

Linguopoetics Of The Expressions Of The Concept Of Existence In Ogahiy's "Riyozu-D-Davla"

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Received: 29 July 2025; **Accepted:** 25 August 2025; **Published:** 27 September 2025

Abstract: This research aims to demonstrate Ogahiy's mastery through a specific example: by studying the linguopoetics of words expressing the concept of existence in his work. These words not only convey geographical notions but also reveal Ogahiy's poetic worldview, his philosophical and religious views, his skill in creating symbolic meanings, and their role in reinforcing the work's central idea. The article provides a detailed analysis of the usage characteristics of words such as "jahon," "olam," "dahr," "geti," "ofiq," and "dunyo" in the text of "Riyozu-d-davla," examining their artistic functions and contribution to the work's poetics.

Keywords: Ogahiy, Riyozu-d-davla, linguopoetics, being, existence, jahon, olam, dahr, geti, ofiq, dunyo, Old Uzbek language, classical literature, lexicology, word analysis.

Introduction: The rich and multifaceted work of Muhammad Rizo Ogahiy, a prominent representative of classical Uzbek literature, is a unique source that embodies not only historical events but also the language and artistic thought of his era. Ogahiy's work "Riyozu-d-davla" is a valuable historical source on the history of the Khiva Khanate, as well as a masterpiece of high-art prose. Its unique style, profound descriptive tools, and rich lexical layer demand a deep scholarly analysis.

METHODS

In the work, we can observe the use of the following words that carry the meaning of existence and world:

1. Jahon: "Jahon dashtini guliston ayladi, Jinon bog'idek diliston ayladi" (He made the wilderness of the world a rose garden, made it as lovely as the garden of heaven) (RD, 248a). This word comes from the Middle Persian (Pahlavi) word *gēhān* (world, universe), and the Avestan form *gaēθā*. The original meaning of the word *gaēθā* in Avestan is "living beings, life, existence" [1]. It is clear from this that at the core of the word *jahon* lies not just the concept of the world, but the notion of a space where life is lived. This word entered the Old Uzbek (Chagatai) literary language through Persian classical literature and became an important element of a high, ceremonial style. It has several main semantic

layers, including: a cosmologico-geographical meaning of "the entire universe, the cosmos, the totality of celestial and earthly bodies"; a socio-political meaning of "humanity, peoples of the world, country, state"; and a figurative meaning of "life, era, time." For example, in the passage "Jahon ahlini xurram aylar edi..." (RD, 251b), the word is used in the sense of "all of humanity, all peoples." In this way, Ogahiy in "Riyozu-d-davla" made extremely productive use of all the semantic layers and derivational possibilities of this word. This shows that the author had mastered not only the word itself, but also an entire literary and stylistic tradition associated with it. In the work, the word *jahonbon* (جهانبان) (literally: world-protector) is used for a king, and *jahonbonlig'* (جهانبانلىق) for the concept of kingship: "Jahonbonlig' mahomining nigini intizomi..." (The order is the seal of the kingship's position...) (RD, 246b). Additionally, two more words meaning king are formed from the root *jahon*: *jahonpanoh* ("...dargohi olampanoh ostonining bandayi kamtarini..." (the humble servant of the threshold of the refuge of the world...) (RD, 248a) and *jahongir* ("Jahongiru jamjohi kishvariston..." (The conqueror of the world and powerful ruler of countries...) (RD, 357a).

2. Olam (Arabic *عالم*) is a central term in theology, kalam, philosophy, and irfan, and in a general sense, it means the totality of all beings except Allah. In modern

science, this concept is used to mean the material universe.

RESULTS AND DISCUSSION

In Islamic philosophy and Sufism, *olam* is interpreted not as a single, unified phenomenon but as a complex system consisting of several interconnected levels or stages. These classifications are manifested in a unique way in different doctrines. According to scholars of the past, it was first divided into two parts: 1. *Olami ulviy* (عالم علوی) - the higher world. This included the celestial spheres and stars. It was considered permanent, eternal, and indestructible. 2. *Olami sufliy* (عالم سفلی) - the lower world. This included the Earth and its material elements (fire, water, soil, air). It was also called *olami kavn-u fasod* (in Ogahiy's work: *olami kavn-u makon* - the world of coming into being and ceasing to be) and was viewed as a world in constant change, decay, and decline into non-existence.

Similarly, it was also common to divide the world into *olami jismoniy* (the material world) and *olami ruhoni* (the spiritual-moral world).

Muslim theologians, based on the verses of the Qur'an, named the above classifications with the following terms: *olami xalq* (عالم خلق) - the world of creation: the material, physical world; *olami amr* (عالم امر) - the world of command: the spiritual world that comes into being in an instant by divine command; *olami g'ayb* (عالم غیب) - the unseen world: the spiritual-divine world hidden from human senses; *olami shahodat* (عالم شهادت) - the world of witness: the material world that can be perceived by human senses; *olami mulk* (عالم مُلک) - the world of kingdom: material existence, synonymous with the world of witness; *olami malakut* (عالم ملکوت) - the world of sovereignty: spiritual existence, synonymous with the unseen world.

Muslim philosophers and mystics viewed the world as an even more complex and multi-layered system. Among these (in addition to the classifications of Shihabuddin Suhrawardi and Ibn Arabi), it is popular to divide the world into types such as *olami kabir* (the great world, the entire cosmos), *olami sag'ir* (the small world, man), *olami lohut* (the world of the divine being), and *olami nosut* (humanity, i.e., the material world) [2].

In the work, the word *olam* is most often used with respect to the material world that can be perceived by human senses, i.e., *olami shahodat* or *olami mulk*.

This is the space where historical events, human relationships, and political processes take place: "Hikmat ila tuzdi *olam* kishvarin, Tog'u dashtu vodi-yu xushku tarin" (With wisdom, He created the world-country, its mountains and steppes, valleys, dry and

wet) (RD, 247a). In the example "iborat jahon mamoliki kushoyishi va *olam* xaloyiqi osoyishidindur..." (RD, 359a), the phrase *olam xaloyiqi* refers to the society of people living in the material world. The compound word *olampanoh* in the work, like *jahon panoh* (refuge of the world, protector of the world), is an artistic and philosophical expression used for the ruler, showing that the king is responsible for the order, peace, and prosperity of the physical world, i.e., *olami mulk*.

3. Dahr (Arabic دَهْرٌ) is a complex concept that entered the Old Uzbek literary language, particularly the language of Ogahiy's works, from Arabic. It is not just a synonym for the words *vaqt* (time) or *zamon* (era) but embodies deep philosophical and theological semantic layers. The initial meaning of this word is "long and endless time," and classical lexicographers defined it as "the period from the creation of the universe to its demise." While *zamon* is time measured by the movement of the celestial bodies (day, night, month, year), *dahr* is immeasurable, absolute time with no beginning or end, an eternal continuum. Ogahiy, as a highly knowledgeable person of his time, used the word *dahr* with a deep understanding of all its philosophical and theological layers. For instance, *dahr* is used as fate, the changing power of time: "...dahri bemador tasrifotining istilosining tundbodi..." (RD, 248a). In this context, *dahr* is not just time but is depicted as a powerful force like fate, beyond human control, which changes events with its transformations.

Dahr in the meaning of era, world, time: "Guliston bo'lub *dahr* adli bila, Olib *dahr* eli bahr adli bila" (The world became a rose garden with His justice, and the people of the world received abundant justice) (RD, 250a). Here, *dahr* means the world, the era that became a rose garden due to the king's justice. *Dahr eli* means "people of the world, people of the era." In the given example, an internal assonance is created through the words *dahr* and *bahr*. The work also contains the artistic personification (*tashxis*, personification) of *dahr*: "Agarchi erdi bir notavon *dahr*, Vale bu mujdadin bo'ldi javon *dahr*" (Although the era was weak, it became young again from this good news) (RD, 252b), meaning that from the good news of the new khan's enthronement, the "aging, weak era" "rejuvenated and gained strength" again.

4. Geti (Persian گیتی - *giti*) is a poetic unit characteristic of a high style that entered the Old Uzbek literary language from classical Persian literature. It is a synonym for the words *jahon*, *dunyo*, and *olam*, and it embodies several semantic layers. "World, universe, earth" is its primary and most common meaning. In the text of "Riyozu-d-davla," *geti* does not appear independently. Ogahiy uses it only in the compound adjective *getisiton*. For Ogahiy, this word is not a simple

word, but an important artistic and stylistic tool that defines the status and power of the ruler. Getisiton literally means "world-taker," "conqueror of the world," which is to say, jahongir. This adjective is used for the king to emphasize that he is a magnificent ruler not just of one country but of the entire world (it is used three times in the work): "...hazrati a'lo xoqoni getisitonning valodati maymunidin saltanati humoyunig'acha..." (...from the blessed birth of His Majesty, the conquering Khan, to his glorious reign...) (RD, 249b). It is evident that Ogahiy uses this adjective to define the status and glorify the main hero of the work, the khan. By using the word getisiton, the author places the khan alongside the legendary kings and conquerors from Firdaws's "Shahnameh," bestowing an epic scope and artistic grandeur upon the historical reality.

5. Ofoq (أفق) is one of the high-style, polysemous words that entered the Old Uzbek literary language from Arabic. Although it is used as a synonym for words like jahon, dunyo, and olam, it possesses its own unique semantic nuances. It is originally the plural form of the word ufq (أفق), meaning horizon. Its primary, literal meaning is "horizons, boundaries of the sky, places that the eye can reach." Over time, the meaning of the word expanded: from "horizons," it came to mean "surroundings, territories, countries." The meaning of "all territories" was generalized to express "the entire world, the cosmos, existence." As a result, it acquired the meaning of "all the people of the world, humanity, all peoples."

In the work, Ogahiy uses the word ofoq not in its original literal meaning ("horizons") but in its highest, most generalized metaphorical meanings. This indicates that the word was fully assimilated into the Old Uzbek literary language and became an artistic tool of a high style. In the work, this word often appears as part of the phrase ahli ofoq (people of the world) and serves to show how wide the sphere of the ruler's influence is and that his activities concern all of humanity: "...axloqi hamidasidin ahli ofoqg'a lazzatu xursandlig'..." (RD, 248b) (...from his virtuous character, the people of the world get joy and pleasure...). In the example "...yagonayi ahli ofoq – Amir Avaz inoq marhuminying..." (RD, 250b), the name of Amir Avaz inoq is linked to ahli ofoq for the sake of sonority.

6. Dunyo (دنيا) is one of the most important philosophical and religious concepts that entered the Old Uzbek literary language from Arabic and was shaped within the framework of Islamic culture. It is not just a synonym for the words jahon or olam but carries a certain evaluative, axiological meaning. Dunyo is the feminine form of the Arabic word adno (أدنى) - "closest, lower." Its antonym is the word uqbo (عقبى) - "next,

farther," which means the afterlife. Thus, the essence of the word dunyo is revealed through its opposition to the afterlife. In irfani thought, the word dunyo is often accompanied by negative or cautionary adjectives. It expresses the following:

1. Futility and transience. This world is temporary, a place of trial. The existence of paraphrases like umm habob (mother of foam) in Arabic points to the transient nature of the world. The world is depicted as a deceptive place that, with its adornments, distracts people from the afterlife. For this reason, in the language of classical writers, words such as g'urur (deception, vanity) and ajuz (a dressed-up old woman) sometimes signify the world. Similarly, the related word danoat (دنائت) - "baseness, wickedness" - points to the lower rank of the world compared to the afterlife.

Ogahiy uses the word dunyo with a sense of all the above semantic layers. For example, in a neutral sense: "...in'omi bila dunyodin mustag'niy qilib..." (making him independent of the world with his generosity) (RD, 255b). In a philosophical and enlightening sense, it is contrasted with the afterlife: "...dunyo badnomlig'i bila duchor bo'lduq" (we were shamed by the disgrace of this world and faced with misfortune in the afterlife) (RD, 327b).

In "Riyozi-d-davla," the following words and phrases are used to mean the afterlife:

Olami boqiy / jahoni boqiy: "...jahoni fonyidin olami boqiyg'a rihlat ko'rguzub erdi..." (He had departed from the mortal world to the eternal world...) (RD, 253b). Oxirat: "...oxirat uqubatgohig'a rihlat ko'rguzdi" (He departed for the place of punishment in the afterlife) (RD, 356a). Uqbo: "...dunyo-u uqbo behbudi payvastadur..." (The well-being of this world and the afterlife are inseparable...) (RD, 280b).

Ogahiy consistently uses the word uqbo in its religious-philosophical sense, namely, as the afterlife. The main stylistic function of this word is to create a dunyo - uqbo dichotomy (opposition) to give an ethical and religious evaluation to events and people. For instance, "...dunyo-u uqbo behbudi payvastadur..." (RD, 280b). In this instance, it is implied that a just administration and good deeds lead not only to the prosperity of this world but also to happiness in the afterlife.

CONCLUSION

It is evident that Ogahiy's "Riyozi-d-davla" is not merely a chronicle of historical events but a complex, multi-layered artistic and historical monument that embodies the author's profound knowledge of linguistics, philosophy, religion, and literature. Ogahiy used each of the words expressing the concept of existence with its own unique semantic subtlety and

stylistic function. This presents him not only as a great historian but also as a profound thinker of his era and a master of the word who had a high command of its artistic and philosophical possibilities.

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