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## THE USE OF THE ARTS OF TAZOD (ANTITHESIS) AND MUTABAQA IN MUKASHAFATU-L-QULUB

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### ABSTRACT

*This article discusses the art of tazod, its types and places of use. The theoretical ideas cited are analyzed using examples from Abu Hamid al-Ghazali's Mukashafatu-l-qulub and certain conclusions are drawn. The author's speech is relatively less common in quotations from the words of scholars and companions, and in stories and poems. Contradictory art samples that are close in content but different in essence are also relatively less common. The art of poetry, which is called by this word, involves the creation of impressive artistic symbols, plates, using words that are contradictory in terms of meaning in the verse”.*

**KEYWORDS:** *Tazod, Tiboq, Mutabaqa, Takofu, Tatbiq, Taqabul, Mutazod, Antithesis, Antonym, Tiboqu-L-Iyjob, Tiboqu-S-Salb, Muqabala.*

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### INTRODUCTION

The art of tazod is one of the most popular and widely used art forms in Eastern classical literature. This phenomenon, which is called antithesis in modern literature, is also called by such names as mutabaqa, tibaq, tatbuq, tatobuq, takofu. “The method of antithesis in the language of fiction (in classical literature, this method is called tazod) is based on the derivation of imagery by using words and phrases that give opposite meanings to each other side by side in the narrative” (1). The term antithesis is defined in the “Literature” dictionary as follows: “Antithesis (in Greek antithesis - contrast) – a stylistic figure based on a sharp contrast of the underlying object, event, concept, in this sense, contradicts. In antithesis, opposition occurs mainly through antonyms, which is why it is always obvious” (3). Doctor of Philology Marufjon Yuldashev explains the term antithesis as follows: “Antithesis (antithesis - opposition) is the phenomenon of contrasting ideas, concepts, intuitions and symbols, which are logically comparable. In order to reveal the contradiction in the essence of events, mainly in artistic speech, contradictory adjectives, contradictory conjunctions, words and phrases are used.” (4). the famous 15th-century Iranian literary critic Atoullah Husseini, in his book “Badoyi'u-s-sanoyi”, explained the meaning of each of the tazad separately. In his view, “tazod(d) is hostile and inconsistent with each other in the dictionary. This art is called tazod because it denies the beauty of the dhikr of what is alternative” (5). Literary critic Anvar Khodzhiakhmedov commented on the lexical and terminological meaning of the word tazod, and gave such a description: “The word tazod means "to oppose", "confrontation". The art of poetry, which is called by this word, involves the creation of impressive artistic symbols, plates, using words that are contradictory in terms of meaning in the verse” (6). In the work of the Egyptian scholar Ahmad Hashimi (1878-1943) "Javohiru-l-baloga", the art of tazad is given the name "tiboq" and is described as follows: الطباق هو الجمع بين الشيء وضده (i.e.: Tiboq is a combination of something and its opposite in one word).

According to Z. Sharifov: المطابقة هي أن يجمع في كلام واحد بين معني ومقابله أو ضده (i.e.: Mutabaqa is the combination of two opposite meanings in one word) (8). Although the definitions of paradox or antithesis vary among different scholars, they all complement each other in content and fully

reveal the essence of a literary phenomenon based on opposition. In this regard, it can be concluded that this type of art, called antithesis in the West, tazod, mutabaqa, takofu, tatbiq, tiboq, taqabul, mutazod in the East is formed is based on the use of contradictory words, i.e. antonyms, in prose or poetry. In this case, words belonging to the noun, adjective, auxiliary words, participle and non-participle forms of the verb may contradict each other.

Abu Hamid al-Ghazali's Mukashafatu-l-qulub contains many examples of contradictions. The forty-first chapter of the work is called "About Thanksgiving" (الاشكر في). A beautiful example of this can be seen In verse 152 of Surah al-Baqarah of Qur'an: فاذكروني اذكركم واشكروا لي ولا تكفرون (10) (i.e.: *So remember Me; I will remember you. And be grateful to Me and do not deny Me* (7)). The compound verbs in this verse, *be thankful* and *do not disbelieve*, which are in the imperative mood and in the participle and non-participle forms, are contradictory in meaning.

Chapter Thirty-Five of Mukashafatu-l-Qulub called about making friends other than Allah and the Day of Judgment (في اتخاذ ولي من دون الله سبحانه وتعالى ، وفي بيان العرصات ) and the author cites the following hadith: مثل الجليس الصالح مثل حامل المسك إن لم يعطك أصابك من ريحه ، ومثل الجليس السوء كمثل صاحب الكير إن لم يحرقك أصابك من دخانه (12)

(i.e.: *A Righteous friend is like one who smells musk, even if he does not give you musk, his scent will touch you. A bad friend is like a blacksmith's footsteps, even if it doesn't burn you, the bitter smoke that comes out of it makes you upset*). The nouns – *righteous-bad* (الصالح - السوء), *musk-smoke* (المسك - الدخان) in this sentence created a tazod in terms of mutual contradictions. Ahmad Jad, the author of the Egyptian edition of "Mukoshafatu-l-qulub", commented on this hadith in the following link: (12) (٥٢١٤) ومسلم (٢٦٢٨) ، وابن حبان في صحيحه (٢٥٦٢) (12)

(i.e.: *this hadith was narrated by Bukhari (hadith 5214), Muslim (hadith 2628) and Ibn Hibban in his Sahih (hadith 2563)*). It seems that the Egyptian scholar worked hard to prepare the work for publication, including identifying the narrators of the hadiths and interpreting them in references. Al-Ghazali himself did not give any information about the narrators of the hadith, but limited himself to the phrase "as narrated"

Chapter Thirty-Nine called as "Deeds, Scales, the Torment of Hell" (الأعمال والميزان وعذاب النار) , and in it, the author first speaks of the division of people into three faction on the Day of Judgment, one of which has no merit, the other has no sin, and the third is both meritorious and sinful: وينادي (12) (that is: it is called upon them: Good luck to you, there is no more unhappiness!). Here is the sentences: lucky (سعادة) and unhappiness (شقاوة) are created tazod as a antonym words. In the next example, a beautiful example of tazad is formed by two words with opposite meanings in the noun phrase: ويبقي قسم ثالث وهم الأكثرون خلطوا عملا صالحا و آخر سيئا وقد يخفي عليهم ولا يخفي علي الله تعالى ، أن الغالب حسناتهم أو سيئاتهم ولكن يأتي الله إلا أن يعرفهم ذلك ليبين فضله عند العفو وعدله (12) (that is, there is a third category left, they are many, they have committed both good and bad deeds, but their rewards and sins may be hidden from them, but it is not hidden from Allah so that they may know that Allah forgives His slaves or punishes them with justice). In these simple sentences containing in a compound sentence, the words like good-bad (صالح - سيء), rewards-sins (حسنيات - سيئات), hidden-not hidden (يخفي - لا يخفي), forgives-punishes (عقاب - عفو) which are belong to the category of the noun, adjective, and verb can be an example on tazod.

Ahmad Hashimi in his work "Javohiru-l-baloga" gives information about two types of the art of tazad: والطباق ضربان : أحدهما طباق الإيجاب وهو ما لم يختلف فيه الضدان إيجابا أو سلبا ، وثانيهما طباق السلب وهو ما اختلف فيه الضدان إيجابا أو سلبا بحيث يجمع بين فعلين من مصدر واحد ، أحدهما مثبت والآخر منفي (12)

(that is, tiboq is of two types: one is tiboqu-l-iyjab, in which two opposites are compatible in positive or negative, and the other is tiboqu-s-salb, in which two opposites are in conflict with each other in a positive or negative way, in which two verbs in the same stem are involved, one of which is positive, and the other is negative). In Mukoshafatu-l-qulub, there are many examples of

the type of tazad called tiboqu-l-iyjab (طباق الإيجاب). The sixty-fourth chapter of the work, entitled "في بيان أهوان القيامة" (The Horrors of the Day of Judgment), deals with the scenes and events that will occur on the Day of Judgment, and gives a description of it. One of them: يوم تبيض وجوه ، وتسود وجوه (12) (that is: a day when some faces turn white, some faces turn black). In this example, the concepts of turn white (تبيض) and turn black (تسود) have created the art of tazod, with opposite meanings. The seventy-seventh chapter of Mukashafatu-l-qulub is called "والذفاق الإي مان في" (On faith and hypocrisy), which deals with the definition of a believer's healthy heart, the signs of faith, hypocrisy, that is, the signs of hypocrisy, and the following prayers of the Prophet (peace and blessings of Allaah be upon him): (12) اللهم إني أستغفرك لما علمت و لما لم أعلم (12)

(i.e.: O Allah, forgive me for what I knew and did not know). In this sentence, the verb to know is given in two forms: the past tense positive (علمت) and negative (لم أعلم), and a type of tazod called tiboqu-s-salb (طباق السلب) is formed.

There is another type of art in *ilmul badi'* (narrative science) that is close to and similar to the art of tazod (*mutabaqa*), and it is called *muqabala*. Contradiction is the process of making a sentence beautiful and unique by combining two or more opposite words in one word" (8). That is, "in *muqabala*, the first two or more non-contradictory meanings are given, and then the opposite meanings corresponding to each of them are given in order" (9). A. Khodzhiakhmedov cited the *muqobala* in the chapter on spiritual arts, and the tazod in the chapter on verbal arts. From his description of the *muqobala* there is no difference between the tazod and the *muqobala* i.e. *muqobala* is also understood as a tazod: "Muqobala express the meaning of "to oppose" and is the art of expressing a certain idea, an effective expression of a certain idea, by means of words that contradict each other in the verses of the poem" (6). The Egyptian scholar Ahmad Hashimi (1878-1943) is described in his work of "Jawahiru-l-balaga" the art of *muqobala* as follows: المقابلة هي أن يُؤتي بمعنيين أو أكثر ، ثم يُؤتي بما يقابل ذلك علي الترتيب (11)

(i.e.: a *muqobala* is a confrontation of two or more semantically compatible meanings, followed by a sequence of opposite words). From these definitions, it is clear that the *muqobala* is very different from tazod, no matter how similar it may seem to. If the occurrence of two contradictory words in one sentence is tazod, *muqobala* is the words used in the second sentence, which have the opposite meaning, are used interchangeably in the first sentence. Below we will look at examples of *muqobala* in *Mukoshafatu-l-qulub*.

The thirty-first chapter of the work is called "Leaving the World and Not Approving It" (في ترك (الدنيا وذمها)). It is about not giving in to the life of this world, and think more about the hereafter. In the introduction, the author cites verses from the Qur'an and hadiths, stories from the lives of the Companions and the words of famous scholars as examples. In particular, al-Ghazali quotes the famous hadith scholar Fuzayl ibn Iyaz (725-803), who was born and raised in Samarkand and died in Mecca: (12) الدخول في الدنيا هين ، ولكن الخروج منها شديد

(i.e.: getting into this world is easy, but getting out of it is hard). The noun phrase getting into-getting out (الدخول - الخروج)، words of the adjective group easy-difficult (هين - شديد) are mutually antonyms in this sentence so it may be an example of a *muqobala*.

The thirty-seventh chapter of the work is about "The Judgment on creatures" (في بيان القضاء بين (ولعلك لو حاسبت نفسك وأنت مواظب علي صيام النهار (الخالق) وقيام الليل لعلمت أنه لا ينقضي عنك يوم إلا ويجري علي لسانك من غيبة المسلمين ما يستوفي جميع حسناتك (12)

(i.e.: Even if you spend your days (نهار) fasting (صيام) and your nights (ليل) praying (قيام), you know that not a day has passed without gossiping about Muslims to the extent that it will wash away your blessings when you are called to account). In this sentence, first the words fast and day, praying and night, and then the word gossip (غيبة) as opposed to fasting and praying are used, so that the use of the words day and night, fasting and gossip can be an example of *muqobala*.

The fortieth chapter of the work is called “في فضل الطاعة” (The Virtue of Obedience to Allah). This chapter deals with the definition and qualities of obedient servants in obedience to Allah, the virtue and reward of obedience. One of these is the description of the servants who love Allah and are loved by Him. Allah says that He loves His servants who love Him, remember Him a lot and abstain from sins, and urges others to follow them: (12) فإن حذوت طريقهم أحببتك ، وإن عدلت عنهم مقتك

(i.e.: If you follow them, I will love you, and if you leave them, I will be displeased with you). The sentence first contains two non-contradictory (if you follow, I will love) words, and then words with opposite meanings (if you leave, I will be displeased) corresponding to each of them. In this, a muqobala is formed through the verbs follow-leave and love-displeas.

The forty-first chapter of the work is called “About shukr (thanksgiving)” (في الشكر), which deals with giving thanks to Allah for the blessings He has bestowed upon him, and constantly mentioning it. The author substantiates his views on the virtues of thanksgiving with verses from the Qur'an and quotations from the hadiths. The following sentence from the chapter is a beautiful example of the muqobala: (12) الشكر طاعة ، والشكوي معصية قبيحة من أهل الدين (i.e.: Thanksgiving is obedience, and complaining is an ugly apostasy in the eyes of the people of religion). In this sentence, the words of thanksgiving and obedience, which are not mutually contradictory, and then the words of complaining and apostasy, which are conditionally contradictory, are applied to them, and the words thanksgiving-complaining, obedience-apostasy are created muqobala by being mutually opposed meanings. The muqobala can be between two to six meanings” (8). Therefore, it can be said that the above example involved two pairs, which can be an example of two by two type of muqobala.

The forty-fifth chapter of Mukoshafatu-l-qulub is called the “Tomb and the Question and Answer Statement in it” (في بيان القبر وسؤاله), which deals with the life of a person in the grave after death. Al-Ghazali quotes well-known scholars in his coverage of this issue. An example of this is the statement of Ubayd ibn Umayr al-Laysi (died in AD 731), one of the narrators of the hadith: No one is dead unless Lahad calls out to him at the time of burial: فإن كنت في حياتك لله مطيعا كنت عليك رحمة ، وإن كنت عاصيا فأنا اليوم عليك نقمة ، فأنا الذي من دخلني مطيعا خرج مسرورا ، ومن دخلني عاصيا خرج مثبورا (8)

(i.e.: If you have obeyed to Allah in your life, I will have mercy on you, if you have disobeyed, I will punish you today, I am in a place where whoever enters me in obedience will come out happy, whoever enters in sin will come out as a loser). In the first of these two sentences, the words obeyed and mercy, disobeyed and punish, and in the second sentence, the words obedience and happy, sin and loser, formed the art of muqobala.

In Mukoshafatu-l-qulub, the author substantiates each of his ideas with a specific source and draws a conclusion. In some places the ideas quoted are enriched with verses taken from the poem of a particular poet, but no information is given about the author of the poem. In the fifty-ninth chapter of the work, entitled “في بيان ذم الدنيا والتحذير منها” (The Evil of the World and Awareness of It), it is said that one should not be greedy for wealth, and when one is rich, one should give thanks to it and pay zakat. At the end of this chapter he quotes from three poems on the subject, but their author is not mentioned. In one of them we can see the use of the art of muqobala:

ألا إنما الدنيا علي المرء فتنة  
علي كل حال أقبلت أو تولت  
فإن أقبلت فاستقبل الشكر دائما  
ومهما تولت فاصطبر وثبتت (12)

That is:

Isn't the world a conspiracy for man?

Whether happiness comes or not.

Always be thankful when success,

If a misfortune befalls you, be patient.

In this poem, the couple of happiness-misfortune, gratitude-patience created a beautiful example of muqobala.

In conclusion, it can be said that in the East it is known as tazod, mutabaqa, tibaq, tatbuq, tatobuq, takofu. In Western literature, this type of art, called antithesis, is formed by the use of two opposite meanings, ie antonyms, in one sentence of a prose work or one byte of a poem. Also, in the art of tazod, along with words in the same word group, units in different word groups can also form a series of words with opposite meanings. These works of art can be found in the work "Mukoshafatu-l-qulub" (Discovery of Hearts) by the famous Iranian scholar Abu Hamid al-Ghazali, who wrote many scientific and religious works on the pillars of Islam. These are mostly found in the verses of the Qur'an and in the examples taken from the hadiths. The author's speech is relatively less common in quotations from the words of scholars and companions, and in stories and poems. Contradictory art samples that are close in content but different in essence are also relatively less common. They served to reveal the author's purpose, increasing the impact of the work.

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