



ON THE TRANSLATIONS OF THE WORKS BY MUHAMMAD RIZA AGAHI

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Abstract

In the article, it has been noted that Muhammad Riza Agahi (1809-1874) is a creator having a special place in the history of literature of the Turkic peoples and a large part of his creation was carefully studied. Importantly, the relevance of the poet's translated works has been paid attention, including the literary influence in the translation process and the creative thinking of the translation activity, the impact on the language and this issue has been analyzed in detail through examples.

Keywords: translation, literary influence, loan word, original work, translation process.

Introduction

Muhammad Riza Agahi (1809-1874) is a creator who has a special place in the history of Turkic literature. He inherited one perfect divan¹ as a poet, six historical works² as a historian, and nineteen works³ in his native language as a result of his translation work.

Much of Agahi's life and work has been thoroughly studied⁴. However, there is a need to study the author's translated works, including the literary influence in the translation process and the issue of impact of the translation activity on the creator's thinking, language on the basis of modern requirements.

1 Taviz al-ashiqin: (1086). The catalogue of Agahi's works Author: F. Ghanikhodjaev, Tashkent. – P.12-19.

2 Toshev N. (2009). Translations ascribing to Agahi: world historian Nadiri // Uzbek language and literature. Tashkent: №6. – P. 30.

3 Classification of Agahi's Works (CAW). – P. 33-57.

4 Erkinov A. (2015). Agahi / Enciclopedia of Iranica 3. Leiden: Brill. – P. 9-10.



As N. Kamilov rightly points out, “Agahi's masterfully translated works are a part of the history of Uzbek literature and to ignore it is to ignore the work of this great writer, to cut it in half, or to leave a significant part of the history of literature”⁵.

Materials and methods

The creative work of the artist has always had a positive effect on his high artistic status. At this point, the contribution of translation activity, along with creative thinking, to the growth of vocabulary naturally is often overlooked. We will focus on this issue below with the example of the lexicon of the language of the works of Muhammad Riza Agahi.

Results and discussions

The significant influence of belles-lettres and historical works in Persian literature became the world masterpiece. Especially, the most of the words used by Munis, Agahi and Bayani can be seen in the works “Shakhname”, “Gulistan”, “Tarikhi Baikhaki”, “Ravzat us-safo”. So, notable influence of Persian literature can also be seen in the borrowing of some words.

It is no doubt that the development of Agahi's vocabulary was greatly influenced by the process of translating so many belles-lettres and historical works from Persian literature. Particularly, the author of five historical works, Agahi is also the translator of five historic works. Agahi's style of using some words can show the influence of the historical works he read while translating.

The decisive factor in the influence between two languages is the necessity of their cultural relationship for centuries⁶.

If we look at the history of the word *Dushman* (Enemy), in pakhnavi language, it is used as *dush_man*, in “Avesto” as *dush manah* [9]. Its first part is *δυж* (*duzh*) (fricative “zh”) which meant, “bad”, “evil”. This word kept its original meaning in some words during the following development of the Persian language (*duzhkam* – sad, *duzhkhim* – bad tempered), but in some words it was transformed into *z* (like

5 Komilov N. (1970). Translating Skill of Muammad Riza Agahi // Dissertation to defend the degree of candidate of philological sciences. Tashkent. – P. 6.

6 Shoabdurakhmanov Sh. (1962). Uzbek literary language and Uzbek people's dialects. Tashkent: Fan. – P. 222.



duzakh (hell)) or *sh* (dushman – enemy, dushvar-difficult). The transformation of fricative *zh* into *z* or vice-versa such phonetic situation can be seen in the Persian language. As in the above example *zh* was transformed into *z*, the word *Azidahak* in pakhnavi language formed as *azhdaha* (dragon) in new Persian language. The second part of the word “Dushman (Enemy)” *man* (*man*) is related to word *man(i)shn* which means “character”, “habit”, “nature”, in pakhnavi language, the aforesaid word is used as *manesh* in modern Persian language⁷. The word itself goes as far back as to the ancient verb *man* – “to think”⁸. So, the general meaning of both words is “bad minded” (man or some definite, abstract thing). In addition, in the language of Persian classical writers, the word *man* was used in the sense of “heart”, “soul” which does not exist in modern Persian⁹. Apparently, this content is the result of polysemy from the above-mentioned meaning of “man”. We can see the usage of the word *man* in the sense “heart”, “soul” in Abulkasim Firdavsi’s “Shakhname” either:

Sarash sabz bod-u tanash arjumand,

Manash bar guzashta zi charxi baland¹⁰,

That is, “Let the head be blooming and the body dear, let the heart (*manash*) pass through the high sky (not be offended)”.

One of the names that its *-mon* component has become integral is *Narimon*. The name *Nariman* is given in the Avesto in the form *Nair manavi*, which means a man of fearless thought, in other words, a brave man. In Avesto, the name is not a separate anthroponym, but one of the qualities of Gershasp. Later it took the form of *Narimon* or *Niram*¹¹. In the *Shakhname*, *Narimon* is the father of Gershasp and is mentioned as a separate anthroponym. *Narimon* is killed by a stone thrown from the castle during the conquest of Sapidkoh Castle. We read in “*Shakhname*”:

Narimonki, go’yi az daliron buburd,

Ba farmoni shoxh Ofariduni gurd¹².

7 Persian-Russian Dictionary. (1083). Volume I. Moscow: Русский язык. – P. 566.

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Translation: Nariman took away (part of) the warriors by the order of the King Faridun warrior.

The word *Nabard* نبرد. The word belongs to the ancient Iranian languages and in the Pahlavi language it means “war”, “conflict” in the form of *nipart*. The historical root of this word goes back to the ancient Iranian word *parat+ni* – “to fight”. For example,

Biri Ali – shohi shujou daler,

Razmu *nabird* arsasida narra sher (Jome’u-l-voqe’oti sultoni, 6^a).

Nabird ahli ichra alolo edi (Fidavsu-l-iqbol, 498).

This word is also used in the works of Alisher Navoi in the sense of “war”, “battle” and on the basis of this core is the same – “together in battle, comrade”; *nabardozmoy* – the words “warrior”, “tested in battle” are formed¹³. In our opinion, the use of this word in Agahi’s historical works is connected with the influence of “Shakhsnam” and its expression in a certain sense. This is explained by the fact that the historical works of Munis and Agahi were written in the historical-artistic direction. In particular, we read in “Shakhsname”:

چو رستم بدید آنک قارن چه کرد
چه گونه بود ساز ننگ و نبرد¹⁴

Meaning: When Rustam Koran saw what he was doing, he thought about how the battle would be.

We can see this in the usage of combination *ro’zi nabard* or *ro’zi masof* – “the day of war” in many places in Agahi’s historical works, as in Shakhsname. For example, *ro’zi masofni shabi zifofdin lazzatmand va maydoni razmni ayvoni bazmdin uluvatpayvandroq bilur edilar*. Besides, we read in the “Shakhsname”:

که افراسیاب آن بد اندیش مرد
کجا جای گیرد به روز نبرد

Meaning: Afrosiab (Alp Er Tonga) is a suspect, where will he be on the day of battle (ro’zi nabard)?

13 Dictionary of Navoi’s works. (1972). Tashkent: Publishing house “Adabiyot va san’at” named after G. Gulyam. – P. 443.

14 بزرگترین کتابخانه شعر فارسی. Al-rams. www.mehrahgam.com.



In the language of classical Persian writers, on the basis of the word *nabard*, there are also *nabarda* and *nabardi*, meaning “warrior”. For example, Asjadiyi Marvazi writes:

شاه ابو القاسم بن ناصر دين
آن نبردي ملكنبرده سوار

Meaning: “King Abulkasim bin Nasiridin is a (skilled) warrior of that country, a horseman in battle”.

Conclusion

It is clear from the research that the author’s translation activity serves to raise the level of his works to the level of famous works in the world literature. In the process, it is natural for the translator’s artistic thinking to expand and rise. This, in turn, will greatly increase the vocabulary of the creator. The lexicon of the old Uzbek and Persian languages in many respects also made it possible. The main factors that lead to this commonality are 1) the large number of words borrowed from the Turkic and Iranian languages, and 2) the large number of Arabic words common to both languages. On the other hand, a skilled translator tries to find the equivalents of concepts in another language in his native language on the basis of internal possibilities, which leads to the enrichment of the creative language with popular words and phrases as well. The comparison of lyrical and historical-literary works of Muhammad Riza Agahi and the lexicon of works in his translation is the basis for the above conclusions.

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