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Tajik Language and its Influence on Western European Languages

Idioma tayiko y su influencia en las lenguas europeas occidentales

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RESUMEN

Basado en fuentes lingüísticas confiables, este artículo estudia unidades léxicas del idioma tayiko prestadas por las lenguas de Europa occidental en diferentes períodos de desarrollo. Los lexemas indican que el idioma tayiko tuvo contactos cercanos con las lenguas de Europa occidental en diferentes etapas de su desarrollo. Una de las fuentes importantes de influencia del tayiko debe considerarse el monumento sobresaliente de la literatura mundial "Shahnameh" por Abulkasim Firdousi (siglo X). Sobre esta base, el estudio del vocabulario y la terminología de "Shahnameh" es relevante no solo para la lingüística tayiko sino también para la indoeuropea, incluidas las lenguas de Europa occidental.

Palabras clave: Idioma tayiko, Etimología, lenguas de Europa occidental, préstamos, Shahname.

ABSTRACT

Based on reliable linguistic sources, this article studies lexical units of the Tajik language borrowed by Western European languages at different periods of development. Lexemes indicate that the Tajik language had close contacts with Western European languages at different stages of its development. One of the important sources of influence of the Tajik language should be considered the outstanding monument of world literature "Shahnameh" by Abulkasim Firdousi (Xth century). On this basis, the study of vocabulary and terminology of "Shahnameh" is relevant not only for Tajik linguistics but also for Indo-European ones, including Western European languages.

Keywords: Borrowings, etymology, Shahname, tajik language, western European languages.

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INTRODUCTION

The study of lexical, semantic, linguistic and cultural matches in the linguistic corpus of the Eurasian area makes it possible to identify many linguistic phenomena associated with different periods of the development of the Tajik (Persian) language and its impact on related and neighbouring languages (Dodikhudoeva: 2014; Ashrapov: 2015). The topic chosen in the research is of great scientific value in the study of historical vocabulary, the establishment of the etymology of lexemes, description of the formation and development of the lexical system of the languages of the Indo-European family and other related languages (Weryho: 1983; Mirzoeva: 2018)

The article researches semantics and structure of some lexical units of the Tajik language, which were borrowed by Western European languages (Mennecier et al.: 2018). The linguistic facts indicate that many lexical units, which were in use in the poetry of Rudaki and Firdousi, still exist and function in the West European languages in one form or another (Nafisi et al.: 2019). Some lexical units, which were popular in the 10th century, made a historical excursion in a huge language space and returned to the Tajik language with new semantic nuances (Perry: 1996; Atkin: 2018; Akhmedova et al.: 2019)

A lot of linguists deal with the analysis of borrowings in different languages. Some scholars of Kazan Federal University are among them. Thus Tak G. Ismagilova and E. Martynova have studied Russian borrowings in the novels of Tatar writer G. Iskhaki (Ismagilova & Martynova: 2019). G. Nabiullina, A. Yusupova researched Chinese loanwords in the speech of the Tatar diaspora in China (Nabiullina & Yusupova: 2014). A. Ashrapova and A. Alendeeva discuss English and German borrowings in Russian in the field of economics (Ashrapova & Alendeeva: 2014). A. Fattakhova and N. Mingazova analyze Arabic loanwords in Tatar and Swahili (Fattakhova & Mingazova: 2015). Thus, the Tajik language has also become the source of borrowings to other languages.

METHODS

While writing this article, the following methods are used: method of comparative analysis of linguistic facts, methods of synchronic and diachronic analyses, method of semantic interpretation of lexical units and method of comparative analysis.

RESULTS

In the lexical corpus of the Tajik language, there are a large number of linguistic units and concepts that indicate the long-standing traditions and relationships of Tajiks and other Eurasian peoples. For more than two thousand years, there have been close relations between the Tajik and European peoples in many areas of public life. They mostly concerned history, science, culture; as a result, linguistic and cultural relations developed, which were fixed during the period of the Greco-Bactrian-Sogdian, Sassanian, then Samanid and subsequent dynasties of relations. During this time, the Tajik language and the languages of this region exchanged many lexical units.

We were prompted to write this article by the chess term рокировка', which in encyclopedic dictionaries is considered to be derived from the French 'rogue' – coming from 'roc' (French 'roc' is the ancient name for a chess rook). The name of the rook as a chess piece in French is also fixed in the form of 'tour'.

Where has the term 'roquer' come from into French? What does the name of a chess piece 'roc' mean? To look for answers to these questions, we turned our attention to some terms in the work of Tajik-Persian literature of the 10th century "Shahnameh" by Abulkasim Firdousi (934-1020). According to our observations in this work, along with other unique and rare words, the word 'ruh' is used, which is close to the pronunciation of 'roc' and has the same meaning.

First, a few words about "Shahnameh" (Firdavs: 1966).

The great representative of Tajik people Abulkasim Firdousi created his world-class masterpiece "Shahnameh" under conditions when official correspondence was conducted mainly in Arabic, which at that period was dominating in science. This work, which was created in such a volume and with such deep content in the Tajik language or Farsi Dari, fundamentally changed the linguistic situation of that historical era.

The merit of the great Firdousi lies in the fact that he managed to bring to his heirs after many centuries the purest wealth, masterpiece, that is accessible to speakers of Tajik, Persian and Dari languages, regardless of their age and level of education. The language of "Shahnameh" so far, even after one thousand years, is considered to be an example of the Tajik literary language.

With the help of "Shahnameh," Firdousi saved for us a huge layer of spiritual and cultural value, which is the property not only of Iranian-speaking peoples but also of the educated part of the world community.

DISCUSSION

Observation and study of the linguistic system of "Shahnameh" make it possible to trace over dozens of centuries the process of formation and structural-semantic dynamics of many terms and lexical units of the Tajik (Persian) language. As a striking example of this phenomenon, a historical excursion of the mentioned above French term 'roc' should be recognized. However, in the English language, this word exists in the form of 'rook', whose synonym is 'castle' with the meanings 1) castle; palace 2) shelter, stronghold; 3) rook (a chess piece). In German, this word appears in the form of 'Roche' (its synonym is 'turm': 1) tower ... 6) rook (a chess piece) (Styblo: 2007).

The lexeme 'رُخ' (rokh) in Tajik, as well as in the language of "Shahnameh" expresses several meanings: 1) face; 2) cheek; 3) party; 4) rook (a chess piece) (Dehudo: 2006). It is in the last meaning that this word penetrated into such European languages as French, English and German.

The word 'رُخ' (rokh) is explained differently in lexicographic sources, but mainly it is interpreted as "the name of a huge (fabulous) bird that can hunt hippopotamuses and elephants" (Dehudo: 2006; Zeng: 2019). It is most likely that the chess piece of the rook was named by analogy with this feature of the bird, which at the beginning of its chess "career" dominated the chessboard and was more powerful than the queen figure. This feature of the rook is also spoken of in the "Shahnameh" of Firdousi:

Narafti kase peši rokh kinaxāh Hametāxti ū hama razmgāh (Firdavs: 1966)
(No one dared to fight the rook. For it reigned supreme on the battlefield).

It is interesting to note that some lexicographical sources interpret 'rokh' as a two-humped camel with a huge fang having mercy on no living creature. This fact is interesting for us because further, we will come back to the camel 'uštur' as a chess piece.

In "Shahnameh", the 'pyx رُخ rokh' in the meaning of 'rook' as the chess piece is found in 5 episodes (Fritz: 1965), which describe the rules of playing chess and the order of the chess pieces moves. These poetic lines emphasize that the opposing rooks are located against each other (Firdavs: 1966), next to the horses (Firdavs: 1966), they close distribution of figures on both sides (Firdavs: 1966), move around the whole board and pose a threat to everyone opponent's pieces (Firdavs: 1966).

It should be noted that the term 'shāhmāt' itself (chess) also has Tajik (Persian) origin (from 'shāh' + 'māt' (shah + mat) which means that 'the king is defeated, it is dead) and is borrowed in various forms by the above-mentioned languages: in French, it is 'échecs' (échec et mat!), in English, it has the form of 'checkmate' and 'chess', in German, there are two words 'Schach' and 'Schachspiel' (Styblo: 2007).

The research of the text "Shahnameh" and its vocabulary shows that, in addition to the game on a 64-cell board, information is provided about the chess game on a hundred-cell board. In this game, only two figures are involved, which were called by 'uštur/ šutur / camels. They occupy a position between elephants and horses. Accordingly, ten pawns from each side participate in the game on a 100-cell board:

Bar ān taxt sad xāna karda nigār Xirāmidani laškaro shahriyār' (Firdavs: 1966).
(One hundred cells are drawn on this board for the king and his troops to move).
Du uštur bari pil karda ba poy Nišānda bar ešān du pākizarāy (Firdavs: 1966)
(Two camels are next to elephants. Noble horsemen ride them).

Another term meaning military uniform is associated with the name of the animal. This word is 'палангин' in the meaning of "garment, military uniform from tiger skin", which is formed on the basis of the zoonym 'паланг' ("tiger") with a suffix of collective meaning '-in'. The word 'паланг' in the "Shahnameh" also appears in the meaning of "clothing and ammunition for battle". In this meaning 'паланг' and its variant 'palangin' are quite common linguistic means for expressing clothes/uniforms or combat equipment:

Сари тахту бахташ баромад зи кӯх, Палангина пӯшид худ бо гурӯҳ (Firdavs: 1964).
"His (Kayumars') happiness and throne are connected with the mountain, and he and his team put on a tiger uniform (skin)".

According to our observations based on the examples from "Shahnameh" and logical judgments, it can be claimed that the 'palangan', known in the "Shahnameh" as the name of the clothing.

It is probable that 'палангин' in the form of "palanganas" is borrowed to Spanish and chosen as a nickname for the Andalusian football team 'Seville' wearing a uniform in red and white stripes, which is very similar to the patterns of tiger skin. "Years passed; a red stripe appeared on their T-shirts. And the team began being called "Palanganas". It is a strange nickname, which can be translated as "washbasin, bathtub". At that time basins for bathing of cats, children, dogs were popular among people. They were white with a stripe as on T-shirts of 'Seville' (Gorin: 2010). If the author of the article had known the Tajik (Persian) language and that 'паланг' meant 'tiger, leopard, leopard, panther', and 'палангина' meant 'tiger skin clothing', the patterns of which are similar to the shape of "Seville", then, of course, he would not have dwelled on this illogical and superficial etymology that does not correspond to the status of such a world-famous team.

Many people think the lexical unit 'сандал', that is 'sandal' (shoes consisting of a wooden or leather sole without heels, tied with straps to the foot) to be borrowed to Tajik in the new period of the development of the language from Western European languages (Greek 'sandalia', Latin 'sandalium', French 'sandale', English 'sandal') through the Russian language.

English Dictionary interprets 'sandal' as "1) a light shoe consisting of a sole held on the foot by thongs, straps, etc. 2) a strap passing over the instep or around the ankle to keep a low shoe on foot" (Styblo: 2007). The period of the appearance of this word in English is considered to be the 14th century, and it is supposed to come from Latin 'sandalium', Greek 'sandalion'.

At the same time, the facts indicate that 'сандал' in the meaning of "sandals" in the Tajik language was used even earlier. It can be found precisely in this meaning in the works of Unsuri. This fact speaks of more ancient history of this lexical unit:

Гирифтам, ки чое расидӣ зи мол Ки заррин кунӣ сандалу чочла (Dar Partavi Khurshed: 2011).
(I think you have become so rich that you wear sandals and gold shoes).

Here 'сандал' is used together with the name of another shoe, 'чочла' by name, which is also characterized as "leather shoes without a heel" (a kind of sandals).

In the work of Nosir Khosrov the following couplet is found:

Туро чавониву чалди гилему сандал буд, Кунунат сӯхт гилему дарида шуд сандал.
(Dehudo: 2006). (Your youth passed in sandals and a cloak, Now the cloak is faded, and your shoes are torn).

This fact can be explained in the following way: the word 'сандал' as a kind of shoes (sandals) was used in the Tajik language in the 10th century. Therefore, it is probable that it was not borrowed. This shoe was called so because it was made of wood and bark of the tree of the same name, because, it is 'light (unsinkable)', deodorizing" and did not wear out for a long time.

CONCLUSION

Active historical, trade-political and socio-cultural relations became the basis for the fact that over a long historical period a considerable number of realities and concepts of the Tajik linguistic and cultural environment began to penetrate into languages of the Eurasian space. It should be emphasized that this process began during the period of Greco-Bactrian-Sogdian relations (Sogdian translators). It was diversified in the Sassanid era (Greco-Roman-Sassanian cultural relationships), intensified during the Samanids and Gesnuids in the heyday of the Tajik classical Dari language in IX-X centuries. This is evidenced by many linguistic facts observed in the Tajik language, primarily in the greatest work of Tajik literature of the 10th century "The Shahnameh" by Abulkasim Firdousi.

These and many other examples indicate that the study of the vocabulary and terminology of "Shahnameh" by Abulkasim Firdousi (10th century) is relevant not only for Tajik linguistics but also for other languages, which are somehow crossed with Tajik (Persian) in different historical periods. The study of "Shahnameh" as the work, which is most fully preserved to this day, allows us to determine the etymology of the whole layer of lexical morphemes borrowed from the Tajik language into Western European languages.

The study of the semantic phenomena of the Tajik language of the classical period can contribute to the solution of many linguistic problems of modern Tajik lexicology.

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