



Research Article

FUNCTIONS OF ARABIC BORROWINGS USED IN AGAHI'S HISTORICAL WORKS

Submission Date: December 20, 2022, **Accepted Date:** December 25, 2022,

Published Date: December 30, 2022

Crossref doi: <https://doi.org/10.37547/history-crjh-03-12-07>

Journal Website:
<https://masterjournals.com/index.php/crjh>

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Raufjon Mahmudov

Senior Researcher, Institute Of Uzbek Language, Literature And Folklore Department Of Uzbek Language History And Dialectology, Doctor Of Philology (Dsc), Uzbekistan

ABSTRACT

This article analyzes the role and significance of Arabic borrowings in Agahi's historical works in enhancing the aesthetic effect of the work.

KEYWORDS

Historical works, borrowings, manuscript, individual style, vocabulary layer.

INTRODUCTION

It is appropriate to consider with the help of some examples how important the artistic arts were to increase the artistic effect of appropriations in Agahi's historical works. In particular, the application of the art of passion in the framework of mastering and the role of mastering in the creation of passion presents very interesting facts. For example, in the historical works of Agahi, Tengri, which means barhaq ilah - God, has been used since the time of the ancient Turkic language [15, 26], at the same time, the word Oghon, which has fallen out of use by the time of Agahi, is also used in some studies as Sugdian [5, 42]. At the same

time, we can witness that the beautiful names of God - asma'i husna are used with great care and sincerity in the historical works of Agahi. For example, in the account of the khan's hunting trip around the country, we read: "...Ul hazrat shikor asnosida va tog'u tuz fazosida Sone'i qodir san'atining ajoyibi va Qodiri sone' qudratining g'aroyibi tamoshosidin ko'ngul ko'zig'a safo hosil qilib, ul ko'zguni jamoli iyqon naqshig'a vosil etti". (RD, 267b) Attention is drawn to the fact that the appropriations used in this single sentence brought forth a number of artistic arts and served to increase the sophistication of the work. First of all, in the



formation of the melodiousness formed by sajj in the sentence, appropriations have a great role. As a result, the sentence is recited with a catchy breath and ironic tone, like poetic lines:

“...Ul hazrat

Shikor asnosida va

↑ ↓

tog‘u tuz fazosida

Sone‘i qodir san‘atining ajoyibi va

↑ ↓

Qodiri sone‘ qudratining g‘aroyibi

tamoshosidin ko‘ngul ko‘zig‘a safo hosil qilib,

ul ko‘zguni jamoli iyqon naqshig‘a vosil etti”.

Second, in two places between the sajj parts (shikor asnosida va tog‘u tuz fazosida; Sone‘i qodir san‘atining ajoyibi va Qodiri sone‘ qudratining g‘aroyibi) tarse occurred.

Thirdly, a beautiful example of tardi reflection art is created through the combination of Sone‘i qodir and Qodiri sone‘. It is noteworthy that the words sone‘ and qadir have a different meaning in the case of adjective (adjective), and in the case of mawsuf (adjective), that is, as an adjective, a noun (Sone‘, Qodir) is polished in the adjective function, so that even the reader can see the nature of the country as if he were with the khan in front of his eyes. the incomparable beauty is vividly embodied, the mighty creation of the Creator and the creation of the mighty Creator awakens a sense of wonder.

Fourth, poetry and art; sone‘ and san‘at; qodir and qudrat; ko‘z and ko‘zgu (the next example belongs to its class) evoke the art of passion.

Fifthly, the words tawze‘ and the words kongul, koz, and kozgu form tawze‘ - alliteration. Although these words belong to their own class, they were noted because they are related to the sentence art under analysis.

Sixth, sone‘ and qodir; san‘at and qudrat; the weightiness of the ajoyib and g‘aroyib words gave a special beauty to the composition of the sentence.

Seventh, shikor and tog‘u tuz fazosi, tamosho; sone‘i qodir san‘ati, qodiri sone‘ qudrati, kongul kozi, safo, jamoli iyqon word combinations created a series of relations as a system of innovations related to hunting, belief, and mysticism.

Eighthly, the rhyming of the words asno, fazo, tamosho, safo, and the words hosil and vosil served to raise the internal tone of the sentence.

During the reading of Ogahi’s historical works, we can see that a large part of sajj is formed through borrowed words. However, in the ancient written monuments, this art was mainly revealed through the words of its own layer [12, 213]. Sajj, its types and features are detailed in classical literary studies [13, 84], Uzbek and Persian literature scholars have widely studied these arts on the example of classical literary works [14, 55-56], so we can go directly to the question of the role of appropriation in creating sajj in Ogahi’s historical works.

At this point, N. Jabborov’s comments about the use of almost all famous types of saj (saj‘i mutarrafi, saj‘i mutavazin, saj‘i mutavazi’) in "ZT", his prose skills in the chapter of musajja’ [9, 13-14] can be applied to all his other historical works. In the following example, we see that several fossils (words that form sajj) and



qarina (fossils that form a part of sajj with the combination of preceding words) are formed as a series with each other in a harmonious state: “Chun hazrati sohibqironi maloyikposbon sultonlig’ taxtin xujasta qadami vusulidin gardunso va hoqonlig’ tojin muborak boshi qabulidin arshfarso qilib, devonxonayi saodatnishona sadrida tamkini tamom va oyini sharofatanjom bila orom tutti, barcha hunarpeshayi vaqtpayvandlar va daqiqandesha kosibu hunarmandlar fayzu hunar qilmoq uchun har biri o’z kasbiga loyiq va o’z hunariga muvofiq bir g’ayri mukarrar nima tuzatib, o’z hazratning nazari anvori peshgohig’a tuhfa yo’suni bila yetkurub va navozishi xusravona va baxshishi mulukonadin g’oyatsiz xursandlik va nihoyatsiz barumandlik toptilar. (GD, 19a-19b) Or, in the example below, in terms of content, tone, and artistry, the sajj parts refer to Alisher Navoi’s “Munojot” or “Muhokamat ul-lughatayn” “...umidim uldur va xayolimga andoq kelurkim, so’zum martabasi avjdin quyi inmagay va bu tartibim kavkabasi a’lo darajadin o’zga yerni beganmagay” [2, 121] – remembers his words: “Bu nusxayi parishonning ta’lifu tarkibinkim, kamoli g’ayratdin da’vo qilibmen, ixtomi husulidin zamiri miskinimni xurramu barumand qil va bu maydoni bekaronning azmu qat’inkim, zimmayi himmating’a lozim bilibmen, intihosi vusulidin xotiri g’amginimni shodu xursand qil”. (JVS, 4b). If you pay attention, this sentence in the form of two equal - symmetrical wings is so firmly connected with each other and formed in a suitable way, mainly using appropriations, and as a result, the sentence is connected with the “wings” and the equal connector, and it has the following form (numbers 1 and 2 are sentence " means the arrangement of "wings"):

- 1) Bu nusxayi parishonning ta’lifu tarkibinkim,
- 2) bu maydoni bekaronning azmu qat’inkim,
- 1) kamoli g’ayratdin da’vo qilibmen,

- 2) zimmayi himmating’a lozim bilibmen
- 1) ixtomi husulidin
- 2) intihosi vusulidin
- 1) zamiri miskinimni
- 2) xotiri g’amginimni
- 1) shodu xursand qil
- 2) xurramu barumand qil!

Some of the Arabic assimilations or muarrabs in the historical works of Aghahi are Arabic binary nouns. In this regard, we need to distinguish between two different situations:

1. Words used as a lexical unit before Agahi. For example, Kavvain, Qawsain, Tarafain, Bahrain, Nayyirain, Sakalain.
2. Words that were almost never used in binary form by our other classic writers, and were compiled by Agahi. Their binary content is clearly reflected in them: such as dasturayn, mazkurain, ma’murayn.

Although the noun in Tasniyya is actually -on (Arabic -a:ni النّ) in the first case (both definite and indefinite), it is -ain (Arabic -ainي) in the other two cases (both definite and indefinite) [7, 51].

In the old Uzbek language, almost all words in the form of tasnia received the suffix -ain. According to the rule, the Farqadan cosmology, used in Agahi’s historical works, is binary with the suffix -on. Farqadon is the name of two bright stars in the constellation Dubbi Asghar (Little Bear), also known as Dubarodaron in Persian. Farqadan is a binary form of the word farqad, which is interpreted as a wild calf in dictionaries such as “Muntahou-l-arab”, “Aqrabu-l-mavorid”. Farqad



appears in classical sources as a male name, which reminds us that Uzbeks also had personal names such as Okbuga and Toqbuga. Fargadon is called Pointers in English.

In the following sentence, there are two words with the same meaning – head and difference, and by coordinating them, taradif (the art of using words with the same meaning) and ishtiqaq (the art of using words with the same root for poetic purposes), difference and tawze' (alliteration) from Farqadan have been formed: "Va bu vasila bila iftixori mubohot boshin farqi Farqadondin o'tkardilar". (RD, 311a) Another example: "Bovard to'pasi otlig' mavze'da borgohi jahonpanoh va sarodiqi falakpoygohni barpoy qildurub, nuzul etdi va sharafi vusuli bila ul to'pani sipehr aqabasig'a barobar, balki Farqadon farqig'a hamsar qildi". (RD, 316b) In this passage, the Persian sar of the word difference (head) served to create an artistic art like the one above. In addition, lipstick is also made. Therefore, according to the Ruju' rule, the Farqadan difference is even higher than the "sipehr aqabasi" - the celestial garden.

CONCLUSION

In conclusion, in the historical works of Ogahi, the phrase Farqadan difference means "the highest part of the sky in imagination". In the historical works of Farqadan Ogahi, there are also places where Farqadayn is used. For example, "Va kechraq Gulhovuz otlig' mavze'g'a yaqin qum aqabalaridin bir baland aqaba ustiga nuzul qilib, qudumi saodatluzum sharafidin aning farqi faxomatin Farqadayn avjidan o'tkardi". (ZT, 395a) In the same work, the Farkadon form of the kosmonym was also used: "...Farqadon avjidan o'tdi". (ZT, 398b) It is important that in "ZT" there is the phrase "Iftixor boshini Farqadonga suykadi", that is, "He brought it very high", "Glorified", the difference is "Farqi iftixorin farqadfarsoy qildi": "(Xon) Chig'irdakli sovma otlig' joyg'a tushub, aning farqi iftixorin farqadfarsoy qildi". (ZT, 399b) The

sentence given as an example was published in the scientific and critical edition of "ZT" prepared by H.Nazirova farqasoy qildi – فرقدسای قیلدی [1, 63] given in the form, we liked to read it in the above form. The reason is that the phrase farqadanfarsay kardan // shudan (not farqadfarsoy) is found in the language of a number of historical works written in Persian, such as Nuriddin Koshani's "Tarihi Kishikkhanayi Humayun" and Abdulwahab bin Jalaluddin Hamadani's "Zawaqibu-l-Manoqibi-l-Avliyullah".

But in "Firdavsu-l-Iqbal" passages such as: "Qurulg'an sadrida taxti zabarjad, Biyiklikda maqomi farqi Farqad" (17); "Rayosat afsari bo'ldi topib zeb, Muborak torakidin farqadoso" (513); "faxru fahomati farqin avji Farqaddin o'tkardi" (1045); "nuzuli humoyuni bila Bo'ryoyof mavzeining farqi iftixori farqadfarso bo'ldi" (1118) which show that the use of Farqadan in the form of Farqad was practiced even before Agahiy and that the historian continued it.

One of the word-compositions in the tasniyya form, which is often used in the historical works of Agahiy, is taloqiyyi fariqayn تلاقى فرقين dir: "...taloqiyyi fariqayn voqe' bo'lub,..." (RD, 301b) This compound, which means "clash of two sides", is talaqiyyi saffain (clash of two ranks), This combination with the meaning "clash of two sides" also has the variants talaqiyyi saffayin (clash of two ranks), talaqiyyi tarafayin (clash of two sides): "...taloqiyyi saffayn voqe' bo'ldi,..." (RD, 346a)

Xofiqayn – two sides, West and East. The unit of this word is khafik "titrovchi; disappear, hidden; empty, empty; the edge of the world" (in "Ondroj"); means "outskirts of the city" (in "Mahzabu-l-asma"). In the following stanza, the ruler is described as the king of sea and land, the king of peace:

Shahi bahru baru xusrav xofiqayn,

Mamolikka adli berib zebu zayn. (ZT, 405b)



Kavnayn – ikki olam, ikki dunyo, ikki borliq:

Dargohi oliysig'a kavnayn aro

Jumla jahon shahlari keldi gado. (GD, 3b)

This example is taken from the last part of the work, and it is not for nothing that it is said that "all the kings of the world are like gado in the supreme court of the prophet peace be upon him". Because in Islamic literature, our Prophet, may God bless him and grant him peace, is glorified with the titles of "Sayyid al-Kavnayn" or "Khojai Kavnayn", that is, the master of two worlds.

And Sufi Allahyar uses the compound Sultani kavnain in "Sabotu-l-Ojizin":

Nechukkim do'stini Sultoni kavnayn,

Yeturdi soateda qoba qavsayn.

The word qawsain in the form of tasnia in the compound qoba qawsain in this verse is counted from the Qur'anic words:

Qilib maskan maqomi Qoba qavsayn,

Ko'rub matlab yuzin bi-r-ra'si va-l-ayn. (RD. 248a)

"Fakāna qāba qawsayni av adnā" is the dodar tajdari of the divan, فَكَانَ قَابَ قَوْسَيْنِ أَوْ أَدْنَى where reference is made to verse 9 of Surah Najm, "So, it became like the distance of two bows to Muhammad, or closer".

A Persian historical quote in "Gulshani davlat" uses the name zuttufyatayn, that is, a poisonous snake with two lines on its back like a muql (tropical tree) leaf. The hadith about killing him was narrated by Abdullah ibn Umar (r.a.) [10, 104].

Dorayn - literally meaning "two courtyards", this word metaphorically means "two worlds": "sudu-l-vajhi fi-d-

dorayn" mazmunig'a muvofiq ikki jahon qaroliqin bo'yunlarig'a oldilar". (GD, 188a)

Haramaynu-sh-sharafayn – the two glorious harems, namely Makkah and Madinah: "...hojiyi haramayni-sh-sharifayn Shukrulloh oqani risolat rasmi bila anga mas'hub qilib,.." (GD, 258b); "hojiyu-l-haramayni-sh-sharifayn Hoji Muxtor..." (SHI, 35a)

As it can be seen from the above analysis, as a result of the study of the layer of Arabic acquisitions in the historical works of Agahi, we can conclude how important the Arabic acquisitions have become in the historical lexicon of the Uzbek language. The above analysis shows that a single Arabic appropriation sometimes fulfills several tasks, such as reflecting the artistic goal of the creator, expressing his subjective attitude, increasing the artistic-aesthetic effect of the work, preventing repetition of words, and expressing a high poetic mood. One of our current tasks is to carry out large-scale research in this direction.

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