



ANALYSIS OF IRANIAN WORDS IN THE HISTORICAL WORKS OF AGAHI

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ABSTRACT

This article provides a component analysis of some units borrowed from Iranian languages in Agahi's historical works.

KEYWORDS

Historical work, component analysis, Iranian borrowings, etymology, lexical layer.

INTRODUCTION

A significant part of the appropriations in Agahi's historical works are units that came from Iranian languages. About their place, weight, reasons and factors of their acquisition in our language, detailed opinions are expressed in the literature. The history of interaction between the Uzbek and Persian languages is very old. It is known that, according to the historical and geographical conditions, these two peoples have lived in the regions bordering each other since ancient times, and in most cases, they lived in a mixed way. But after the 15th century, when the Arabic language lost its influence, these relations began to acquire an intensive character. The historical connection of the

Turkic-speaking and Iranian-speaking ethnic groups was formalized in different periods based on the interaction of the "minority - majority" and "ruler - convict" parties. In the conflict between the winner and the loser, the Uzbek language has gained the upper hand in all the regions where the Uzbek language is spread. There is no doubt that ethnic influence played a certain role in the emergence of many features of the Uzbek language. Hindushah Nakhchivani's work "As-sihahu-l-ajamiyya" is considered one of the first sources confirming the existence of a connection between the Turkic languages and the Persian language. This work is



important for the study of the history of interaction between the two languages, as well as confirming that it was written with the aim of teaching Persian to Turkic speakers .

Uzbek-Iranian language relations can be conditionally divided into three stages: 1) Old Persian and Old Turkic language relations. 2) Middle Persian-Old Turkic language connections. 3) Relations between New Persian and Old Turkic, Old Uzbek language and modern Uzbek language.

It should be noted that identifying the Old and Middle Persian elements in the vocabulary of the Uzbek language is difficult for several reasons, because the elements of the Old and Middle Persian language are relatively lacking in our literary language. The elements of Old and Middle Persian languages were assimilated before the period when the Uzbek language had writing, and the acquisitions that entered from the first period when our language had writing are "belonging" to the new Persian language.

In the Uzbek language, a certain part of the concepts occupied by Persian words is preserved along with new Persian words. In order to deeply study the content of the vocabulary of any language, it is necessary to systematically study the works written by artists of artistic words in this language. In the study of the historical lexicon of any language, works of art are of great importance. In the issue of Uzbek-Persian mutual language relations, the historical works of Agahi, which are a magnificent monument of our language, have a special place.

It should be noted that at all stages of the development of the Uzbek language, new words that have entered our language make it necessary to study them in different ways. In particular, the study of interactions between the Persian language and the

Uzbek language is of great importance in determining the influence of both languages on each other.

In the example of Agahi's historical works, our goal in analyzing the words borrowed from the Persian language is to specify these types of derivatives used in the object and to pay attention to their lexical-semantic features. At the same time, 1) to clarify the main lexical features of Persian appropriations used in the historical works of Agahi, to define their similarities and differences; 2) to study the conditions and reasons for the occurrence of interlanguage relations, the mechanism of operation of these relations based on the materials of the Persian language; 3) analyzing the interaction features of these languages in the lexical framework, paying attention to the history of relations between the Turkic and Iranian languages; 4) Paying attention to the use of Persian adaptations used in Agahi's historical works in some dialects and dialects of the Uzbek language; 5) Historical classification of Persian derived words in the historical works of Agahi; 6) research of semantic processes, synonymy, homonymy, antonymy and ambiguity of such words in the language of works; 7) it is required not to lose sight of the issues of classification of lexical-semantic groups of words included in the vocabulary of works.

The Persian adaptations used in Agahi's historical works are subject to the laws of the Uzbek language. Although the use of borrowings in a specific source mainly acquires individual and stylistic significance, the lexical units made on the basis of borrowings as a product of the author's creative potential by means of the discovery and polishing of various meanings of these words had an important place in the enrichment of the Uzbek literary language. On the basis of object materials, it is possible to clarify the lexical features of Persian acquisitions, how they underwent changes in meaning. If we approach the issue from the point of view of its time, the amount of Arabic and Persian



words in the language of the work does not seem that much for the language of artistic and historical-literary works created in the Uzbek language in the second half of the 19th century. In addition, a large number of Arabic+Persian, Persian+Turkish, Persian+Arabic words were used or created in Agahi's historical works.

As in the whole old Uzbek literary language, Persian and Arabic appropriations in Agahi's historical works were mainly increased at the expense of poetic lexicon. We can see that this situation also exists in the modern Uzbek literary language in the example of the synonyms of the lexeme of heart:

Yurak – يورک

Ochib o'tlig' og'izni zanburaklar,

Ki kuffor ahlig'a yorg'ay yuraklar. (RD, 273a)

“...qum hirqati va samum ehtirozi g'alabotidin kuygan yuraklari atshoni taskinig'a vafo qilmay,..” (RD, 3126)

Dil – دل

Azm etib dil qo'ri bila har xayl,

Yuz tutub shia sori, uylaki sayl. (RD, 260a)

Qilib Yangiariqni shoh manzil,

Badan mulkin nechukkim, xusravi dil. (RD, 266a)

Qalb – قلب

“....samimi qalb bila ihtizozg'a kirguzub,..” (FI, 721)

“huzuri qalbi xulusniyat bila” (SHI, 151a)

It is necessary to note several aspects of the Persian adaptations used in Agahi's historical works, which have undergone a number of changes during the

course of historical development. In the chronicles, Persian adaptations can be divided into three groups in terms of pronunciation compared to the original:

a) words in Uzbek that do not differ according to their reading and pronunciation: dard درد, barobar برابر, baxt بخت, bog'bo باغبان etc.

b) Although the vowels contained in a group of words used in Agahi's historical works and preserved their form are in harmony with the nature of our language, the quality of the vowels is not the same as in Persian. In these words, the stress also changes its position and moves to the last syllable of the word. For example, ogoh آگاه, obod آباد, ozor آزار, ovoz آواز, oshno آشنا and so on. In the Persian language, the amount of linearity is of great importance in addition to the pronunciation denominator and quality of vowels. The long vowels a, i, u, which exist in Persian, are not present in the phonetic structure of the Uzbek language.

v) The third group consists of Persian acquisitions that have changed their phonetic form. Such words are subject to phonetic rules based on the internal laws of the Uzbek language. They undergo tone, assimilation, dissimilation and other changes in the phonetics of the Uzbek language. For example; osimon – osmon, go'noh – gunoh and so on.

The lexicon of Agahi's historical works is methodologically significant. The historian used the nominative meaning of lexical and phraseological materials through many methodological means. In the work, the lexical-semantic meaning, stylistic-aesthetic function of each lexical unit creates a certain tone, a certain mood related to the historical-artistic situation in a specific microtext. Accordingly, the language of Agahi's historical works is distinguished by its unique imagery, emotional-expressive mood, richness of artistic images and means of expression.



It should be noted that Agahi created a system of synonyms using the synonyms of all three languages, that is, Arabic, Persian, and Uzbek. Since this classical philology term is not popular in Uzbek linguistics, it is appropriate to note some comments given to it. For example, Ghiyasiddin Rampuri writes: "A person who rides on someone's back. Two or three words that share the same meaning. For example, like the words fuod and qalb, both of which mean the soul". If we combine words that are synonymous, that is, expressions of different aspects of the same concept in terms of meaning, into corresponding nests, based on the lexicon of Agahi's historical works, they can be classified according to the number of members (each word is a member) as follows:

1. Small component equivalent nests consisting of two members: poyband پایبند – pobast پابست.

2. Corresponding nests consisting of more than three components: modar مادر – ona آنا, volida والده (three components); xarob خراب, vayron ویران, barbod برباد, buzuq بوزوق; xoma خامه, midad مداد, kilik کلک, qalam قلم (four components); ganj گنج, ganjina گنجینه, xazina خزینه (pl. xazoin // xazoyin خزائن), dafina دفينه, maxzan مخزن (five components); lolazor لاله زار, gulzor گلزار, sabzazor سبزه زار, chaman چمن, gulshan گلشن, gulistan گلستان (six components) etc. In addition, in the historical works of Agahi, there are similar nests consisting of seven, eight, nine, ten and more components. For example, mahbub محبوب, yor یار, nigor نگار, jonon جانان, dilrabo دلریا, dilbar دلیر, dildor دلدار, dilsiton دلستان, habib حبیب, hamnashin همناشین, hamnafas همنفاس, hamsuhbat همصحبت, hamdard همدرد, hamroh همراه, hamroz همراز, domsoz دمساز, hamdam همدم, nadim نادیم, ashob اصحاب, munis مونس the nest of mutaradifs consists of nine and eleven components.

An analysis of counterparts in the historical writings of Agahi shows that most of them are "medium-sized"

hives with three to nine components. Cognates can also be found within nouns, verbs, and auxiliary words.

Genetically similar nests can be grouped as follows:

1. Similar slots containing only Persian words. For example, pobast پابست, poband // poyiband پایبند, giriftor گرفتار – the leg is tied.

2. Similar nests of Persian and Turkish words. For example, shab شب – night; sar سر head.

3. Synonyms of Persian and Arabic words. For example, kabutar کبوتر – hamom حمام // hammoma حمامه.

4. Synonyms of Persian, Arabic and Turkish words. For example, joma جامه, libos لباس, raxt رخت, kisvat کسوت, kiyim کیم etc.

In this way, the nests are composed of nouns and adjectives according to the group of words they belong to; consisting of numbers, consisting of ravishes; can be classified in the form of verbs. It should be noted that in the analysis of antonymy, synonymy, homonymy between verbs, we can take into account only infinitives. Because there is no direct acquisition of verbs into the Uzbek language. We should emphasize and appreciate that this is one of the natural "protective shells" of our language. For example, many verbs, such as fikrla, hurmatla, og'oz ayla, ibtido ayla-, are words of their own class, despite the fact that their structure is based on borrowings. There is no doubt that the most similar nests are found within the name.

It is appropriate to divide the synonyms found in the historical works of Agahi into absolute and relative (textual) synonyms according to the criterion of meaning and closeness. Since Agahi's historical works are essentially literary-historical in nature, the desire to prevent repetition and create stylistic beauty dictates the use of absolute synonyms as well as relative synonyms.



It is noticeable that most of the relative synonyms used in Agahi's historical works consist of nouns and adjectives.

1. A relative synonym consisting of nouns, that is, textual equivalents. For example, in the synonymy line of nihol, daraxt, shajara, og'och although the nihol with some of its symbols cannot be related to the nest of synonyms, it forms the missing symbol with its place in the text and acquires textual symmetry.

2. Relative synonyms consisting of adjectives. For example, hazin, zar, afgor, nolan, giryon can't fully belong to this slot because the word giryon doesn't have any meaning in the words above. But in a text of Agahi's historical works, that "some sky" appears, and this word has a temporary affiliation to the nest of the sad person.

At the same time, the appropriations used in Agahi's historical works acquired not only the general meanings existing in the old Uzbek language, but in some cases acquired new semantic peculiarities. Some of the synonyms used in the work have acquired mystical meanings. According to this, it is necessary to do some deep analysis of appropriations in Agahi's historical works.

It is appropriate to classify the antonyms within the framework of Persian acquisitions in Agahi's historical works by dividing them into two groups, absolute and relative (textual), according to their speech characteristics. Because we started the word in this regard, some of the words in the examples below are literal antonyms. The term mutazaddi متضاد used in our classical philology covers both types of antonyms that we mean. Therefore, in our opinion, it is correct to call them a hive of freedom. Taking this into account, it is appropriate to divide them into the following internal groups:

1. Mutazads within nouns: bahor بهار ≠ (sign of contradiction in the following places in our work) xazan خزان; podshoh پادشاه ≠ gado گدا and so on. We can clearly see that the concepts of antonym and mutazodd are not exactly the same thing in the example of the concepts of king and dervish. That is why, "The image of a king and a dervish have been contrasted in Sufism literature since time immemorial. The reason for this is that the king is a symbol of the world, while the dervish is the manifestation of God. The king was happy with his throne and the world of wealth and forgot the truth. The event, the world and the ego are a veil and an obstacle on the way to knowing and realizing God. The dervish, on the other hand, left the world for the love of God and got rid of the entanglements of the soul. Therefore, a dervish is superior and better than a king, who is a slave of deeds and career, surrounded by the entanglements of the world and self, and deprived of the light of God and enlightenment, because he stands on the path of truth, is close to God, and has a heart full of divine love. He is not interested in the whims and fancies of this world, transient riches. He lives not in the pain of accumulating treasure, but in the pain of Truth. He always remembers Allah in his mind and heart".

2. Contrasts within adjectives: daroz دراز ≠ ko'toh کوتاه; dushvor دشوار ≠ oson آسان; sa'b صعب – sahl سهل.

3. Contrasts in approach: dur دور ≠ yaqin یقین; darun درون ≠ birun بیرون.

According to the thematic groups of meaning, the nests used in the historical works of Agahi can be divided into the following groups:

1. Contrast nests related to human nature, morals, abilities: devona دیوانه ≠ xiradmand خردمند; oshno آشنا ≠ begona بیگانه.



2. Contrast slots reflecting the appearance and physical conditions of a person: پیرر # javon جوان ;

3. Contrasts related to nature: ob آب # otash آتش; bahor خزان # xazon بهار.

4. Contrast nests based on phytonyms: gul گل # xor خار.

5. Contrast nests based on zoonyms: gurg گرگ # qo'y زاغ # bulbul بلبل; yogی.

5. Nests of contradictions within somatic concepts: sar سر # po پا.

In addition, according to their genetic basis, the mutazod nests used in Agahi's historical works are 1) the mutazod nests, both poles of which belong to the Persian language; 2) parallel nests with one pole Persian and the other Turkish; 3) it can be divided into several groups, such as nests, one of which is Persian, the other is Arabic.

It should not be overlooked that the contrasting nests used in Agahi's historical works are not only linguistic classification materials, but also a reflection of the social life of the society of the period described in the chronicles, a reflection of conflicts in the human psyche, and an expression of the ability of mankind to perceive existence through mutual opposition.

Within the scope of the topic, it is necessary to pay attention to the meaning characteristics of the appropriations in the poetic text. It is noticeable that the appropriations used in Agahi's historical works often carry an artistic load and express a poetic purpose. This indicates that the historian has a deep knowledge of the lexical-semantic and grammatical features of words belonging to the Persian and Arabic languages. Metaphors, istoras, irony and similes in the notes form a unity both lexically and logically, as well as figuratively. This, in turn, draws our attention to the semantic-structural features of appropriations in

Agahi's historical works. Semantic groups of proper words used in chronicles are formed in accordance with the scope of the events described in them, the deep thought world of the author, didactics, philosophy, logic, etc. embedded in the depth of the works. As a result, a comprehensive terminological system expressing concepts related to various spheres of life was created. They mainly consist of lexical units of universal character and show the historian's deep knowledge of people's life, lifestyle, way of life, customs and traditions.

Appropriations in Agahi's historical works include educational lexicon, socio-political lexicon, words indicating kinship, animal and bird names, zoometaphorisms, somatisms, phytonyms, lexicon related to household items, lexicon indicating the names of clothes and ornaments, lexical units indicating the names of precious stones and minerals, military terms, words denoting onomastic units, lexical units denoting professions and social classes, lexicon related to religious belief, mysticism and beliefs can be grouped into many types:

Of course, some of the appropriations in Agahi's historical works are made-up words. Artificial appropriations in chronicles can be conditionally divided into the following seven groups:

1. Creations with only Persian base and makers.
2. Persian words and words made by Turkic creators.
3. Compositions consisting of Persian words and Arabic formatives.
4. Words formed as a result of Persian prefixes and Persian words.
5. Words consisting of Persian prefixes, Arabic words and Turkic formatives.
6. Formations with Persian prefixes, Persian base and Turkic constituents.



7. Compositions with Arabic base and Persian forming words.

In conclusion, it should be noted that there are many units borrowed from Iranian languages in Agahi's historical works. Carrying out their etymological and component analysis, determining their historical roots and researching the area of distribution serves to reveal many aspects of historical linguistics and the historical lexicon of the Uzbek language that have not yet been covered.

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