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CREATIVE VOCABULARY IN THE WORKS OF MUHAMMAD RIZA AGAHI AND THEIR TRANSLATION

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Abstract

Agahi's peculiarity that rose him in the spirituality of the Turkic peoples is his activity as a translator. He translated eighteen works from Persian and one from Ottoman Turkish to the delight of our native people. The vast majority of these works were in fact unique masterpieces not only of Persian literature but of world literature. N. Kamilov's following real idea "The works translated by Agahi are a part of the history of Uzbek literature, and to ignore it is to pay insufficient attention to the work of this great writer, to cut it in half or leave out a significant part of the history of literature" must make the representatives of the sphere think a little today too. Of course, skilled translators at the Agahi level do not come into the world by chance, with the unique talent of an individual.

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

Introduction

As N. Kamilov correctly observes, "The expertly translated works of Agahi form an important part of Uzbek literature's history, and to overlook them is to disregard the contributions of this remarkable writer, effectively severing a significant part of literary history"¹. While much of Agahi's life and contributions have been meticulously analyzed, there remains a necessity to investigate the author's translated works, particularly the literary influence during the translation process and how translation activities have impacted the author's thought processes and language in line with contemporary standards.

¹ Komilov N. (1970). Translating Skill of Muammad Riza Agahi // Dissertation to defend the degree of candidate of philological sciences. Tashkent. – P. 6.



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Materials and methods

The artist's creative output has consistently enhanced his esteemed artistic reputation. Currently, the role of translation work, in addition to creative thought, in expanding vocabulary is frequently neglected. We will examine this matter further using the lexicon found in the works of Muhammad Riza Agahi as an example.

Results and Discussions

The profound impact of belles-lettres and historical writings in Persian literature has resulted in a global masterpiece. Notably, many of the expressions employed by Munis, Agahi, and Bayani can be found in the texts "Shakhname," "Gulistan," "Tarikhi Baikhaki," and "Ravzat us-safo." The considerable influence of Persian literature is also evident in the adoption of certain terms.

It is clear that Agahi's vocabulary development was significantly shaped by the translation of numerous belles-lettres and historical texts stemming from Persian literature. Specifically, Agahi, the author of five historical texts, has also translated five historical works. His particular choice of words illustrates the impact of the historical texts he encountered during translation.

The essential factor influencing the connection between the two languages is the necessity of their cultural association over many centuries. If we look at the history of the word *Dushman* (Enemy), in pakhlavi language, it is used as *dush_man*, in "Avesto" as *dush manah*². Its first part is *ধৃষ্ট* (*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 *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 pakhlavi 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 pakhlavi language, the aforesaid word is used as



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manesh in modern Persian language³. The word itself goes as far back as to the ancient verb *man* – “to think”. 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 Persian. 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:

The issue of friend-foe has always been an important social and political issue. That is why the following verses of Sheikh Sa'di in “Gulistan” have become aphorisms, and there is a sign that the second part of the word “dushman” is *man* (heart, soul):

Az xudo don xilofi *dushman*-u do'st-

Ki, *dili* har du dar tasarrufi ust⁴.

Translation: Know that the enmity of a friend and an enemy is from God, for the heart of the both is in His control.

The reason why we conclude that the *-mon* component words belong to the substratum lexicon is that in Khorezmian dialects, in particular, in the Khorezm-Kipchak dialect, the word *gidjman* is a quality that means doer of insane-reverse things, crooked-minded. The word is used in the form of *gidjmatay* in relation to children, and has a positive character in the sense of doing the opposite to relentless children. There is no doubt that *gidj* in the word *gidjman* is a *kaj* in the sense of curve. The word is also found in the words *kadjsay*, *kadjkart*. So, *gidjman* gives exactly the meanings of crooked-minded, crazy-inverted imagination.

The meanings of the word “man” as “idea”, “thought”, “prudence” are also found in the composition of one of the borrowed words in the Uzbek language “gumon (suspicion)”. In this sense, the word is *vimana* in the Avesto, *vimana* in ancient Persian [14], and the first part, according to M. Kazzozi, is a prefix *vi*, *wi*, meaning “separation”, which, as a result of later development, became “b” or “g”. The scholar compares this meaning with the verbs *witakhtan* (*tohtan* – “to strike”), “termoq” (separating something from something) in the Pahlavi language, which means

³ Persian-Russian Dictionary. (1083). Volume I. Moscow: Русский язык. – P. 566.

⁴ در ۳. بزرگترین کتابخانه شعر فارسی. Al-rams. www.mehrahgarn.com.



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“beating to separate”, and comes to the conclusion that it is so named because of its inseparable idea of good and evil⁵. Indeed, in the past, sages divided human thought into three parts: thought, contemplation (mutafakkira), imagination (mutaxayyala), suspicion (mutavahhama). This explains the fact that the word “gumon” has a somewhat negative connotation (as in the article “Suspicion separates from faith”). Therefore, the word *zann* is used in Arabic to mean “suspect”. This word is used in a *zan*-style in suspicious contents in Turkic⁶.

During the etymological description of the word “doubt” we observed that in ancient Persian and Pahlavi languages the sound “v” was changed to “g”. We can also see this phonetic phenomenon in the interpretation of the word sin. This word is “gunoh (sin)” in Pahlavi; used in the form of *vinâs* in the sense of “perversion”. In ancient Persia, *vinâsa* had the same meaning, and in Sanskrit, *vinâsa* means bankruptcy loss. It is not difficult to determine that there is a logical connection between the two meanings in Old Persian and Sanskrit. In the historical development of the Persian language, the phonetic phenomenon g – s is one of the most common phonetic changes. Moreover, there is no doubt that the word “gunoh” is used in the Baloch language in the form of *gunâs* from the living Iranian languages. At this point, it becomes clear that the word “вина”, which means guilt in Russian, has a common origin with *vinâs* in Pahlavi, *vinâsa* in Old Persian and Sanskrit.

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 [19]. 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 Sapidak Castle. We read in “Shakhname”:

*Narimonki, go'yi az daliron buburd,
Ba farmoni shoxh Ofariduni gurd*⁷.

5 کزاری میر جلال الدین. نامه باستان. جلد ۱. تهران. سمت. ۱۳۷۹. ص ۱۸۲-۲۵۷: ۱۸۳-

6 Nosirov O., Yusupov M. (2003). *An-na'im. Arabian-Uzbek Dictionary*. Tashkent: Publishing house of Islam University. – P. 515.

7 در ج ۳. بزرگترین کتابخانه شعر فارسی. [Al-rams. www.mehrahgam.com](http://www.mehrahgam.com).



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

While the lexical meaning of this anthroponym is brave, fearless, it is not surprising that it is sometimes found as a female name, even though it is a masculine name. For example, one of the heroes of the famous work “Cholikushi” is Narimon (female name).

In Riyaz ud-Dawla, Nariman’s name appears in three places. In all three places it is mentioned along with the name of Som. Som is interpreted in Shakhname as Nariman’s child. In Avesto, Som is in the form of *Sâma*, not a person, but a family name⁸.

So, the fact that the word *andarmon* means a busy mind with a work has its own logical basis. This word is explained in the Dictionary of the Uzbek Language as follows: “Persian. Busy. To be an Andarmon is to be given to a job and so on. To be curious”⁹.

Apparently, in the vocabulary of the Agahi’s works, the words *podshoh*, *shoh*, *shahanshoh*, *shahriyor*, *xusrav*, *tojdar* belonging to the same Iranian stratum were used to express the meaning of a king. In addition, in the language of our classical writers there is the word *xudovand*, which means “king”. The word *xudo(y)*, which is the first part of this word, according to written sources, was in the form of *khvatay* in Pahlavi, *khvatadh* in Pahlavi of the Ashkenazi period, and *khvadai* in Middle Persian. Some scholars believe that it is derived from the Avestan word *xvadhaya* (*hudhaya*). But Avesta scholars such as Bartholomev, Darmstetr, I. Purdovud interpret this word as derived from the Sanskrit words *svatas+ayu* (self-living) or *svatas+adi* (self-starting)¹⁰. This interpretation seems close to the truth, both linguistically and logically. In Avesto, the word *ahura* is often used in the sense of god [24]. In “Burhani Qote”, the word *xudo* (god) is also interpreted as a shortening of “*xud+o*” (appearing spontaneously). According to Mir Jalaliddin Kazzozi, *xudoy* (*xudo*) was *xvatay* in the Pahlavi language and gave the meanings of “head, king”. That is why one of the Pahlavi memoirs “Khvataynomak” is translated as

8 مازندرانی حسین شهید فرنگ شاهنامه (نام کسان و جاه) بلخ بنیاد نشاپور ۱۳۸۸ ص. ۳۸۶

9 Explanatory Dictionary of Uzbek Language. (2008). Five volumes. Volume 1. – Tashkent: O’zbek milliy ensiklopediyasi. – P. 84.

10 شمس الدین محمد بن خلف تبریزی . برہان قاطع. با اهتمام دکتر محمد معین. تهران. امیر کبیر. ۱۳۸۶ . جلد ۲. ص. ۷۱۸



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“Shakhname”. Later the word acquired the meaning of god. The original meaning of the word is preserved in the words *kishvarxudo*, *dehxudo*, *xonaxudo*, *kadxudo*, *Turonxudo*. Also, the word *xudovand* also first meant king, chief, leader and later acquired the meaning of “god”. It is also known from history that before Islam the kings of Bukhara were called *Buxoroxudot* (king of Bukhara). Summarizing the above points, it can be concluded that the word *xudo*, meaning *owner*, *master*, *chief*, *ruler*, belonged to the Pahlavi language, which later acquired the meaning of *king* and later became the name of God in the development of meaning. We can also compare this with the fact that in the ancient Turkic language the word *tangri* also means *sky*. (Inscription “Bilga Haqqan”, first line). The use of the word “Egam” today also clarifies this point.

In classical Persian, the word *xudovand* is often used to mean king: For example, we read in “Gulistan”: سواری از در در آمد و بشارت دادکه فلان قلعه را بدولت خداوند گشادیم. That is, one horseman entered the door with good news “*salon qal’ani podshoh hazratlari foydasiga zabit etdik* (we conquered (some) fortress for the sake of the king)” [27]. In the works of Uzbek classics, we see that the word *xudovand* is used in both senses. For example, from “Saddi Iskandariy”:

Xudoyo masallam xudoliq sanga,
Birov shahki, da’bi gadoliq sanga.
Xudovandi bemislu monandsen,
Xudovandlarga xudovandsen¹¹.

Conclusion

The research clearly shows that the translator’s work elevates his creations to the status of renowned pieces in global literature. As a result, it is expected that the translator’s creative thinking will develop and advance. This development significantly enhances the creator’s vocabulary. The rich lexicon of both old Uzbek and Persian languages has largely contributed to this. The primary reasons contributing to this similarity include: 1) a substantial number of words borrowed from Turkic and Iranian languages, and 2) a significant presence of Arabic vocabulary shared between both languages. Additionally, an adept translator seeks

¹¹ Alisher Navoi. (1996). Collection of perfect works. Twenty volumes. Volume 11. Prepared to publish: M.Hamidova, T. Akhmedov. Tashkent: Fan. – P. 7.



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to identify equivalent concepts in his native tongue based on inherent linguistic possibilities, which ultimately enriches the creative language with widely-used words and expressions. A comparison of the lyrical and historical-literary works of Muhammad Riza Agahi with the vocabulary found in his translations supports these conclusions.

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