

The proportion of parts of speech in the group with frequency of 10 and more gives the evidence of the grammatical structure of Hindi language.

Yet the lists do not concern etymology, the statistical evidence is against popular statements on Hindi lexics. The grammatical zone shows no presence of loan words. Only slight reflection of Sanscrit lexics can be found in basic zone. The special zone is most influenced by other languages. The scientific and religious styles have many Sanscrit words, the newspaper style is only slightly spoiled by English words.

Current opinion on the influence of English has no reflection in word frequency.

Notes

- ¹ G. Herd an, Language as Choice and Chance, Groeningen 1956, p. 6.
- ² Basic Hindi Vocabulary 2000 Words, New Delhi 1958.
- ³ A.M. G h a t a g e, Phonemic and Morphemic Frequencies in Hindi, Poona 1964.
- ⁴ H. A h m e d, Urdū alfāz śamārī, New Delhi 1973.
- ⁵ A.P. B a r a n n i k o v, P.A. B a r a n n i k o v, Chindustani /chindi i urdu/, Moskva 1959.
- ⁶ Basic Hindi Vocabulary 500 Words, New Delhi 1958; Basic Hindi Vocabulary 2000 Words, New Delhi 1958.
- ⁷ A. J u i l i a n d et al., Frequency Dictionary of French Words, Hague - Paris 1970.
- ⁸ Ibidem.
- ⁹ A.M. G h a t a g e, op. cit.
- ¹⁰ H. A h m e d, op. cit.

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AN ARMENIAN POPULAR VERSION OF THE IRANIAN RUSTAMIADE

I

In 1934 the Institute of the Culture's History at the Commissariat of Education of the Armenian SSR published a commemorative volume /abbreviated: F, see the bibliography/ on the occasion of the one thousandth anniversary of Firdawsi's birthday. The volume contains /pp. 1-116/ an extensive study "Firdusin ev Irani vipakan motivnera » Šah-name « -yum u hay matenagrut'yan meĵ" /= Firdawsi and the Iranian epic themes in Shāh-nāmeh and in the Armenian literature/ written by Karapet Melik-Ohanjanian. Its Russian summary is inserted at the end of the book /pp. 233-241/.

The Armenian scholar wonders why Shāh-nāmeh themes are so rare in Armenian written literature. It is surprising that first Armenian translations of the Iranian epos were published only at the end of the XIX e., and only in fragmentary form, whereas in Georgia the Firdawsi's text was translated as early as the XII c. /Baramidze: 537/. K. Melik-Ohanjanian /F: 104-113/ suspects that this unusual fact was due to the conscious boycott of the Iranian culture by educated circles in Christian Armenia, as part of their struggle for independence against the Zoroastrian empire of Sasanides.

Opposing the Armenian upper classes, the country people did not feel themselves restrained by ideological attitudes /F: 114/ and absorbed many Iranian themes to their folklore. When, at the end of the XIX c., Armenian ethnographers started gathering texts of the Armenian popular epic "David of Sasoon" /= Sasunc'i Dawit', Sasna

Crer/, they found that Armenian story-tellers could also recite in rhythmic prose Iranian tales about Zāl and Rustam, Bīžan and Manižeh.

The expedition lead by the eminent ethnographer Yervant Lalayan collected, on the turn of the XIX c., seven variants of the Zāl and Rustam's tale spoken in various Armenian dialects. In 1932-34 scholars in the Yerevan Institute of Culture's History /Academy of Sciences/ gathered more than ten other variants of the same tale.

K. Melik-Ohanjanian also published, in the same memorial volume, another Iranian epic. The text entitled "Rostam-Zal" contains 1550 verses of various length /F: 169-222/. It is preceded by an introduction /F: 159-166/ which informs us that the text had been written down in 1915 in Alexandropol /now Leninakan/ by Artashes Barsseghian, a teacher who collaborated with Prof. Y. Lalayan. The text was spoken in the dialect of Narek by Patur Poghosian, an illiterate gardener of 50, born in Narek, a village situated in the historical province of Rštunik' by lake Van. P. Poghosian had escaped from there into Russian Armenia after the massacre of the Armenian population in Turkey, 1915. He had learned the text of the tale in Narek from the carpenter Usta Haro /Master Haroutioun/, a famous story teller /hek'iyat' esop'/.

The teacher who wrote down the text descended from Narek too, a fact which augments the reliability of the recording, since most likely he understood the text perfectly. One might add that Narek is the birth place of the most eminent Armenian poet Grigor named Narekatsi /X c./, the author of "Matean oĭbergut'ean" /The Book of Tragedy/.

The linguistic characteristics of the text, published with a vocabulary by K. Melik-Ohanjanian /F: 169-230/, will be given in the second part of this paper. Still, it is worth mentioning some of his statements presented in the introduction to "Rostam-Zal". The comparison of Armenian versions of this tale with Firdawsi's text was done at the beginning of the XX c. by the Armenian scholars B. Khalatians and G. Hovsepian /s. bibliography/; they listed considerable differences. These resulted since the source of the Armenian epic about Rustam could not be sought in Shāh-nāmeḥ, but in other texts earlier or later than Firdawsi's version, e.g. Bārzu-nāmeḥ, Farāmurz-nāmeḥ /XI-XII c.c./. It was from Kurds and

not from Persians that Armenians took over the tale about Rustam. Most of the story-tellers knew a Kurdish version side by side with the Armenian /F: 162/. It may be added here that, in the text published by K. Melik-Ohanjanian, many a Kurdish loan word is to be found /e.g. rāvi "herd" < Kurdish revî, drež "long" < Kurdish dî-rêj/ as well as geographical names in Kurdish forms, e.g. the Caucasus /F: 227/ is called here Čiya-ye Kaf/qīya is Kurdish for "mountain"/.

Finally, the Armenian variants of the Rustam's tale show a strong influence of the native Armenian epic "David of Sasoon" /F: 163-165/. Whole scenes from it seem to be transferred into the tale about Rustam. At the same time Iranian realities are deformed, e.g., Kay-Khusraw in the version of Narek is presented as the king of Turan /!/ whereas the Turanian /in Shāh-nāmeḥ/ named Piran appears here as an Iranian.

In order to solve the problem of the sources of the Armenian tale of Rustam, we should compare it with Kurdish versions /some of them have been recorded in Armenia/ as well as with other Iranian variants. However the present paper's aim consists in utilizing the text published in Yerevan in 1934 for the purposes of the Armenian dialectology.

II

The subdialect of Narek /abbreviated: N/ belongs to the Van dialect /F: 161/. Still, an analysis of the subdialect of Narek may elucidate some general problems of Armenian dialectology; the comparison made here will be based on the study of Van dialect /abbreviated: V/ by H. Adjarian /abbreviated: A, see bibliography/. The vocabulary /A: 242-299/ comprises distinct /if they are/ forms of the Mokk' and Ozmi subdialects /abbreviated: M, O respectively/. H. Adjarian made no use, in his book, of the Ohanjanian's publication.

Phonetically, the N subdialect largely agrees with V. Still, as we learn from K.M.-Ohanjanian's remark /F: 161/, the teacher who wrote that text was often influenced by the official, historical spelling, which is why we often come across inconsistent recordings.

So, as a rule, Classical Armenian /CArm/ voiced stops and affricates are replaced in N by corresponding voiceless consonants, exactly as it is the case in V, e.g., pe tūs "bring out" /F: 169, verse 23/ < CArm ber durs. But, in some instances, in the text pub-

lished by K. M.-Ohanjanian, letters are used that suggest voiced articulation, e.g., gāna "go" /F: 169, v. 23/ < CARM gna. Since we cannot determine whether it is only an inconsistent recording, or if it is a hesitating spelling reflecting an intermediary stage between a voiced and a voiceless consonant, we leave unchanged A. Barseghian's transcription basing on the East Armenian value of Mashtots' alphabet.

Additionally, it is worth correcting here the widespread opinion about the alleged two series system of stops and affricates in the Van dialect. It should possess voiceless consonants only /pure and aspirated/. Voiced consonants do exist in the dialect not only in loan words, but in native material, too, in consequence of occasional initial reduction. Side by side with CARM ji "horse" > V ci, we have dialectal ji /A: 150/ continuing CARM inj /Dative of es "I"/. After /n/ CARM voiced consonants are generally maintained in dialects /Pisowicz: 61, Greppin-Khachaturyan: 227/ and, in cases similar to those mentioned above, in consequence of the anlaut's transfer inj(i) > ji, a new minimal pair ci ~ ji has emerged in the Van dialect. And so the new voiced ~ voiceless opposition, known in loan words has been warranted by internal development, too.

In comparison with V, the subdialect of N sometimes reveals a non-etymological initial aspiration, e.g. hārčev ~ V ārčev "in front of" /CARM araʔeaw/. On the other hand the subdialect of N shares with V /and other Southern and South East dialects/ a very characteristic development h > x, e.g. xerk /F: 226/ "ploughing" < CARM herk.

As far as vowels are concerned, reductions in monosyllabic words /especially enclitics/ are more frequent in N than in V, e.g., xat "with", māč "in", mət "by" ~ V xet, meč, mot < CARM het, mē, mawt; such a reduction may also be found in other words, e.g., k-əlni "comes out" /CARM elane/. Sporadically, other vocalic differences occur between N and V, e.g., N tesnal "to see" ~ V tisnal /CARM tesanel/, N era "do" ~ V ara /CARM ara/.

In morphology some changes due to analogy attract our attention. The most conspicuous is the development of the 3rd sg present ending CARM -ē > N -a under the influence of the -a conjugation. Let us compare: CARM present of asel "to say"

asem, ases, asē asemk, asek, asen
and CARM present of mnal "to remain"

mnam, mnas, mnay mnamk, mnayk, mnan
with N dialectal forms:

k-asem, k-ases, k-asa /!/ k-asenk, k-asek, k-asen and
kə-mnam, kə-mnas, kə-mna kə-mnank, kə-mnak, kə-mnan.

Here are further examples:

N kə-pera "brings" /F: 221, v. 1541/ ~ V kə-piri CARM berē
N kə-p ina "catches" /F: 177, v. 210/ ~ V kə-p ĩrni < CARM brnē
N k-uza "wants" /F: 169, v. 22/ ~ V k-uzi < CARM uzē.

In V we notice the development: -ē > -i /A: 156/, which we might reasonably expect if we take into consideration the probable high articulation of CARM /ē/, the vowel continuing a diphthong *ei and alternating with /i/ in unstressed position.

A possible influence of the -a conjugation in the irregular development CARM -ē > N -a calls for further explanations which may reveal some other facts about Armenian dialects.

There we note that a frequent interdependence may be noticed between the 3rd sg present ending of the old -e stems and the respective form of the copula. In N the last sounds as a "is", exactly as in Ararat dialect, whereas in Van - i. Let us compare the present forms:

3rd sg verb ending	copula
Narek <u>k-as-a</u> "says"	<u>a</u>
Van <u>k-as-i</u>	<u>i</u>

The examples of copula: N hur a "where is?" /F: 227/, V tor i idem /A: 239/.

The development of the type -ē > -i /V/ is clearly phonetic, whereas -ē > -a /N/ is an irregular development due to analogy. But there remain problems of chronology and hierarchy. Did the ending -ē pass to -a under influence of -a stems and only then /perhaps simultaneously ?/ the copula ē > a, too, or inversely, - did the change of the copula ē > a involve the change of the ending? A possible analogy to the very frequent verbum existentiae ka /CARM kay "it exists"/ may be suspected here, since it alternates in dialects with the copula /A: 178/. The verb ka belongs to the -a stems, still it may be considered as a distinct unit because of its defective character /in its independent meaning only 3rd person forms are used/.

I think that the second explanation is right: the influence of ka was decisive, not that of -a stems. It is confirmed by interme-

diate cases. One of them is to be found in the Ararat dialect where we have on one hand k-as-i < CARM asē without any analogy to the -a stems but, on the other hand, ur a "where is?"

The 3rd sg of the verbum existentiae ka has played, in all probability, an important part in the development of Armenian dialects. I might suspect /after ʒharibian: 56/ that its continuation is the particle kə forming the present tense in Western dialects and the future in Eastern dialects. It is very probable that the form ka has influenced the development of the Narek verbal forms mentioned above.

As far as other verbal forms are concerned, it is worth mentioning that in the N subdialect a perfect tense made of the participle in -ac and the copula is used. In the text which is the object of our study, we find e.g., pənac a /F: 174, v. 99/ "has caught", lasac a /ibid., v. 100/ "has heard". The tense, very frequent in most Western dialects, is absent in Van dialect /A: 193/, or, to be more precise, is replaced by its variant using ka instead of the copula /A: 178/.

The other perfect, made of the participle continuing CARM forms in -eal, has, in N, the -er suffix regularly in all personal forms, e.g., mnac'er em "I have remained", mnac'er es etc. The subdialect of N agrees, in this respect, with the most Western dialects, while in V the suffix has the form -er only in the 3rd sg /mnac'er i/, the other being changed into -ir /mnac'ir em, mnac'ir es/.

The future tense is, in V, formed by means of the particle piti /CARM pitoy ē "it is necessary"/. It is only in M where Adjarian /A: 177/ finds the shortened form tə. We have it in N, too: tə pe-rem /F: 174; v. 96/ "I shall bring", t-əlni /F: 173, v. 85/ "he/ will come out".

As far as the augment is concerned /preserved quite well in the Van dialect/, the subdialect of N is particularly conservative in this respect. We have here not only: e-pe "/he/ brought", e-zar "/he/ struck", e-xan "/he/ took out", e-ti "/he/ laid", e-tu "/he/ gave" /CARM e-ber, e-zark, e-han, e-d, e-t = V i-pe... i-tir, i-tu(r)/ but also e-tar "/he/ took" against V tar-av /A: 174/, cf. CARM tar-aw.

When nominal forms are concerned, we should notice preservation in N of the preposition z- before a direct object. Here are the examples: yes z-en ʒavanin pəɲnem /F: 170, v. 37/ "so that/ I catch

that young man", z-jin e-tar /F: 173, v. 73/ "he took the horse". In Van z- has disappeared completely /A: 189/.

Similar to Van, the N subdialect shows, besides the new ablative ending -ic' /common with Ararat dialect/, remnants of the classical ablative in -ē, e.g., tü vor erkr-e-n es? /F: 190, v. 540/ "what country are you from?", also in pronominal forms: jene "from me" /CARM inēn/. However, we find in N, forms of some interest ending in -ve and covering ablative/locative meanings, e.g., bädän-ve "on the other side of the fence", bäk-ve "across the yard, in the yard", t'avlaxanen-ve /from: t'avlaxana/ "in the stable", peran-ve "from the mouth". The extension -v of the -ē ending is probably due either to an analogy of the type lezu > lezve "from the tongue", or to contamination from the postposition -ve < CARM veray "on".

Some pronominal forms have been influenced by analogies, too. In N the genitive of yes "I" /CARM es/ is yem /CARM im/ under the influence of nominative. In Van the classical form im is retained. Other genitive forms /pronominal/ in N also differ from the corresponding Van forms: genitive of tü "thou" /CARM du/ is k'ü in N but k'yo /with palatalized k'/ in Van /A: 151/; the same case of na "he, she" is, in N, enör /CARM nora/, but inor in Van, pl. N enonc' /CARM noc'a/ "their" but inonc' in Van.

III

In order to acquaint initially those Iranists who do not know Armenian with the Armenian version of the Rustamiade I am presenting here a short synopsis of the text. It is a translation /with slight changes and complements/ of the summaries given by K. M.-Ohanjanian before each of forty sections into which he divided the whole text of the Armenian version of the Iranian epos.

1. The birth of Rustam.
2. Rustam acquires the sea horse and gets his grandfather's sword and robes.
3. The angel shoes the Rustam's horse. Rustam releases P'iran, the king of Iran /!/, from a place in Black Mountains /Sev-sar/.
4. K'ef-Kosra, the king of T'iran /!/, crosses the path of Iranians coming back from Black Mountains. They take flight. Rustam gets seized with fear. The horse urges Rustam on to battle with promises of help. Rustam attacks and gains a victory.

5. Salman-e Sāndi, a giant living in Indian /!/ Yemen takes Zala-Ze'ri /Zalezar/, Rustam's father, prisoner, Zala-Ze'ri saves his life by promising, under oath, to send his son Rustam to fight with Salman /in Yemen/.
6. Rustam, acquainted with the event, starts on the journey, having changed his appearance. On his way to Yemen he meets Bežang. They become friends.
7. Rustam and Bežang kill seven demon-brothers.
8. Bežang kills Fərānda, a demon having kidnapped the king's daughter.
9. Rustam and Bežang deliver the king's daughter to a hunter asking him to take her back to the king. The hunter leads the girl to the vizier and the latter - to the king. But he pretends to have freed the king's daughter himself.
10. Bežang becomes a singer and musician by a king of a town.
11. Salman orders tax-collectors to the town. Rustam sends them away empty-handed and bids them to tell Salman that the town will not pay taxes.
12. Salman attacks the town, takes Bežang prisoner, insults the local nobles and comes back to his country.
13. Rustam pursues Salman but he falls into trouble on his way. Rašx-e Balak⁴ supplies Rustam with weapons and Rustam puts on his armour, continuing his expedition.
14. He stops near an old woman and tells her about his intention to fight a battle with Salman. She gives him some advice.
15. The first duel of Rustam with Salman.
16. Salman commands his servants to kill Bežang, Salman's daughter, in love with Bežang, asks her father to let her to kill the prisoner. Of course she does not execute Bežang but gives him flowers. Looking at this scene Rustam plucks up courage to fight with Salman.
17. The second duel of Rustam and Salman. Rustam cuts his adversary's head.
18. Then our hero makes Bežang the king of Hindu people /in Yemen/. He gives him Salman's daughter to wife and brings the king's daughter freed in the cave to Iran. There Rustam marries her with his brother.
19. Rustam sets out to T'iran. Rašx breaks loose and returns to Iran.

20. Rustam marries the daughter of the king of T'iran.
21. Rustam leaves his pregnant wife with her father and gets back to his homeland.
22. Young Zohrab, Rustam's son, plays such brisk pranks that the town's population protests. Zohrab learns from his mother that his father is Rustam.
23. Zohrab becomes a gardner's adoptive son.
24. Zohrab goes into service with king P'iran and marries his daughter. She bears a son named Bərzo.
25. P'iran challenges Rustam to fight. The Iranian warriors hold a council.
26. Rustam, Iran's guard, makes inquiries about his son, whilst Zohrab, T'iran's guard, looks for his father - Rustam. They meet and fight without awareness of their kinship. Rustam kills Zohrab.
27. Rustam laments his son's death, Zal consoles Rustam.
28. At the desire of Zohrab's wife P'iran declares war to Iran. Rustam fights a duel with Bərzo.
29. Rustam gets wounded. He sends his son, Faramaz, to fight with Bərzo, Faramaz takes Bərzo prisoner.
30. Bərzo's mother comes to help her son. Thanks to the daughter of the guard watching the prisoner, the mother sets her son at liberty. Rustam and Bərzo meet for the second time. They identify each other.
31. In consequence of a dispute among the knights Rustam leaves Iran. While he is sleeping his horse, Rašx, gets kidnapped.
32. Rustam gets adopted by a fisherman.
33. As a fish seller Rustam kills a monster called Rašag and some knights.
34. King Ālfas takes Rustam into his service. Rustam becomes commander of the king's night guard.
35. Rustam arrests the Iranian knights, Gev-e Gohdārz and Bežang who, disguised as tradesmen, have been searching for news about the lost Rustam.
36. A caravan coming to Iran brings news about Rustam. Iranian troops attack king Ālfas. Rustam gets back Rašx, his horse, defeats the Iranian knights and reveals his identity.
37. Rustam, having taken a dislike to the king of Iran retires to the Black Mountains.

38. King Sarhang attacks Iran. Many defenders die. The king of Iran orders his servants to go and ask Rustam for help.
39. Rustam defeats the enemies of Iran and brings the killed knights' bodies to Zabul.
40. Jaghak /Jal/, Rustam's brother, deceitfully inflicts, at the king's order, a mortal wound on Rustam. The latter kills his assailant with an arrow but dies himself, too.

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THE IMPACT OF THE AFGHAN WAR ON THE DEMOCRATISATION PROCESS IN THE POST-SOVIET CENTRAL ASIA — TAJIKISTAN CASE

It was obvious already many years ago that the Afghan war has been influencing the religious and political consciousness of Moslem societies living in the Soviet Central Asia and supporting local ideas of a democratic state, those times existing only underground. What does it mean local ideas of a democratic state in this region is difficult to precise. Certainly its democratic movement is young and inexperienced due to the lack of democratic traditions, institutions or structures. (DB, Fall 1992:9) In this situation examples had to come from the outside world. (For instance I.T 1992:107) Afghanistan, having together with Tajikistan a very substantial common historical and cultural background, and the most substantial mutual ethnic and linguistic percentage of sameness, in comparison with other post-Soviet states in its north has been, especially after the Afghan war began, a main source of direct and indirect influences in this respect, intentionally organized or appearing by chance. After disappearing of the Soviet state when, among others, the imposing concept of a supranational identity suddenly died, this impact continued and became stronger and much diversified.

The Afghan war is clearly not over. Southern influences on Tajikistan existed, however, already before the Afghan war. The fact that it was a Moslem country with people practising freely their religion was always a positive example of democracy. The Soviet custom along Amu Darya had clearly, long time before the war, special instructions regarding any attempts of bringing into the Central Asia any religious materials. I, myself had an opportunity to witness confiscation of rosaries, religious texts, objects with religious inscriptions or symbols etc. which use to have Afghan travellers in their luggage. Not understanding the Arabic alphabet the Soviet custom took anything with inscription suspected to be religious for instance key-pendants with "Kobra is the best boot polish" on them.

During the Afghan war there were two types of contacts between Afghanistan and Tajikistan. There was an official one led by the Kabul regime supported by Moscow and an unofficial led by the Afghan opposition including its politicians, intellectuals and local guerillas.

There was in Kabul, after the 1978 coup, a programmed linguistic and ethnic policy and manipulation and a programmed manipulation of existing data and information on the question. (Pstrusińska 1990:44-63) A strong