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"MUHAMMAD RIZO OGAHI'S SKILLFUL USE OF THE ART OF ISHTIQOQ: AN ANALYSIS BASED ON *RIYOZU-D-DAVLA*"

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Abstract. This article analyzes Muhammad Rizo Ogahi's mastery in the use of the rhetorical device of **ishtiqoq** in his work *Riyozu-d-Davla*. The study examines the theoretical foundations of ishtiqoq in classical poetics on the basis of Eastern rhetoric (*balāgha*) and lexicographical sources. The artistic, aesthetic, and ideological functions of cognate words employed in the work are explored and evaluated. The findings reveal that, in *Riyozu-d-Davla*, the art of ishtiqoq serves not merely as a stylistic ornament but also as an important literary device through which the author expresses his historical and philosophical views.

Keywords: Muhammad Rizo Ogahi, *Riyozu-d-Davla*, the art of ishtiqoq, classical poetics, historical prose, *sajʿ* (rhymed prose), *tanosub* (semantic harmony), *tazod* (antithesis), cognate words, the concept of justice, the concept of oppression, the Khorezm school of historiography, literary craftsmanship, lexical-semantic analysis, Eastern rhetoric (*balāgha*).

Representatives of the Khorezm school of historiography, particularly Munis and Ogahi, did not confine themselves to the mere presentation of historical facts in their works. Rather, their writings exhibit a blending of the boundaries between prose and poetry, whereby prose acquires a poetic rhythm and resonance. In classical philology, this phenomenon is known as *maqrūba nazm-u nasr* (the affinity between poetry and prose) and is regarded as one of the rare literary arts. Atoullah Husayniy defines this device as follows: "Maqrūba nazm-u nasr refers to a type of expression which is ostensibly prose, yet, when certain words are segmented and their final letters are joined to the subsequent phrase, the text becomes readable in poetic form." "The later rhetoricians considered it a beautiful literary device and used it frequently in correspondence and written epistles."

The prose sections of Ogahi's *Riyozu-d-Davla*, particularly the introduction and the opening passages of its chapters, fully exemplify the requirements of this literary device. In narrating historical events, the historian employs elements of *sajʿ* (rhymed prose) with such mastery that the prose sentences can be divided into short rhythmic units and read almost like poetry. Consider, for instance, the following passage devoted to the description of the khan's death and the act of writing: "Mazomini bade'a ayvonining oromguzini, ma'oniyi rafe'a devonining sohibi nigini, ya'ni xomayi badoye'ma'nus sahifa masnadig'a julus qilib..." (*Riyozu-d-Davla*, fol. 252a).

In order to properly evaluate Ogahi's mastery of word usage in *Riyozu-d-Davla*, it is first necessary to clarify the lexical and terminological meanings of the concept of *ishtiqoq* on the basis of classical sources. The theoretical foundations of ishtiqoq were extensively developed within the tradition of classical Eastern poetics. For example, in his renowned work *Hada'iq al-Sihr*, Rashid al-Din Vatvat defines this literary device as follows:

"Ishtiqoq is the derivation of one word from another. In this process, the two expressions (words) must originate from the same root, while maintaining a semantic relationship with one another" [2].

Shaykh Ahmad Tarazi, in his *Funun al-Balāgha*, also classifies *ishtiqoq* among the verbal rhetorical devices (*lafẓī arts*), describing it as the skillful use of words with due attention to their original meaning and etymological origin. Likewise, Atoullah Husayniy, in *Bada'iʿ al-Sana'iʿ*, distinguishes this device from *shibh-i ishtiqoq* ("pseudo-ishtiqoq"), which refers to phonetic similarity between words that do not share the same root. He emphasizes that genuine *ishtiqoq* requires both morphological correspondence and semantic harmony between the related words [4].

In the authoritative dictionaries that were widely used in the literary circles of nineteenth-century India and Central Asia and served as essential reference works for writers such as Ogahiy, the term *ishtiqāq* is explained in detail. In particular, *Ghiyāth al-Lughāt* defines *ishtiqāq* as follows: "*Ishtiqāq* (an Arabic verbal noun) is the derivation of one word from another; the extraction or emergence of one word from another (its etymological origin)." The author, drawing on sources such as *Muntakhab* and *Muntahā al-ʿArab*, further emphasizes the original meanings of the term, including "splitting," "dividing," and "taking a half or a part of something." Likewise, *Farhang-i Rashīdī* supports this interpretation, stressing that *ishtiqāq* refers to deriving one expression or word from another [6].

The author of *Farhangi Jahongiriy*, Mir Jamaluddin Husayn Inju Shirazi, offers a more profound etymological analysis of the term, emphasizing its root-based nature and employing it to describe the process of word derivation in linguistics. Accordingly, in its lexical sense, *ishtiqāq* refers to the emergence or derivation of new words, differing in meaning and form, from a single root.

In literary scholarship, *ishtiqāq* is studied as a significant form of verbal rhetorical ornamentation. In his treatise *Mumtoz badiiyat malohati*, Anvar Hojiahmedov defines *ishtiqāq* as "a poetic device that consists in the use of cognate words derived from a common root within a verse." He further notes that this device may be classified into semantic *ishtiqāq*—where words share a common root and display formal similarity despite differences in pronunciation—and verbal *ishtiqāq*, in which cognate words are linked through phonetic harmony and resemblance.

In his work *So'z san'ati so'zligi*, the Navoi scholar Yoqubjon Is'hoqov characterizes *ishtiqāq* as an "etymological figure" and regards derivation from a common root as its defining feature: "*Ishtiqāq* consists in employing, within a discourse or a poetic verse, several words derived from the same root. For example: *Ul qirān vaqtidakim, qilg'ay qirān* ..." [9].

On the basis of the foregoing sources, it can be argued that Ogahiy's use of *ishtiqāq* in *Riyozu-d-davla* is grounded not simply in the phonetic or formal resemblance of words characteristic of *tajnīs*, but in the shared semantic and etymological roots of cognate expressions. Such usage attests to the author's deep understanding of both linguistic structures and the principles of classical rhetoric.

Exploiting the rich derivational resources of Arabic morphology, Ogahiy employs *ishtiqāq* as an effective stylistic device through which he conveys his historical narratives and philosophical reflections with remarkable artistic refinement.

In Ogahiy's historical prose, lexical units function not merely as conveyors of information but also as essential elements of a sophisticated rhythmic and semantic structure. The following passage, describing the daily routine of Allohqulixon and his devotion to historical reading, illustrates several instances of *ishtiqāq*:

"It was among His Majesty's noble habits and commendable practices that, after performing the five daily prayers, fulfilling the obligatory and supererogatory rites, regulating the affairs of sovereignty, consolidating the order of the realm, organizing military matters, and ensuring the comfort of the populace, he would turn to the reading of distinguished historical chronicles. These

works encompassed accounts of the conditions and events of former times as well as narratives concerning the circumstances of rulers of the past. Through acquaintance with the vicissitudes of the ever-changing world and the historical experiences of preceding generations, his vast intellect and noble character would be deeply moved and enriched." (*D*, fol. 249a)

The phrase "...*sunnati sanniya ... va farāyiḍ-u sunan iqtizosi*..." presents a clear example of *ishtiqāq*, as the lexemes *sunnat* (singular) and *sunan* (plural) are both derived from the Arabic root *s–n–n* (س ن ن), signifying "way," "custom," or "normative practice." Their juxtaposition serves not as a simple lexical repetition but as a deliberate rhetorical strategy aimed at semantic intensification. Whereas *sunnat* denotes the ruler's personal observance of the Prophetic tradition, *sunan* broadens the semantic scope to encompass the collective body of religious prescriptions and legal norms of the Sharīʿa. Such usage exemplifies the principle formulated by Rashid al-Din Vatvat, according to which the accumulation of cognate words derived from a common root functions to strengthen and amplify the intended meaning.

In his portrayal of statecraft, Ogahiy employs the cognate pair "...*mahāmi salṭanat tanzīmi va niẓāmi mamlakat taṣmīmi*..." (*RD*, fol. 249a). The lexemes *tanzīm* ("the act of ordering or organizing") and *niẓām* ("order," "system," or "established arrangement") are derived from the Arabic root *n–ẓ–m* (ن ظ م), which conveys the notion of arrangement and orderly composition. Here, Ogahiy combines the rhetorical effects of *sajʿ* and *ishtiqāq*: *tanzīm* expresses the dynamic process of establishing order, while *niẓām* signifies the stable condition that results from that process. The semantic progression from action to outcome underscores the interconnectedness and completeness of effective governance.

A related example occurs in the statement: "...*ul aṭrāfdagʻi xalāyiq aḥvālīning tanzīm va tanbīhida daqīqae muhmal va nomarʿiy qoʻymay*..." (*RD*, fol. 318a). In this context, *tanzīm* is paired with *tanbīh* ("instruction," "admonition," or "moral guidance"), thereby extending the discourse from administrative organization to ethical supervision. The combination reflects a conception of governance that embraces both institutional order and the cultivation of social and moral discipline.

Within the political-philosophical discourse of the text, Ogahiy utilizes the cognate pair *niẓām* ("order," "system") and *intiẓām* ("discipline," "regulated orderliness") as a rhetorical means of articulating the balance between authority and society. In the statement "...*dīn-u davlat niẓāmining mulk-u millat mahāmi ul amrgʻa vābasta va marbūṭdur*..." (*RD*, fol. 252a), *niẓām* is presented as the organizing principle upon which the affairs of religion, state, kingdom, and community depend. Elsewhere, in the phrase "...*ul ḥavāliydagʻi elning aḥvāligʻa intiẓām berib*..." (*RD*, fol. 318a), *intiẓām* denotes the establishment of stability, harmony, and proper order within the social sphere.

The root *n–ẓ–m* acquires additional significance in military contexts, where it is used to depict the orderly arrangement of troops in battle formations:

"Umarā saf tuzub niẓām bila,
Sutūtu ṣadmati tamām bila" (*RD*, fol. 265b).

In this *masnavī* verse, *niẓām* signifies not only military discipline but also the geometrical precision of the battle line. The deployment of *ishtiqāq* in this context strengthens the visual dimension of the narrative, transforming abstract order into a concrete and perceptible image.

More significantly, Ogahiy frequently brings the artistic narration of historical order (*niẓām*) to completion through poetic composition (*naẓm*), thereby activating the semantic interplay of cognate terms derived from the same root. This tendency is exemplified in the following couplet:

"Padīdār yaxshī niẓām ayladi,
Jahon xalqini shādkām ayladi" (*RD*, fol. 254a).

In these lines, *niẓām* functions as a key ideological concept, representing the ideal state of political and social order. By celebrating *niẓām* through the medium of *naẓm*, Ogahiy demonstrates how root-related lexical units can simultaneously generate rhetorical elegance, philosophical depth, and aesthetic harmony. Thus, the device of *ishtiqāq* transcends mere wordplay and becomes an instrument for articulating the interconnectedness of poetic expression, historical narrative, and political thought.

The most rhetorically powerful moment of the passage appears in its concluding expression: "*...xotiri daryomaqotiru bayzomaosiri mutaassir bo'lur erdi*" (*RD*, fol. 249a). Here, the terms *maʾāsir* ("traces," "historical relics," or "vestiges") and *mutaʾassir* ("affected," "influenced," or "impressed") are both derived from the Arabic root *a–th–r* (أ ث ر), meaning "trace" or "impact," thus constituting a sophisticated form of *ishtiqāq*. As noted by theorists such as Shaykh Aḥmad Tarāzī and ʿAṭāullāh Ḥusaynī, this rhetorical practice is grounded in a return to the etymological and semantic origin of the word, thereby enabling the articulation of deeper philosophical meaning.

Ogahiy tarixiy nasrida ijtimoiy adolat g'oyasini ifodalash uchun arab tilidagi *a-d-l* (ع د ل) o'zagidan yasalgan leksik birliklar tizimidan mahorat bilan foydalangan. Muarrix bu o'zak asosida nafaqat sodda so'zlarni (*adl, adolat*), balki murakkab so'z yasash (*tarkib*) usuli bilan hosil qilingan noyob sifatlashlarni (*adolatintiboh, adolatqarin*) qo'llab, hukmdor siymosiga chuqur ijtimoiy mazmun yuklaydi.

In Ogahiy's historical prose, the idea of social justice is skillfully expressed through a systematic use of lexical units derived from the Arabic root *a–d–l* (ع د ل). The historian employs not only simple forms such as *adl* and *adolat* ("justice"), but also rare adjectival formations produced through compounding and derivational processes, such as *adolatintiboh* and *adolatqarin*. Through these linguistic strategies, Ogahiy assigns a profound socio-ethical dimension to the image of the ruler, presenting justice not merely as an abstract concept but as an integral attribute of sovereign legitimacy and moral governance.

First of all, it is necessary to consider the classical lexicographical interpretation of this concept. In authoritative sources such as *Dehxudo Dictionary* and *Ghiyāth al-Lughāt*, the term *ʿadl* is explained as follows:

"عدل [ʿ]: opposite of oppression; opposite of injustice; justice... opposite of tyranny; antonym of oppression... fairness, equity, justice, and equity; a condition between excess and deficiency... equality in recompense: goodness in return for goodness, and evil in return for evil." [10].

Thus, *ʿadl* in its lexical sense denotes justice, fairness, equity, and moderation, understood as a balanced state between excess (*ifrāṭ*) and deficiency (*tafrīṭ*), as well as the principle of equal recompense, whereby good is met with good and evil with evil.

In *Riyozu-d-davla*, Ogahiy employs the semantic breadth of the concept of justice—encompassing resistance to oppression, moderation, and equality—through the creative use of complex word formation patterns. While describing the qualities of rulers, the historian uses the rare and philosophically rich compound *ʿadālat-intiboh* in the following passage: "*...va ʿadālat-intiboh podshohlarning toraki muborakig'a sohibqironlig' yetkurdi...*" (*RD*, fol. 246b).

This compound consists of two components: *ʿadālat* (عدالت) — social justice and equality — and *intibāh* (انتباه) — awakening, awareness, and vigilance. By forming this composite expression, the historian assigns a significant socio-ethical responsibility to the ruler, implying that a true sovereign is not merely required to be just, but that his justice must be infused with *intibāh* (alertness and vigilance). A ruler who is negligent or heedless cannot establish justice. The expression thus conveys the idea of "awakened justice" or "justice grounded in awakened consciousness," reflecting the ruler's moral and spiritual state.

Ogahiy employs another elegant epithet in his description of historical figures, particularly Muhammad Amin Inoq: “Qani ul amiri *ʿadālat-qarin*, Inoqi jahonjo‘ Muhammad Amin” (*RD*, fol. 260a). Here, the word *qarīn* (قرين) means “close,” “companion,” “associate,” or “inseparable partner.” The compound *ʿadālat-qarin* thus signifies “one who is united with justice” or “whose very existence is bound with justice.” Through this expression, Ogahiy emphasizes that the ruler and the concept of justice are inseparable; justice is not a temporary attribute or external mask, but a constant and inherent companion of the sovereign.

In the work, simple forms derived from the root *a–d–l* also carry significant ideological weight. For instance, the term *ʿadl* is typically used in reference to the ruler’s intrinsic nature, whereas *ʿadālat* is employed in relation to the structure and practice of governance.

In the historical prose of Dehxudo Dictionary and related classical sources, the conceptual antipode of *ʿadl* (justice) is systematically represented through a network of lexical units derived from the Arabic root *z–l–m* (ظ ل م), which denotes oppression, injustice, and metaphorically, darkness. Drawing on the rich morphological resources of Arabic, the historian employs a range of derivatives from this root, including *zulm*, *zulmat*, *taẓallum*, *zullām*, and *zulmat-gustar*, through which he constructs both political narratives and descriptive-aesthetic tableaux.

First, it is necessary to consider the etymological and lexicographical essence of this concept. In classical lexicons such as the *Dehxudo Dictionary* and other authoritative sources, *zulm* is defined as follows:

“To place something in an improper position; to displace a thing from its rightful place; oppression; tyranny; injustice; cruelty; wrongdoing against the oppressed; and, in some usages, unbelief. Its plural form is *zullām*”[12].

In the work, Ogahiy integrates the meanings of *zulm* as both “placing something outside its proper position” (i.e., disorder) and “darkness” into a unified conceptual framework. In accordance with the conventions of classical Eastern poetics, he represents justice as light (the sun) and oppression (*zulm*) as darkness (night). This antithetical relationship is articulated through the rhetorical devices of *ishtiqāq* and *taḍādd* (antithesis):

“Chun shanba sabohikim, oftobi olamtob... anvori lashkarining imdodi bila zulmat hisorining asosi istiqomatin buzdi...” (*RD*, fol. 265a).

In this context, the expression *“zulmat ḥisori”* (“fortress of darkness”) carries a dual layer of meaning. First, at the literal level, it refers to the disappearance of the darkness of night with the rising of the sun. Second, at the metaphorical level, it signifies the retreat of oppression and ignorance from the realm as a result of the ruler’s just governance, symbolized by the sun (*oftob*). Through the use of the word *zulmat*, Ogahiy subtly activates in the reader’s mind the cognate concept of *zulm* (oppression), thereby reinforcing the semantic and emotional association between darkness and injustice.

In describing battle scenes, the historian employs the compound *zulmat-gustar* (“darkness-spreading”), a highly sophisticated lexical formation. In this instance, the wordplay based on *muqābala* (antithesis) is executed with remarkable subtlety:

“*...otlar na’olidin chaqilg‘an barq qarong‘u tunni yog‘du kunduzdek munavvar qildi va markablar tuyog‘idin chiqg‘an gard yog‘du kunni qarong‘u tundek zulmat-gustar etdi*” (*RD*, fol. 281b).

In this vivid depiction, Ogahiy metaphorically “inverts” the laws of nature: night is transformed into brightness, while day is rendered dark due to the dust described as *zulmat-gustar*. In this context, the rhetorical device of *ishtiqāq* contributes to the visual intensification of the scene, effectively conveying the intensity and terror of the military event.

In *Riyozu-d-davla*, the form *tafaʿʿul* of the root *z–l–m*—namely *taẓallum* ("to complain of oppression," "to cry out for justice")—is frequently and actively employed. This term functions as an important concept reflecting the ruler's communication with his subjects: "...*fuqarā va ʿajazaning taẓallum-u dād-in eshitib, boshlarigʻa adolat chatrining soyasin solib*..." (*RD*, fol. 342a).

In this passage, *taẓallum* expresses the lament and appeal of the oppressed, while *ʿadālat* ("justice"), expressed metaphorically as "casting its shade," appears as the logical response. Through this pairing, Ogahiy demonstrates a governance model structured around a clear "problem (*taẓallum*) – solution (*ʿadālat*)" formula, in which the ruler's justice functions as the corrective resolution to social grievance.

In describing external enemies, the historian employs the term *zullām*, a plural or intensified (hyperbolic) form derived from the root *z–l–m* (injustice, oppression): "...*kufr-u zullām xayligʻa haqorat va batolat yetkurmak uchun*..." (*RD*, fol. 319a).

Lexicographical sources note that *zullām* functions either as the plural of *ẓālim* ("oppressor") or as an emphatic form meaning "extremely unjust" or "highly oppressive." By placing this term alongside *kufr* ("disbelief") through the rhetorical device of coordination (*ʿatf*), Ogahiy emphasizes the enemy's degradation not only in political terms but also in moral and spiritual dimensions, portraying them as both infidels and tyrants.

After describing the various manifestations of *zulm* in the prose sections—such as *zulmat*, *taẓallum*, and *zullām*—Ogahiy concludes poetically by emphasizing that, through the ruler's just policy, these notions are reduced to "non-existence": "*Siyosat tariqigʻa qoʻygʻach qadam, / Boʻlub bidʿat-u zulm rasmi ʿadam*" (*RD*, fol. 254b).

In this couplet, the concept of *zulm* is associated with *ʿadam* ("non-being" or "absence"), thereby expressing the idea that in an ideal state, there is no place for oppression or injustice.

The poetic passages in Ogahiy's historical works serve not only to provide emotional coloring but also to ensure the logical proportionality of events depicted. In this context, the poet makes use of the rhetorical device *tanāsub* (*murāʿāt al-naẓīr*, مراعاة النظير), bringing together semantically related words within a single verse and thereby creating a unified artistic image.

In literary studies, this device is defined as: "the use, within poetic couplets, of words that denote concepts close in meaning, through which figurative expressions and vivid scenes are created" [14].

The elevated literary status of Riyozu-d-davla by Muhammad Rizo Ogahiy is clearly manifested in its lexical-semantic features, particularly in its etymological and logical wordplay. Drawing on roots from Arabic, Persian, and Turkic linguistic layers, the historian skillfully employs the rhetorical devices of *ishtiqāq* and complex *tanāsub* (macro- and microcosmic correspondences).

The systematic presentation of the concepts of *ʿadl* ("justice") and *zulm* ("oppression") through networks of cognate and semantically related lexical units further ensures the unity of language and ideology within the text.

In conclusion, Riyozu-d-davla represents a unique literary monument that transcends the conventional boundaries between poetry and prose. It interprets historical facts through the most complex formal and semantic devices of classical poetics, thereby elevating historiography to the level of a purely artistic and aesthetic phenomenon.

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