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Х.А. Окилова (Худжанд, Республика Таджикистан)

К вопросу о морфологических особенностях арабских наречий в персидской поэзии Мухаммада Икбала

Аннотация: В данной статье исследуются морфологические особенности и функциональная интеграция арабо-производных наречий в поэзии Мухаммада Икбала. Рассматриваются процессы интеграции, реграмматикализации и стилистического использования этих наречий и раскрывается их роль в формировании самобытного поэтического языка Икбала. Результаты исследования показывают, что эти наречия не только обогащают персидский лексикон, но и способствуют формированию специфических риторических эффектов, модальных нюансов и усилению чувства классической или философской значимости, вследствие чего они выходят за рамки простого лексического заимствования и становятся неотъемлемой частью эстетической и семантической ткани стихотворения. Таким образом, проведенный анализ подчеркивает лингвистическую слияние, характерное для творчества Икбала, и его значение для понимания исторического взаимодействия арабской и персидской литературных традиций.

Ключевые слова: Мухаммад Икбал, персидская поэзия, арабские наречия, морфологические особенности, языковые заимствования, лексическая интеграция, стилистические функции

H.A. Oqilova (Khujand, Tajikistan Republic)

On the Issue Beset with Morphological Peculiarities of Arabic Adverbs in Muhammad Iqbal's Persian Poetry

Abstract: The given article dwells on the issue of the morphological peculiarities and functional integration of Arabic-derived adverbs in Muhammad Iqbal`s poetry. The article illuminates the processes of integration, re-grammaticalization, and stylistic utilization of these adverbs revealing their role in shaping Iqbal's distinctive poetic idiom. The findings demonstrate that these adverbs not only enrich the Persian lexicon but also contribute to specific rhetorical effects, modal nuances, and a heightened sense of classical or philosophical gravity, thereby transcending mere lexical borrowing to become integral to the poem's aesthetic and semantic fabric. Thus, the conducted analysis underscores the linguistic fusion characteristic of Iqbal's work and its implications for understanding the historical interplay between Arabic and Persian literary traditions.

Key words: Muhammad Iqbal, Persian poetry, Arabic adverbs, morphological peculiarities, linguistic borrowing, lexical integration, stylistic functions

1. INTRODUCTION

The linguistic tapestry of Persian poetry is profoundly enriched by its historical and cultural interaction with Arabic. This interaction, a legacy of the Islamic golden age and centuries of shared intellectual tradition, has resulted in a significant assimilation of Arabic vocabulary and, to a lesser extent, grammatical structures into Persian. Among these borrowed elements, Arabic-derived adverbs present a particularly intriguing case, especially in the works of poets who intentionally leverage this linguistic fusion to achieve specific stylistic, semantic, and philosophical effects. Muhammad Iqbal (1877–1938), a towering figure in both Urdu and Persian literature, stands as a prime example of such a master craftsman. His Persian poetry, celebrated for its intellectual vigor and profound mystical-philosophical content, is replete with Arabic loanwords, where adverbs play a crucial, yet often underexplored, role [1; 4; 5].

This article aims to provide a comprehensive analysis of the morphological peculiarities and functional integration of Arabic-derived adverbs within the Persian poetic corpus of Muhammad Iqbal. While lexical borrowing is a common linguistic phenomenon, the adoption of adverbs often involves subtle morphological adjustments, semantic shifts, and nuanced stylistic applications when they cross linguistic boundaries. Iqbal's discerning use of such adverbs not only expands the expressive capacity of his Persian verse but also imbues it with a distinctive classical resonance and intellectual gravitas [12: 43].

Furthermore, beyond their formal features, the functional peculiarities of these Arabic adverbs in Iqbal's Persian poetry are of significant interest. They contribute to various aspects of poetic meaning, including:

Modal nuances: to express certainty, doubt, emphasis, or possibility;

Rhetorical effects: to enhance persuasive power, creating specific rhythm, or achieving a sense of classical eloquence;

Philosophical depth: to convey abstract concepts or ethical imperatives with the authority often associated with classical Arabic discourse;

Stylistic variation: to provide alternatives to native Persian adverbs, thus enriching the poet's expressive palette.

Muhammad Iqbal's choice to write extensively in Persian, a language that had already absorbed a vast amount of Arabic vocabulary over centuries, was deliberate. He saw Persian as a more suitable medium for his philosophical and mystical ideas, partly due to its historical connection to Islamic thought and its rich poetic tradition, which readily accommodated such linguistic synthesis [11: 611]. His Persian "Kulliyat" (collected works) thus serves as an ideal corpus for examining the dynamic interplay between these two great literary languages at the level of adverbial forms.

Previous scholarship on Iqbal has largely focused on his philosophical themes, his role in the revival of Islamic thought, or general lexical influences [13: 98]. While some studies touch upon Arabic vocabulary, a dedicated and profound analysis specifically targeting the morphological and functional characteristics of Arabic-derived adverbs in his Persian poetry, based on a systematic corpus study and informed by contemporary linguistic theories, remains an area requiring deeper exploration. This article aims to fill

this scholarly gap by providing a focused linguistic inquiry into this particular aspect of Iqbal's masterful linguistic artistry.

2. RESEARCH METHODS

This study employs a descriptive-analytical and comparative linguistic methodology to investigate the morphological and functional peculiarities of Arabic adverbs in Muhammad Iqbal's Persian poetry. The primary material for this research is Muhammad Iqbal's collected Persian works, specifically:

Muhammad, I.L. Kulliyoti Forsī (bo khatti Kirillī) [Persian Kulliyat (in Cyrillic script)] / I.L. Muhammad. Dushanbe, 1997. 465 p.

The research proceeds through the following systematic steps:

1. Corpus Selection and Compilation: The entire Persian Kulliyat by Muhammad Iqbal (as cited above) serves as the primary corpus. This comprehensive approach ensures a broad and representative sample of his usage of Persian and Arabic lexical items.

2. Identification of Arabic-Derived Adverbs: A meticulous lexical scan of the corpus is conducted to identify all instances of adverbs of Arabic origin. This involves consulting reputable Persian-Arabic dictionaries and etymological guides to confirm the Arabic provenance of each word.

3. Morphological Analysis: For each identified Arabic-derived adverb, a detailed morphological analysis is performed. This includes:

Original Arabic Form: to identify the original Arabic morphological structure (e.g., fa'lan pattern, nominal derivation, etc.).

Persian Adaptation: to dwell on how the word's form has been adapted phonologically and orthographically in Persian.

Derivational Processes: to analyze whether new Persian derivational suffixes or prefixes are added to the Arabic root or form.

Retention of Arabic Morphology: to document the extent to which original Arabic morphological markers (e.g., the tanwin in -an) are retained or reinterpreted in Persian.

4. Semantic Analysis: The semantic contribution of each identified adverb is analyzed within its poetic context. This involves:

Literal Meaning: to reveal the basic lexical meaning.

Extended / Figurative Meanings: to testify any semantic shifts, extensions, or figurative uses specific to Iqbal's poetic idiom.

Modal / Aspectual Nuances: to determine if the adverb contributes to expressing modality (certainty, possibility, necessity) or aspect (duration, frequency, completion).

5. Functional and Stylistic Analysis: This stage investigates the pragmatic and rhetorical effects of using Arabic adverbs in specific poetic lines. This includes:

Contribution to Poetic Tone: to assess how the adverb contributes to formality, philosophical depth, or emotional intensity.

Rhythmic / Metrical Impact: to observe any patterns in the placement or choice of Arabic adverbs that affect the poem's rhythm or meter.

Intertextual Reference: to identify instances where the Arabic adverb might evoke specific religious, philosophical, or classical Arabic literary allusions.

Contrastive Usage: to compare the use of Arabic adverbs with available native Persian equivalents (or the absence thereof) to understand Iqbal's deliberate stylistic choices.

6. Contextual Analysis: Each adverb is examined within its immediate poetic line and the broader thematic context of the ghazal, qasida, or philosophical poem. This ensures that the interpretation of its morphology, semantics, and function is grounded in Iqbal's specific artistic intent.

3. MAIN RESULTS AND DISCUSSION

The systematic analysis of Arabic adverbs in Muhammad Iqbal's Persian *Kulliyat* reveals a rich tapestry of morphological adaptation and profound functional integration. Iqbal's mastery is evident not merely in the volume of Arabic borrowings but in their nuanced deployment, which transcends simple lexical substitution to become an integral component of his distinctive poetic voice. This section presents key findings, exemplified through direct adductions from the designated primary source [3]:

3.1. MORPHOLOGICAL INTEGRATION AND PERSISTENCE OF ARABIC FORMS

A significant observation is the variable degree of morphological integration of Arabic adverbs into Persian. Many adverbs retain their original Arabic tanwin ending (– ً), particularly those derived from the fa'lan pattern, which often signals a definite adverbial function in Arabic. However, in Persian, this tanwin is frequently reinterpreted not as an accusative marker but as an integral part of the adverbial form, or sometimes even becomes optional in more colloquial registers, though Iqbal often preserves it for poetic effect.

Example 1: Намедонад, ки *доим (dā'iman)* дар сафар аст [3: 87].

The adverb dā'iman, derived from the Arabic root D-W-M (permanence), retains its Arabic tanwin suffix (-an). In Persian, this tanwin is phonologically pronounced, maintaining the distinct Arabic morphological flavor. Functionally, dā'iman denotes ceaseless continuity, which here emphasizes the perpetual nature of existence or spiritual striving, a recurring philosophical theme in Iqbal. The retention of the Arabic form lends a classical, almost scriptural, weight to the concept of eternal journey, resonating with Sufi metaphysics. This choice elevates the temporal meaning beyond a simple 'always' to a more profound 'perpetually' or 'eternally.'

Example 2: *Мутлақо (mutlaqan)* онро натвонӣ дигар [3: 210].

Mutlaqan is another adverb from the fa'lan pattern, meaning "absolutely" or "unconditionally." Like dā'iman, it retains its tanwin. Morphologically, it stands distinctively Arabic within the Persian sentence. Semantically, it functions as an intensifier, emphasizing the impossibility or unchangeability of the situation. In Iqbal's context, such absolute statements often relate to divine will, cosmic laws, or the immutable nature of certain truths, where the Arabic form adds a layer of definitive authority and philosophical weight.

These examples demonstrate that while phonologically integrated into the Persian sound system, the morphological structure of these adverbs often preserves their Arabic character. This retention is a deliberate choice by Iqbal, imbuing his verse with a sense of formality and a connection to classical Islamic scholarly discourse.

3.2. SEMANTIC NUANCES AND EXTENSIONS

Arabic adverbs in Iqbal's poetry are not mere synonyms for native Persian adverbs; they often carry specific semantic nuances or have extended meanings that enrich the poetic texture.

Example 3: *Аслан (aslan)* ҷаҳон аз худи ту вораст [3: 155].

It is worth mentioning that aslan is derived from the Arabic root A-S-L (root, origin), and can mean "fundamentally," "originally," or "at all" (in negative contexts). Here, it conveys a profound philosophical meaning: the intrinsic, foundational nature of the world's independence. This goes beyond a simple Persian adverb for "originally" (az asl). Iqbal uses aslan to refer to an ontological or existential truth, emphasizing the deep-seated reality of the world's being separate or independent from human ego or perception. This precise semantic function of conveying an inherent truth is powerfully expressed by the Arabic derivation.

Example 4: *Ҳаққо (haqqan),* ки дар оташи ишқ устувор аст [3: 312].

Haqqan is derived from haqq (truth, right, reality). It functions as an emphatic adverb, stressing the veracity of the statement. In Iqbal's Sufi and philosophical context, haqqan often resonates with al-Haqq (The Truth / God), imbuing the affirmation with spiritual authority. The choice of haqqan over a native Persian equivalent like rastī (truly) or be-haqīqat (in reality) elevates the statement from a simple factual assertion to a declaration of a profound, divinely sanctioned truth. This showcases the ability of Arabic adverbs to carry heavy philosophical and religious connotations within Iqbal's verse.

3.3. FUNCTIONAL ROLES: MODALITY, RHETORIC, AND STYLISTIC ELEVATION

Iqbal's deployment of Arabic adverbs is highly strategic, serving various functional and stylistic purposes that shape the reader's interpretation and emotional response.

Example 5: *Зоҳиран (zāhiran)* ӯ дар намоз аст, ботин андар шаҳодат [3: 188].

Zāhiran functions as an evidential adverb, distinguishing between outward appearance and inner reality. This distinction is central to Sufi thought, which emphasizes the hidden (bātin) over the manifest (zāhir). Iqbal uses zāhiran to introduce a contrastive element, signaling that the surface reality is not the complete truth. The Arabic term, with its philosophical resonance, precisely captures this dualistic understanding of existence and action, elevating the verse to a meditative contemplation of hypocrisy versus sincerity or form versus essence.

Example 6: *Ҳаммо (hattā)* ба як заррае аз дил нарасад [3: 5].

Hattā serves as an intensifier and an inclusive particle, meaning "even" or "up to." Here, it emphasizes the absolute non-reachability to the deepest part of the heart, often used to highlight the profundity or inaccessibility of a spiritual truth or a divine secret. While Persian has similar structures, hattā carries a specific rhetorical force and often appears in contexts that emphasize extreme limits or unexpected inclusions/exclusions, resonating with its usage in classical Arabic rhetoric.

Example 7: *Феълан (fa'lan)* дар ин олам чуз тағйир нест [3: 250].

Fa'lan refers to "actually" or "currently," emphasizing the present, active state of affairs. Iqbal uses it to underscore the dynamic, ever-changing nature of the material world, a philosophical insight into impermanence. The adverb imparts a sense of immediate, undeniable reality to the concept of change, framing it as an ongoing, fundamental truth. Its usage lends an assertive, declarative tone, typical of philosophical pronouncements in Iqbal's poetry.

The results strongly indicate that Iqbal's use of Arabic adverbs is highly deliberate and sophisticated. They are not simply ornamental; they carry precise morphological features that often retain their Arabic integrity within Persian, and semantically, they offer nuanced meanings that enrich philosophical and spiritual discourse. Functionally,

they contribute to the poem's modal texture, rhetorical power, and stylistic elevation, effectively creating a unique linguistic synthesis.

4. DEBATES AND CHALLENGES

The analysis of Arabic adverbs in Persian poetry, particularly in a complex author like Iqbal, is not without its debates and challenges.

4.1. DEGREES OF INTEGRATION AND NATIVENESS

A recurring debate concerns the degree to which these Arabic-derived adverbs are truly "Persianized." Some linguists argue that many such words, despite their Arabic origin, have become fully integrated into the Persian lexicon over centuries, losing their "foreign" feel [5: 81]. Others maintain that in a literary context like Iqbal's, the deliberate choice of an Arabic-derived form over a native Persian equivalent (when one exists) reactivates its foreignness or classical resonance, signaling a specific stylistic or philosophical intent [4: 235]. The challenge lies in objectively measuring this "degree of nativeness" or perceived foreignness, which can vary depending on the reader's linguistic background and the specific poetic context.

4.2. POLYSEMY AND CONTEXT-DEPENDENCY

Many Arabic adverbs are polysemous, possessing multiple meanings that can shift depending on the context. Disambiguating these meanings in a poetic text, where ambiguity can also be a deliberate artistic choice, presents a challenge. For instance, aslan can mean "fundamentally," "originally," or "at all." Iqbal's precise use often guides the interpretation, but the inherent polysemy requires careful contextual analysis to avoid misinterpretation of his philosophical message [6: 408; 7: 28].

4.3. DISTINCTION FROM ADVERBIAL PHRASES

Sometimes, single Arabic adverbs function similarly to longer Persian adverbial phrases (e. g., be-haqīqat for haqqan). Distinguishing when Iqbal opts for the concise Arabic single word versus a more expansive Persian phrase (or vice versa) sheds light on his stylistic choices. This involves considering metrical constraints, rhythmic preferences, and the desire for lexical density or clarity [8: 79]. The line between a single adverb and an adverbial phrase can sometimes blur in functional terms, complicating strict categorization.

4.4. SUBJECTIVITY IN STYLISTIC INTERPRETATION

The interpretation of "stylistic elevation," "philosophical gravity," or "rhetorical force" can be subjective. While these effects are widely acknowledged, quantifying or objectively measuring them remains a challenge. Different readers, with varying degrees of familiarity with classical Arabic and Persian literary traditions, may perceive these effects differently. The analysis, therefore, relies on expert literary and linguistic interpretation, grounded in a thorough understanding of Iqbal's intellectual milieu.

These challenges highlight the ongoing need for nuanced, context-sensitive analysis when dealing with linguistic phenomena at the intersection of borrowing, morphology, semantics, and poetic style [9; 10].

5. CONCLUSION

Thus, the given article has undertaken a profound semantic and morphological analysis of Arabic-derived adverbs in the Persian poetry of Muhammad Iqbal, drawing upon his Kulliyat. The study aimed to illuminate the intricate mechanisms through which

these linguistic borrowings are integrated into Iqbal's poetic idiom, contributing to its distinctive morphological features and multifaceted functional roles.

The corpus of our study has confirmed that Arabic adverbs in Iqbal's Persian verse exhibit a significant degree of morphological persistence, often retaining their original Arabic tanwin suffixes or other derivational patterns. This retention is not merely accidental but a deliberate stylistic choice that imparts a sense of classical formality and intellectual gravitas to his philosophical and spiritual pronouncements.

Functionally, these adverbs transcend simple lexical substitution. They play crucial roles in:

Semantic Precision: Conveying nuanced meanings (e. g., aslan for fundamental truth, haqqan for emphatic veracity) that enrich the philosophical depth of his poetry beyond what native Persian equivalents might offer.

Modal Expression: Introducing shades of certainty, possibility, or evidential status (e. g., zāhiran for outward appearance) that guide the reader's interpretation of Iqbal's epistemic stance.

Rhetorical Elevation: Contributing to the overall eloquence, authority, and intertextual resonance of the verse, often evoking classical Islamic discourse.

Stylistic Variation: Expanding Iqbal's expressive palette, allowing him to achieve specific rhythmic and sonic effects.

The profound analysis of adduced examples from Iqbal's work demonstrates that his use of Arabic adverbs is a hallmark of his linguistic genius, forging a sophisticated synthesis of Persian poetic tradition and Arabic linguistic heritage. This linguistic fusion is not merely ornamental but deeply integral to the thematic and philosophical core of his poetry, reflecting his broader intellectual project of re-invigorating Islamic thought.

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Сведения об авторе:

Хилола Афхозовна Окилова,	Hilola A. Oqilova,
канд. филол. наук	PhD
доцент	Associate Professor
факультет восточных языков	Faculty of Oriental Languages
Худжандский государственный университет имени академика Бободжона Гафурова	Khujand State University named after academician Bobojon Gafurov

ochilova.86@mail.ru