



## THE ANALYSIS OF HUVAIDO'S GHAZAL “KUYUB ISHQ O’TIDA, EY DO’S TLAR, BAG’RI KABOB O’TTUM”

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**Abstract:** Khojanazar Huvaído is a mature representative of the Kokan literary environment and a master poet. His lyrical legacy was published as a devan. In this article, the poet's ghazal, which begins with the words “Kuyub ishq o’tida, ey do’s tlar, bag’ri kabab o’ttum” is analyzed. In it, the creator's ideological direction, artistic skills, and the uniqueness of the image of divine love are analyzed. In the analysis of ghazals, the art of tashbeh, tajnis, exaggeration, exclamation, tazad is used skillfully.

**Key words:** literary environment, devan, Huwaydo, ghazal, allusion, tajnis, exaggeration, exclamation, tazad, mustazad, musaddas, mukhammas, mysticism.

**Annotatsiya:** Ho‘janazar Huvaydo Qo‘qon adabiy muhitining yetuk namoyandasi va sohibdevon shoirdir. Uning lirik merosi devon holida nashr qilingan. Bu maqolada shoirning “Kuyub ishq o’tida, ey do’s tlar, bag’ri kabob o’ttum” deb boshlanuvchi g‘azali tahlilga tortilgan. Unda ijodkorning g‘oyaviy yo‘nalishi, badiiy mahorati, ilohiy ishq tasvirining o‘ziga xosligi tahlil qilingan. G‘azal tahlilida tashbeh, tajnis, mubolag‘a, nido, tazod san‘atlarining mohirona qo‘llanganligi asoslab berilgan.

**Kalit so‘zlar:** adabiy muhit, devon, Huvaydo, g‘azal, tashbeh, tajnis, mubolag‘a, nido, tazod, mustazod, musaddas, mukhammas, tasavvuf.

**Аннотация:** Ходжаназар Хувайдо – зрелый представитель коканской литературной среды и мастер-поэт. Его лирическое наследие было опубликовано как деван. В данной статье анализируется газель поэта, которая начинается словами “Куйуб ишқ о‘тйда, еу до‘стлар, баг‘ри кабоб о‘ттум”. В ней анализируются идейное направление творца, художественное



*мастерство, уникальность образа божественной любви. При анализе газелей умело используется искусство таибе, таджниса, преувеличения, восклицания, тазада.*

**Ключевые слова:** *литературная среда, деван, Хувайдо, газель, аллюзия, таджнис, преувеличение, восклицание, тазад, мустазад, мусадды, мухаммас, мистика.*

Looking at the history of our nation, the values and rules of Islam, which have been ingrained in our people's blood for thousands of years, have naturally influenced our literature. For almost thousands of years, our people have lived based on our holy book, the Holy Quran and Hadith. It is noteworthy that in many cases, accomplished religious scholars were simultaneously poets, philosophers, thinkers, and even, in some cases, encyclopedists, while accomplished poets were people who knew religion thoroughly, memorized the Holy Quran from a young age, were avid readers, and mastered the rules of Sharia. We can cite such great figures as Abu Nasr Al-Farabi, Al-Khwarizmi Abdurahman Jami, and Alisher Navoi as examples. Over the centuries, religion and literature have merged, and a rare art of literature with the mature philosophy of religion has emerged. As a result, many mystical poets have flourished in the Islamic world. Khojanazar Ghaybnazar's son Huvaydo was one of such poets.<sup>1</sup>

In Huvaydo's poems, issues of morality, spirituality, enlightenment, and education occupy a special place: the poet promoted and praised the highest human qualities such as honesty, purity, truthfulness, piety, not betraying someone's rights, being compassionate to orphans and the poor, and being kind and generous. He strongly condemned such abominable vices as impurity, immorality, slander, fraud, theft, betrayal of one's rights, flattery, hypocrisy, and especially such abominable vices as arrogance, arrogance, and adultery. While writing about the positive and negative characteristics of human life, Huwayda cites evidence from the Quran and Hadith to show their consequences.<sup>2</sup>

<sup>1</sup> Xolmurodov.I. OTASHNAFAS SHOIR HUVAYDO HAYOT YO'LIGA BIR NAZAR maqolasi. "Экономика и социум" №12(91)-1 2021

<sup>2</sup> Qodirqul Ruzmatzoda. Huvaydo Devoniga so'z boshidan.Toshkent. -2007.



Huvaido emerged as a master of classical poetry. Huvaido's ghazals are mainly composed of romantic and oriphonic ghazals. Romantic ghazals impressively depict the experiences and image of a lover who persistently strives for human perfection on the path of love. Orophonic ghazals, on the other hand, embody Huvaido as a wise philosopher. His didactic views have become immortal themes for centuries. Huvaido's creative work is extremely broad in ideological and artistic terms and is distinguished by its universality: both rebellious and misguided, learned and lovers, virtuous and perfect people, kings and beggars of various statuses and levels could benefit from his works, find answers to the problems that tormented them, and observe their inner world. In his work, the issues of life and death, the meaning of human life, and the understanding of identity occupy a leading place. This shows that the poet has his own path, style, and a wide range of deep and philosophical thinking.<sup>3</sup>

In this article, we will analyze Huvaido's ghazal, which begins with "Kuyub ishq otida, ey do'stlar, bag'ri kebab ottum." Before analyzing the ghazal, let's get acquainted with the meaning of some words. Giribon - collar, dariga - attang, shitob - rush, barq - lightning, chaqmoq, turob - soil.<sup>4</sup> Let's get acquainted with the first line:

Kuyub ishq o'tida, ey do'stlar, bag'ri kabob o'ttum,

Ko'zum qoni bilo guldek giribonim bo'yab o'ttum.[1.62]

In this couplet, the poet addresses his friends and emphasizes that he became a kebab because of love. Here, by comparing the kebab to a kebab, he expresses how much pain and suffering he is going through. However, we know that the better the kebab is cooked, the tastier it is, and so is love, and the more a lover suffers, the stronger his love for his partner becomes. In the couplet, he used the poetic arts of exclamation and tajnis. Exclamation, unlike other poetic arts, directly expresses the feelings and emotions in the human heart in an open and powerful way. It is distinguished by its ability to describe. When a person's inner feelings are in turmoil, like a storm, the lyrical hero can turn to any thing in the world, any thing in nature, to

<sup>3</sup> Zaripova. D. HUVAYDO IJODIDA ADABIY TA'SIR maqolasi. SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY 2023/11 (105)

<sup>4</sup> Huvaydo.Devon.Yangi asr avlodi.Toshkent.2007





his own heart, to his interlocutor. The poet also expressed these feelings through "ey do'stlar". The words bag'ir, koz, giribon created the art of tajnis.

Qalandar bo'ldumu kezdim bu dunyo mulkini yaksar,  
Bu dardimni davosini yurub eldin so'rob o'ttum.[1.162]

When can a person become a wanderer? The lyrical hero became a wanderer, wandering alone in this world, and in this state, he kept asking everyone around him for a cure for the pain, the pain of love, that tormented his heart. In this couplet, the poetic art of contrast was created through the words "pain" and "cure".

Hama ayturki, ey nodon, bu dardingni davosi yo'q,  
Ilojim topmadim, yig'lab, yuzumni tirmalob o'ttum. [1.62]

The lover wandered through the villages in a state of bewilderment, seeking a cure for his illness from the people he met, but the villagers told him that there was no cure for his illness. The lover, who was deeply saddened by this, began to weep and paint his face. But this painting was nothing compared to the painting in his heart.

Darig'o, sad darig'o, ko'rmadim osoyishi umrim,  
Samandi g'amga mindim, barqdek aylab shitob o'ttum. [1.162]

Now the lyrical hero's state changes from suffering to rebellion. By repeating the word "darig'o" (attang) twice in the first line, he shows the height of regret, in which the lyrical hero rebels not only because of the pain of love but also because his life did not pass peacefully. We all know that the Saman horse is a flying horse, but if a person rides this flying horse with grief, then perhaps the grief of the person will be forgotten, or will try to forget it. We can also understand this by emphasizing the lightning-like passing at the end of the line.

San, ey miskin Huvaydo, ushbu umrungni g'animat bil,  
Yumub ko'z ochqucha qolmay, bo'lib oxir turob o'ttum.[1.162]

At the end of the ghazal, the lyrical hero stops rebelling, begins to obey, and turns to himself, describing himself as a poor man, emphasizing that one should not waste one's life, that one should appreciate it, that this life will end in the blink of an eye, and that one's destiny will be mere dust.



In short, Huvaido, while wielding his pen in various genres, was able to demonstrate his artistic skills in each genre. He sought to discover new possibilities of poetic forms. His ghazals, mustazods, musaddas-u muhammas arouse delight in the reader and serve to form the highest human qualities. Therefore, the scholar Suyuma Ganiyeva wrote: "The poet writes with extraordinary passion and noble compassion, both in figurative and real life. Didactic melodies also play a leading role in the poet's poetry. But they are not just empty admonitions and advice, on their basis we learn wisdom born of grief and helplessness. In a number of the poet's ghazals, the rebellious spirit is so fiery that we involuntarily feel the heat of fire. In mystical ghazals, the primacy of faith and purity of faith are praised, and the spirit is called to consistently direct itself towards the Truth"<sup>5</sup>

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<sup>5</sup> Хувайдо,. Кўнгил дарди. Тошкент: MERIYUS. 2009.