



HISTORY OF THE HUVAYDO'S WORKS STUDY

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ABSTRACT

This article discusses the role of Huvaydo in Uzbek classic literature, the author's ideological direction, artistic skills, and his uniqueness in the depiction of divine love. The views about the life of Huvaydo are reflected in some articles of scientists. The role of didactics in his work is proved by the supporting thoughts. Information on the history of the poet's work and his biography is presented.

BASIC CONCEPTS: didactics, didactic image, artistic arts, sage, science, enlightenment, perfect person.

One of the major poets who made a worthy contribution to the treasury of Uzbek classical literature is Huvaydo, the son of Khojanazar Goyibnazar. Huvaydo lived and worked in the 18th century. It is not known when the poet was born. Researchers interpret the year of his birth in different ways. R. Orzibekov gives the following information about the poet: "Huvaydo was born in Osh and spent his youth in a beautiful place called Chimyon, Ferghana. He lived and created here until the end of his life". [18.115] In the introduction of Devon, we can see the following information: "The year of birth of Huvaydo is not known. The poet's contemporaries and admirers, Maulona Noseh, his student, poet Mirhasan Sadai, and his grandson Mulla Yoldosh Khilvati, described Huvaydo's personality and qualities, and indicated the date of his death as 1780 AD. In one such definition, we come across the article of history: "Xirad ustodi tarix vafotin, Bitibdur: "G'oyib o'ldi qutbi xodiy". This date corresponds to 1195 Hijri, 1780-1781 AD according to the abjad calculation. In our opinion, relying on the results of scientific research rather than saying that the year of Huvaydo's birth is unknown, taking into account that each of the six generations that passed after Huvaydo lived an average of 71-72 years, it is closer to the truth to say that he was born in 1704 Chimyon village. [1.4.] Q. Rozmatzoda's article "Huvaydo and sufism" in the autumn-winter 2011 issues of "Sino" magazine also talks about the life and creative heritage of the poet and gives the information: "Ghoyibnazar was born in the Eshon family in the village of Chimyan, far from the capital of the Kokand Khanate" [17.12] Therefore, we rely on the information of Q. Rozmatzoda, who summarized the existing information about the poet and considered it complete. Huvaydo's father Goyibnazar was one of the murids of Hidayatullah Afaqhoja Eshan, who was famous in Eastern Turkestan and Kashkar in his time, he came to Chimyon with his family, he built a mosque and houses there, and lived there.

According to Fakhriddin Eshon Hoki's (the great-grandson of Huvaydo) book "Genealogy of Eshon Huvaydo", Huvaydo's ancestors were originally from Osh, and his father Goyibnazar Eshon went to the dargah of Afaqhoja from Kashkar and

served him for thirty years and learns the secrets of Sufism from him. He makes a home in Chimyan. According to the narrations, Ofakhoja predicted to Goyibnazar that a son would be born from him. According to rumors when a child was born after Ofakhoja's death, Goyibnazar said, "As my master predicted it, he should be named Khojanazar for this reason" [11.5]. It is obvious that Huvaydo was brought up in a family of Eshans, studied at school and madrasas.

After his father's death, he teaches young people as a teacher in schools and households. Huvaydo will be highly respected as an eshan.

Huvaydo married a girl from Chimyan and had a son from her and named him Khalmuhammad. According to Noseh Chimyani, "Huvaydo died in 1194 (1780 AD). According to his grandson Fakhriddin Eshan Hoki from Chimyan, Sheikh Khalmuhammad lived in Chimyan for many years, learned science from his father and had two sons in Chimyan. He named them Sharafiddin and Sirojiddin. Khalmuhammad Eshan moved to Osh in 1822, taking his younger son Sirojiddin with him. He lived in Osh for forty years and continued the traditions of his ancestors."³

To restore Huvaydo's biography, the work "The History of the Death of Hazrat Eshon Huvaydo" written by his student Noseh Chimyani dedicated to the death of Huvaydo. The work "Nasabnomayi Huvaydo Quddusa Sirrihul Aziz" written by his great-grandson Fakhriddin Eshon Hoki (1832-1919) from Chimyon, the work of Salahiddin Saqibi "Ma' muloti Saqibi" treatise, Huvaydo's "Rohati dil", "Sultan Ibrahim Adham" story and works included in his book are the main sources of information about his biography.

The reason for the lack of other information about Huvaydo was that rare manuscript sources were buried in cemeteries in the 1930s as a result of the mass repression against priests and monks by the Soviet government.



The creative heritage of Huvaydo has been learned from them since the beginning of the 19th century. After Turkestan was taken over by Russia, Russian scientists began to study the culture, science, and ethnography of the local people. Russian orientalists B.B. Bartold, A.N.Samoylovich, M.F.Gavrilov, G.R.Andreyev, V.N.Nalivkin and other researchers have published articles devoted to the study of the culture of Turkestan peoples. Huvaydo's work is also studied in this period.

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In 1912 issues 116, 117, 118 and 145 of the newspaper "Туркистанский курьер" published articles of Russian scientists about the life and work of Huvaydo. The well-known German orientalist Martin Hartmann published the work "Huvaydo's Chigatoic Divan" in Berlin in 1902 in German. In this work, the researcher introduces the work of Huvaydo in a mystical spirit, gives examples of his ghazals, and analyzes the work of the Russian orientalist M.F.Gavrilov "Среднеазиатский и поэт и суфийи Хувайдо", published in Tashkent in 1927, dedicated to the work of Huvaydo. Among the published editions of Huvaydo's works, "Kitobi Eshon Huvaydoyi Chimyoni" published in 1915 in O. Porsev's printing house is distinguished from the previous editions by its

thoroughness and perfection. It is also noted that 250 ghazals, 60 rubai, and several musammas are included in it. Examples of ghazals are given.

We can see that the study of the Huvaydo's work by Uzbek scientists and researchers began in the middle of the century. As a reason, we can point to the fact that in the period before that, the religion of Islam was severely condemned and the study of religious and mystical works was forbidden. Academician V. Zohidov, literary critic T. Jalolov published articles on the works of Huvaydo. After that, S. Ganiyeva, R. Nosirov, S. Hasan, A. Qayumov, Sh. Turdiyev, Q. Rozmatzoda, A. Khudoyberdiyev, N. Jumakho'ja, I. Suvongulov spoke about the poet's work. They have provided information in their articles and studies.

Literary scholars began to study Huvaydo's work in 1959. In particular, M. Afzalov stated that Huvaydo's work has not been thoroughly studied in his article entitled "Let's study the works of Huvaydo and Mashrab in detail".[9.49]

The well-known literary critic Tokhtasin Jalolov's work "Samar Bonu" is dedicated to the restoration and study of the literary heritage of Huvaydo's great-granddaughter, the poetess Samar Bonu Sirojiddin (1836-1891). It was an important step on the way to studying his work.

Academician of UzAS, doctor of philosophy Vahid Zohidov is a researcher who started the scientific study of Huvaydo's work in the history of Uzbek Soviet literary studies.

In addition, in the third volume of the monograph "History of Uzbek Literature", Huvaydo's life and work is brief, but covers all available information, explained and interpreted by the authors, and the nature of the poet's work is highlighted to the extent that the conditions of political limitations allow. It is possible to imagine how much courage Uzbek scientists, selfless and patriotic, showed to introduce the name of the Sufi poet, whose work consists almost of praises and prayers, into science and educational literature during the authoritarian regime. This can be called a high example of patriotism and nationalism, true heroism. Of course, from the point of view of political prudence, "When it comes to the social nature of Huvaydo's literary heritage, it should be noted that he is one of the poets who have a unique position in the history of Uzbek literature of the 18th century, whose worldview and creativity consist of opposite poles.", [15.237]

Similar thoughts were reflected in the dissertation devoted to the poet's work: "I studied the work of KHuvaydo, the contradictory motives in his worldview, poetic mastery, the style of lyrical and epic poetry, and one can highlight a number of features common to Uzbek poetry of the 18th century." [12.6]

Opinions about the complexity and conflict of the poet's worldview are also presented in V. Zohidov's article entitled "Shomi Garib" and "Shakkok va isyonkor shoir".[2.5]



Not reacting to these opinions means agreeing with the author, accepting his point of view as the truth. Well, how can the period in question be seen as the unique development process of Uzbek literature for nearly two centuries, its originality, artistic, scientific, educational and social activity aspects? For this, we directly refer to historical evidence, documents and literary sources.

In addition, some information about the poet's work can be found in P. Qayyumi's "Tazkirai Qayyumi" and "Xo'qand tarixi va uning adabiyoti", V. Abdullayev's textbook "History of Uzbek literature", volume 4 of the 5-volume study "History of Uzbek literature", in the 6th volume of "Asarlar" by A. Qayumov, in such works as "Spiritual-educational essence of the heritage of Huvaydo" by N. Jumakhoja. In 1994, on the eve of the poet's 290th anniversary, the first dissertation about him was defended by literary critic Abdusalam Khudoyberdiyev on the topic "Life and work of Huvaydo". In the same year, the epic "Rohati Dil" was published. The poet says about his biography:

*Kaminaning oti Xo'janazardur,
Atosining oti G'oyibnazardur.
Nasabda O'shi-yu mavludi Chimyon,
G'arib-u, xokisor-u dil parishon[1.3]*

Another work of Polatjon Qayyumiy - the second book of "Tazkirai Qayyumiy" in paragraph No. 26 describes the poet as follows: "Huvaydo - This person is from the Fergana valley, Chimyon village, subordinate to Margilon, and is known as Huvaydoyi Chimyoniy. This person died in 1194 hijri. It is an alternative to 1780 AD.

In the middle of the 18th century he was born. Originally, he was from Osh. His name is Khojamnazar and his father is Goyibnazar Sufi. He is a disciple of Hidayatullah Khojam, one of the Dahbiidi sheikhs of Kashkar. His pseudonym in the poem is Huvaydo, and in addition to a perfect Turkish divan, another book in the spirit of Sufism, "Rohati Dil", which is full of superstitions, is Turkish. After his death, his son Khalmuhammed remained. He died in Osh in 1271 hijri (1854-55). His grandson Mavlavi Sirojiddin is a poet. His surname was Siroji, and he died in 1296 hijri (1878-1879). This person's son is Salahiddin bin Mawlavi Sirajiddin, and this person is a poet. His pen name was Saqib and he published the book "Kulliyoti Huvaydo" in Tashkent in 1326 A.H. (1908). 4400 copies of this book, consisting of 240 pages, were written by the famous writer Muhammad Shamurod bin Shah Nematullah Shoshi. Sakib carried this book himself. So, it seems that life was in 1907. A poet named Chimyonli Noseh, who was a contemporary of Huvaydo, wrote a story about Huvaydo's death. It was during the time of Huvaydo's Norbotakhon. It shows that Norbotakhon lived for 18 years after this person. At the beginning, Huvaydo talks about being a teacher in Chimyan. The grave of this person was found in a clay mausoleum in a narrow small cemetery on the left side of the road in Chimyon. That person has apartments and a cemetery on a hill called Sarmozor. Orukzor is a field and its buildings have been destroyed. [7.70]

Academician A. Qayumov, the author's son, who prepared the tazkira for publication, also says that the date of the poet's death is written in parentheses as "one thousand one hundred and ninety-four". In the above work of the scientist, it was said "in 1695 melody". It can be seen that there are differences in the poet's death even among the teacher Qayumi. Not only the birth of Huvaydo, but also the issue of his death has not been resolved. In addition, Polatjon cannot ignore the ideology of the time and calls "Rohati Dil" "a book complicated by superstition".

One of the contemporary poets Noseh says about Huvaydo:

*Tutub suhbat davom umrin boricha,
Bayoni ta'lim erdi fikr-u yodi.
Dabistonda sa'y aylab tun-u kun,
Yozilg'on necha tolibning savodi.
Muningdek olihimmat er anodin*

Dubora tug'mag'aydur hech bilodi.[1.268]

From the lamentations of Noseh Sadoyi, it is understood that the poet died in 1780-1781.

The information about Huvaydo's work has reached us through the manuscript of "Devony Huvaydo", takhmis related to Huvaydo's ghazals in "Bayozi Hazini", "Tuhfat ul-Obidin va unsul-ashiqin" Bayozi, Huvaydo is not only in Ferghana, but he is also famous in the literary environment of Bukhara and Khorezm, and it is known that poets such as Mujrim Obid (Bukhara), Ogahi (Khorazm) referred to his work and wrote tatabbu and takhlis on his works. Although Huvaydo's work was fully reflected in the divan prepared by his descendants, Haji Salahiddin and Mirza Hakim ibn Mirza Umid Margilani, samples of the poet's works were published in 1961.

The epic "Rohati Dil" was returned to its readers thanks to independence. Khojanazar Goyibnazar's son Huvaydo was born in Osh, and his death is indicated in the histories of poets such as Noseh and Mirhasan Sadoyi as 1195 (1780). Huvaydo's father, Ghoyibnazar Sufi, was a murid of the famous Ofik Khoja Eshon in Kashgar, and then he built a house in Chimyan and became a sheikh. Mavlavi Siroji, Samarbanu, Salahuddin Saqib Sahib were poets from Huvaydo's descendants. Huvaydo's poetic works are collected in "Devony Huvaydo", which has many manuscripts and lithographic copies. Devon included 351 ghazals, 28 rubai, 41 quatrains, 3 mukhammas, 3 masnavis, and one each of musaddas, musamman, and mustahzad.

Khojanazar Goyibnazar's son Huvaydo is one of the representatives of Uzbek classical literature. There are not so many sources about his life and work. The information given after the 90s about the poet's work differs from the earlier ones in that it is becoming more complete. In particular, the all-round approach to the poet's work began in this period, which had a beneficial effect on the life and work of the artist we know and learn. The extent of the creative heritage of Huvaydo poetry in general is, firstly, that it consistently continued traditionalism; secondly, the poet's literary heritage is formed on the ground of the traditions of classical literature and has its own charm and essence; thirdly, Huvaydo was not only inspired by the poets who lived before him, but ensured the continuity of traditions with his charming lyrics. This shows that the poet has his own



way and style, the breadth of deep and philosophical thinking.

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