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LINGUOPOETICS OF WORDS DENOTING "EARTH" IN OGAHIY'S WORK "RIYOZU-D-DAVLA"

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ABSTRACT
This article explores the linguopoetic features of lexical units denoting the meaning of "earth" in Muhammad Rizo Ogahiy's work "Riyozu-d-davla", analyzing the words "yer", "zamin", "tuproq", "xok", and "g'abro". The research reveals that the author used these words in various parts of the work (eulogies, panegyrics, historical narrative) for different stylistic and artistic purposes, ranging from a general geographical meaning to philosophical-cosmological and symbolic-metaphorical senses. The study demonstrates Ogahiy's exceptional mastery of language and his skillful command of classical literary traditions as a master of artistic prose.
KEYWORDS: *Ogahiy, Riyozu-d-Davla, Words For "Earth", Linguopoetics, Prose, Literary Devices, Etymology.*

INTRODUCTION AND RELEVANCE

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. From this perspective, our research aims to demonstrate Ogahiy's mastery through a specific example: by studying the **linguopoetics of words related to "earth"** used in the work. These words do not only express geographical concepts but also reveal Ogahiy's poetic worldview, his skill in creating symbolic meanings, and their role in reinforcing the work's central idea. This article provides a detailed analysis of the usage characteristics of words such as **"yer," "zamin," "tuproq," "xok,"** and **"g'abro"** in the text of "Riyozu-d-davla," their artistic function, and their contribution to the work's poetics.

METHODS AND DEGREE OF STUDY

The work contains several words that express the concept of "earth." Among them, the Turkic word **"yer"** serves as the dominant. This word belongs to the common Turkic heritage, is recorded in the oldest written monuments, and is a purely Turkic word that has retained its form and meaning for thousands of years with almost no change. The historically confirmed oldest form of the word **yer** is **yér**. This word was widely used in the ancient Turkic (Orkhon-Yenisei) inscriptions of the 8th century and signified several main meanings: 1. Earth, world: as the opposite of the Sky (Teŋ͡ri), the material world, the face of the earth. 2. Soil, land area: a specific territory, a place. 3. Place, location: a place where something is situated. 4. Country, region: a territory belonging to a particular people [1]. According to J. Clauson, this is one of the most fundamental and stable lexical units of the Turkic languages. The forms in sister languages confirm its common Proto-Turkic ancestry. According to the comparative-historical method, the reconstructed Proto-Turkic form is considered to be ***yęr*** [2]. The modern forms of this root in Turkic languages are as follows: in Turkish: **yer**, in Azerbaijani: **yer**, in Turkmen: **ýer**, in Kazakh: **jer**, in Kyrgyz: **jer**, in Tatar: **җир (cir)**, in Bashkir: **yer**, in Yakut (Sakha): **sir**, and in Chuvash: **çĕр (šĕr)**. These examples show that in the Karluk group, to which the Uzbek language belongs, as well as in the Oghuz and Kipchak groups, the initial sound **y** has been preserved. In other groups, various phonetic changes (**y- > c-**, **y- > s-**) have occurred. Such regular sound correspondences are considered the primary evidence of word relatedness in linguistics.

RESULTS AND DISCUSSION

The author's skill in using words, particularly his appropriate use of polysemous words, is a testament to his high mastery. One such word is the lexeme **"yer,"** which can be observed to activate several semantic layers in the work's text:

1. **Astronomical and general meaning:** Earth, the globe. In "Riyozu-d-davla," the word **yer** is often used in contrast to the word **ko'k** (sky), meaning the entire globe or the planet. This is particularly evident in the laudatory and devotional sections written in an artistic style. In describing the power of Allah, Ogahiy emphasizes that He created the heavens and the earth: **"Gulistoni vujudidin yeru ko'k Bir ovuch tufrog'u bir nilufardur"** (From the garden of His being, earth and sky are but a handful of dust and a lotus) (RD, 246b). In this couplet, the phrase **yeru ko'k** serves to express the entire existence and the cosmos. Similarly, when describing the ruler's glory, the word **yer** is used in a broad, general sense: **"Janobig'a yuz qo'ymoq istab quyosh, Qo'yar har kun ixlos ila**

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yerga bosh” (Wishing to submit to His presence, the sun, every day, bows its head to the ground with sincerity) (RD, 248b). Here, the idiom **yerga bosh qo‘ymoq** means to pay homage to the earth's surface, the ground.
2. **Geographical and territorial meaning:** country, kishvar, land. Since “Riyozu-d-davla” is a historical work, the word **yer** is very actively used in the meanings of country, land, and territory. Ogahiy often uses the word **yer** alongside, and sometimes in place of, the words **kishvar** and **mamlakat**.
3. **Socio-political meaning:** homeland, motherland. Ogahiy sometimes uses the word **yer** in the sense of a homeland or motherland, that is, a place where a particular people or tribe lives. This meaning is especially noticeable when describing the fate of relocated or resettled tribes: **“...alieli xalqig‘a navozishi xusravona ko‘rguzub, alarg‘a Qilichniyozboy arnasining ayoqi va Bo‘ldumsoz qal’asining atrofidin yer berib, ma’vo va sukno shafqat qildi”** (…showing kingly favor to the Alieli people, he granted them land at the foot of the Qilichniyozboy canal and around the Bo‘ldumsoz fortress, showing mercy by providing them with a dwelling and a place to live) (RD, 318a). Here, the phrase **yer bermoq** implies not just allocating a piece of land but granting them a homeland, a country to live in.

The word **"zamin"** is used much less frequently in “Riyozu-d-davla” compared to the lexeme **"yer,"** and each of its uses reveals a specific artistic and stylistic purpose of the author:
1. Poetic pairing and generalized meaning is evident in the phrase **"zamin-u zamon."** The most prominent use of the word **zamin** in the work is in its combination with the word **zamon** (time, era). The pair **zaminu zamon** in classical literature is a high poetic phrase that serves to express the unity of space and time, that is, the entire cosmos, the world in the perspective of eternity. Ogahiy uses this phrase when praying for the ruler’s eternal reign: **“Ilohiy, erur to zamin-u zamon, Bo‘lur dahr aro shohlar hukmron”** (O God, as long as there is earth and time, may kings be rulers in this age) (RD, 250a). Here, the word **zamin** comes in the sense of the globe and, together with the word **zamon**, creates the concept of eternity, "as long as the world exists." This kind of usage elevates the style of the work to a classical, solemn, and high level.
2. In the composition of a historical-geographical term: "Turonzamin." When used as a historical-geographical term, the word **zamin** gives a specific territory not only a geographical but also a historical, epic, and political meaning: **“...Chingizxonning tasallutu taqallubidin beri aning avlodi umuman jame’i Turonzaminda, xususan, Xorazm mamolikida… saltanat umurida qiyom… ko‘rguzur erdilar”** (...since the rule and upheaval of Genghis Khan, his descendants, in general, in all of Turonzamin, and especially in the states of Khorezm… carried out affairs of the kingdom…) (RD, 251a). The phrase **Turonzamin** (land of Turan, region of Turan) denotes not just a geographical area but a historical homeland, a great region, giving the narrative an epic breadth.
3. The use of high-style idioms is clearly exemplified by the phrase **ro‘yi zamin**. This phrase is the bookish, artistic, and high-style equivalent of the Turkic phrase **yer yuzi** (the face of the earth). When Ogahiy states that the entire face of the earth achieved prosperity due to the ruler’s justice, he chooses this very phrase: **“Der erdilar, ey qiblayi ahli din, Farog‘i farahbaxshi ro‘yi zamin”** (They said, O qibla of the people of faith, you are the comfort and joy of the face of the earth) (RD, 252a). Here, the use of the phrase **ro‘yi zamin** instead of the simple **yer yuzi** bestows a ceremonial and artistic richness upon the speech. Historically, the word **"zamin"** originates from ancient Indo-Iranian languages, where it was originally an adjective meaning "related to the earth, earthy," and later became a noun with the meaning "earth, globe." The original form of the word is reconstructed as the Old Iranian **zamaina-**. This word was initially not a noun but an adjective, meaning "related to the earth, earthy, terrestrial" (Persian: زمینی، خاکی) [3]. Confirmation of this can also be found in the language of the "Avesta," where this word appears in the form **zəmaēna-** and specifically means "related to the earth, terrestrial" [4]. The root of these words is linked to the Proto-Indo-European word **dʰéǵʰōm** meaning "earth," from which words like Russian **zemlya**, Lithuanian **žemė**, and Latin **humus** originated [5].

The oldest form of the word **"tuproq"** is found in ancient Uighur written monuments from the 8th-10th centuries in the form **topraq** [6]. The root of the word is **top**, which means "dust." J. Clauson cites this root as one of the main lexical units of the ancient Turkic language [7]. It is no coincidence that the word **to‘pir** is used for "dust" in the Khorezm dialects. The word's formation is analyzed as follows: **top-ur-aq → topraq**. Here, **top-** is the root meaning "dust," and **-ur-** is a verbalizing affix. The verb **topur-** meant "to raise dust, to get dusty," and **-aq** is a nominalizing affix. Therefore, the word's original etymological meaning was "something that gets dusty, dust," and its meaning later expanded to include concepts like earth, soil, and country. Over time, its semantic range broadened: 1. Dust, powder, silt (the original meaning). 2. Earth, soil, granular matter (the current main meaning). 3. Territory, country, homeland (metaphorical meaning). The form **"tuproq"** in the Uzbek literary language was formed as a result of the labialization and more narrow pronunciation of the vowel **[o]** in the first syllable of the ancient word **topraq**, which led to a shift to the vowel **[u]**: **topraq → tuproq**. This phenomenon is characteristic of the Karluk-Chigil dialect group to which the Uzbek language belongs. The fact that this word is a common Turkic heritage is clearly confirmed by its forms in other contemporary sister languages: for instance, in Turkish: **toprak**, in Azerbaijani: **torpaq**, in Turkmen: **toprak**, in Kazakh: **топырақ**, in Kyrgyz: **topurak**, and in Tatar: **туфрак**. These examples show that the word's root and its formation are common to all Turkic peoples, and the differences are mainly due to local pronunciation peculiarities of certain sounds.
In the work, Ogahiy, along with the pure Turkic nature of the word **"tuproq,"** brings out several of its semantic layers, adapting it to the demands of a high artistic style:

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1. Literal and material meaning: soil, clay. This is the most primary, material meaning of the word. When describing military events or construction processes, Ogahiy uses the word **tuproq** based on its exact material essence: **"...darvozalarni tosh-u tufroq bila madrus-u matmus qildurub, sa'yi vofir va ko'shishi mutakosir bila qal'a harosatig'a qiyom ko'rguzdi"** (…having the gates blocked with stone and soil, he set about defending the fortress with great effort and abundant striving) (RD, 261a). Here, the word **tuproq** has the meaning of ordinary soil or clay used to block the gate.

2. Philosophical-cosmological meaning: dust, the basis of creation. In the eulogy section of the work, while describing the power of Allah, Ogahiy imbues the word **tuproq** with a philosophical-cosmological meaning. In this context, **tuproq** appears as the foundation of the material world, of the earth, as the dust from which humanity was created: **"...Bir ovuch tufrog'-u bir nilufardur"** (...a handful of dust and a lotus) (RD, 246b). In this couplet, the entire material world (earth) is likened to "a handful of dust," and the sky to "a lotus." Through this, the word **tuproq** becomes a symbol of the entire globe.

3. Symbolic-metaphorical meaning: a symbol of humility and high reverence. The most active and artistically profound meaning of the word **tuproq** in Ogahiy's work is seen in its symbolic-metaphorical use. In accordance with the traditions of classical literature, the dust at the threshold of a ruler or a saint is considered sacred, and bowing before it is a sign of the highest degree of humility, obedience, and reverence: **"...rafe'u-l-makon xoqonlarning jabhayi izzatig'a aning eshigi tufrog'idin zevar"** (...the dust of his door is an ornament for the foreheads of high-ranking khakans) (RD, 246b). Here, the **eshik tuprog'i** (dust of the door) is not ordinary dust, but a sacred symbol that can be an ornament, that is, a source of honor and glory, even for khakans. The author also uses this meaning when expressing his own humility: **"...janobi xilofatmoab tufrog'ining jabhaso va pahlunishini"** (RD, 248a), which means "one who places their forehead and side on the dust of the caliphate's presence," through which Ogahiy artistically expresses his deep respect and obedience.

The word **"xok,"** unlike the lexemes **"yer," "zamin,"** and **"tuproq,"** is almost always used in high-level symbolic-metaphorical meanings rather than in a material sense. This word, borrowed from the Persian language, serves as an important symbol in Ogahiy's high style, defining the state of a person and their place before the Creator and the ruler. The most common meaning of the word **"xok"** in the work is related to expressing human humility and submission. In this case, **xok** is taken as the lowest material element, and humbling oneself to this level is depicted as a high spiritual virtue. The word **xok** is rarely used in the meaning of the globe. In such cases, it creates a more elevated, bookish style compared to the words **tuproq** or **yer**: **"...Gard tutub arsayi aflokni, Uylaki, lashkar kurrayi xokni"** (...Dust covered the celestial arena, just as the army covered the terrestrial globe) (RD, 258a).

The word **"g'abro"** (غَبْرَاء) is borrowed from the Arabic language, and its primary meaning is earth, soil, but it also has many additional and symbolic meanings. Based on classical dictionaries like "Muntaho-l-arab," "G'iyos-ul-lug'ot," and "Onandroj," it can be said that the word **g'abro** is the feminine form of the Arabic word **ag'bar** (أَغْبَر). The root of the word **ag'bar** is **g'ubor**, which means "dust, powder." Therefore, the primary and main meanings of the word **g'abro** are as follows: 1. Earth, soil. The most common meaning of the word. It refers to the fact that the earth consists of dust and soil. 2. Dusty, powdery. The direct meaning derived from the root of the word. 3. Treeless land. This meaning also refers to the open and dusty state of the land [8]. With time, the word **g'abro**, which passed from Arabic to Persian and Turkic literary languages, acquired new, metaphorical meanings within various idioms.

In the work, the Arabic word **g'abro** (غَبْرَاء) is used only once. Such rare usage indicates that it was chosen by the author not by chance, but with a specific artistic and stylistic purpose to create a high style. This word is used at the very beginning of the work, in the section praising Allah, to describe the cosmos and all existence. To show that the Creator's power extends to all beings in the heavens and on earth, Ogahiy uses the art of contrast (tavozun), comparing the inhabitants of the heavens with the inhabitants of the earth: **"malo'u-l-a'lo soyirlari aning ibodati futuhotidin bahramand va jarmi g'abro sokinlari aning itoati fuyuzotidin halovatpayvand"** (the inhabitants of the highest realm benefit from the conquests of His worship, and the residents of the dusty sphere find sweetness in the blessings of His obedience) (RD, 146b). The word **g'abro** originally means "dusty, dusty-colored; gray." Here, it serves as an adjective for the word **jarm** (جرم – body, sphere, globe). Thus, the phrase **jarmi g'abro** literally means "dusty sphere" or "body of dust," that is, the planet Earth. Ogahiy contrasts the **malo'u-l-a'lo soyirlari** (the travelers of the highest realm, i.e., angels, celestial beings) with the **jarmi g'abro sokinlari** (the inhabitants of the dusty sphere, i.e., humans, terrestrial beings). Through this comparison, it is emphasized that all beings—celestial and terrestrial—are in worship and obedience to Allah. The word **g'abro** here serves to contrast the material, dust-created, and transient nature of the Earth with the high and sacred nature of the heavenly realm. In this context, the author deliberately chooses a rare, bookish, and high-style phrase like **jarmi g'abro** instead of simple and common words like **yer** or **tuproq**. This choice gives the beginning of the work a solemn, majestic, and philosophical depth.

CONCLUSION

In conclusion, the linguopoetic analysis of words related to "earth" in Ogahiy's **"Riyozu-d-davla"** once again proved that it is not merely a historical chronicle but a unique prose masterpiece with deep artistic value. Our research found that Ogahiy used these

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words not only to denote geographical locations but also to actively shape the artistic concept of the work, create symbolic meanings, and enhance its ideological expressiveness. Words such as **"yer"** and **"zamin"** in the text appeared as symbols of power, human dignity, and the philosophy of transience. The author skillfully combined these words with artistic devices such as simile (tashbeh), metaphor (istiora), and antithesis (tazod), giving the work an even deeper philosophical and spiritual layer. The results confirm Ogahiy's high mastery of language, proving that he was not only a skilled historian but also a great master of prose. This study provides an impetus for new academic directions in the study of Ogahiy's works and Uzbek prose traditions, and it also serves to enrich the practical methodology for analyzing classical texts.

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