of the rhyming words in “Mubayyin”. On the one hand, this stems from the terminological nature of the legal subject matter; on the other, it is explained

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by the fact that the morphological patterns of Arabic (e.g., fāʿil, mafʿūl) make it easy to form rhyming pairs. For example, in a couplet from the chapter on the pilgrimage, two active participles of the Arabic fāʿil pattern rhyme with each other:

Anga oxirg'i ramy o'lur lozim,
Ramy etib Makkaga bo'lur ozim [6, p. 196].
'The final stoning then becomes obligatory for him; / having performed the stoning, he sets out for Mecca.'

Since "lozim" ("necessary") and "ozim" ("one who sets out, one who resolves to go") share the same morphological pattern, the rhyme is balanced not only phonetically but also grammatically and semantically. Moreover, the repetition of the term "ramy" (the ritual stoning at Mina) in both hemistichs creates the device of takrir (repetition), which fixes the name of the ritual in the reader's memory.

In the following couplet from the chapter on prayer, the Arabic word "avqot" (the plural of "vaqt", "time") is repeated together with the article "ul" at the end of both hemistichs:

Zuhrda bor jamoat ul avqot,
Aylasun zuhr yolg'uz ul avqot [6, p. 98].
'At noon there is the congregational prayer at its appointed times; / [otherwise] let him perform the noon prayer alone at those times.'

The fact that both hemistichs end with the same Arabic collocation ("ul avqot") emphasises the notion of prayer time through repetition, while the contrast between "jamoat" (prayer performed in congregation) and "yolg'uz" (alone) produces the device of tazod (antithesis). In this way, Arabic terms become anchor points in both the semantic and the sound structure of the couplet.

In couplets concerning ablution with earth (tayammum) and standing in prayer (qiyom), Arabic words likewise appear as rhyme words or key words that carry the essence of the ruling:

Niyat etdim tayammum etmak uchun,
To namozim manga muboh o'lsun [6, p. 60].
'I have made the intention to perform tayammum, / so that my prayer may become permissible for me.'
Gar muyassar emas sanga turmoq,
Joyiz o'ldi bu vaqt o'lturmoq [6, p. 92].
'If standing is not possible for you, / sitting at that time is permitted.'

In the first couplet, the terms "niyat" (intention), "tayammum", "namoz" (prayer) and "muboh" (permissible) render the formula of intention in full; in the second, the words "muyassar" (possible) and "joyiz" (permissible) express a ruling of permission, while the rhyme is formed by the Turkic pair "turmoq – o'lturmoq" (to stand – to sit), in which opposite actions are juxtaposed on the basis of tazod. In couplets describing prostration and the pilgrimage as well ("Sajda qilmoqda tiz u iling u bosh, / Qo'y u qo'pmoqda aks, ey qardosh" [6, p. 78] – 'In prostration, [lower] knees, hands and head; / in rising, the reverse, O brother'; "Boshni qirqar yana halol bo'lur, / Necha kun Makkada bu hol bo'lur" [6, p. 160] – 'He shaves his head and becomes free of the restrictions again; / for several days in Mecca this state continues'), the Arabic words "sajda", "aks", "halol" and "hol" serve to depict ritual actions precisely and concisely.

Researchers note that the mujarrad, murdaf, muqayyad and muassas types of rhyme are skilfully employed in the work. Considering that Babur devoted special attention to the science of rhyme in his

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"Treatise on Aruz" ("Aruz risolasi") [8], it can be argued that the Arabic rhymes in "Mubayyin" are not accidental but represent a theoretically well-considered poetic choice.

6. Didactic and stylistic function

Arabic expressions and collocations also play an important role in shaping the didactic style of the work. They usually occur together with Turkic forms of address such as "bil" (know), "bilgasen" (you should know) and "ey qardosh" (O brother), directing the ruling straight at the reader. The question of obedience to a just ruler is also expressed in a couplet with a radif built on the Arabic "toat" (obedience) and the Persian "gunoh" (sin): "Xalq aro kimki podshohdurur, / Toatin qilmasang gunohdurur" [9] – 'Whoever is king among the people, / to withhold obedience from him is a sin'. These examples show that Arabic religious and ethical concepts reinforce the prescriptive tone within Turkic grammatical frames. The work's consistency with Hanafi legal sources [10] and the author's heartfelt address to his sons [2, p. 7] indicate that Arabic scholarly terms are not "dry" terminology but are embedded in living speech with the tone of a father's admonition. The fact that Babur's appeals to Qur'anic verses can also be observed in his other works [11] shows that this style is closely connected with the author's worldview.

CONCLUSION

The results of the analysis lead to the following conclusions. First, the Arabic elements in "Mubayyin" appear as izafa-type headings, prepositional phrases ("fi'l-hol"), compound verbs of the "Arabic term + Turkic verb" model ("ado qilmoq", "duo qilmoq", "iftor aylamak", "ramy etmak") and words within the rhyme and radif. Second, in addition to ensuring terminological precision, these elements serve to form rhyming pairs ("lozim – ozim", "fi'l-hol – ihmol", "ado – duo") and to produce the devices of takrir ("ul avqot", "ramy"), tazod and tanosub. Third, harmonising with Turkic forms of address, the Arabic collocations strengthen the educational and didactic effect of the work. In adapting Arabic legal terminology to Turkic verse, Babur relied on his knowledge of the theory of aruz and rhyme. A complete inventory of all the Arabic elements in the work and their quantitative analysis remain pressing tasks for future research.

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