



## CENTRAL ASIAN JOURNAL OF SOCIAL SCIENCES AND HISTORY

Journal homepage: <https://cajssh.centralasianstudies.org>



### Philosophical and Religious-Ethical Views of Khojamnazar Huvaído

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#### Annotation:

In this article, the socio-philosophical and religious-ethical views of the thinker Khojamnazar Huvaído are studied and his humanistic essence is revealed.

#### ARTICLE INFO

##### Article history:

Received 09-Sep-22

Received in revised form 08-Sep-22

Accepted 07-Oct-22

Available online 14-Nov-2022

**Key words:** God, man, lover, fasting, prayer, spirituality, enlightenment, ghazal, prose, creativity, religion, Quran, hadith, Sufism, poet, love, remembrance, repentance, education, upbringing, tradition, ethics.

Huvaydo is one of the poets who strongly believed in the way and ideas of the Naqshbandi sect in 18th century Uzbek literature. In most of Uniig's ghazals, including, especially, in the mystical-orifice ghazal "Inside", we see the faith of a righteous person who is in love with God and is ready to endure all the hardships to achieve his vision. According to him, a person is a particle of God, seeking to know God, taking pleasure in his path makes a person happy. In this mystical ghazal, the light that a lover longs for shines through the image of Allah Nigor:

*Your pain is in my soul, in my body,*

*Your love is alive in my bosom.*

*If I ask you, you won't be in trouble.*

*Oh my light, you are not in space.*

*I wandered through the sky of desire, now I have come to my senses,  
You have found the sight of your soul.*

At the same time, his works contain thoughts such as praise and praise to God and Prophets, belief in chahoryors, fasting, prayer, obedience, pilgrimage, zakat, and beliefs about heaven and hell. He, like Boborahim Mashrab, was unable to achieve his goal, was unhappy, lived in turbulent conditions, was unable to search for the social causes of tyranny and oppression, tyranny and humiliation, vanity and poverty, was unable to understand the essence of various complex social events, and occasionally succumbed to pessimistic tendencies. will be given away [1:118-119].

During the permanent Soviet era, the national, cultural and religious values of our people were violated, it was completely forbidden to talk about Sufism literature and philosophy, the works of great talents Ahmad Yassavi, Sufi Olloyar, as well as Khojamnazar Huwaydo as a representative of religious-mystical literature, were hardly studied.

72 ghazals and 11 rubai were included in Huvaído's collection "Selected Poems" (Tashkent, 1961), which was prepared and published by Academicians Vahid Zohidov and Suyima Ganieva, and could not give a full scientific picture of the artistic skills and philosophical views of this great poet and mystic. At the same time, in the short preface written to the book in the spirit of that time, the authors, under the pressure of the ruling ideology, approached the poet's work in a biased and one-sided manner, from the point of view of the Soviet ideas.

Huvaído's philosophical and religious-ethical views were based on the idea that social justice in society cannot be achieved without raising the spirituality and enlightenment of the people. That's why the poet looked for the root causes of modern failures and injustices in spiritual poverty and lack of faith.

The poet dreamed that his immortal works would illuminate the spiritual world of our nation like a morning star and wrote:

*I will burn and cry with sorrow from this world,  
I have a sign that won't go out in the morning [5:12-13].*

In the classical literature of the East, there are many verses of the Qur'an, references to hadiths or religious legends, and excerpts from folk epics. Huwayda's Haqq prayer is written in Uzbek language, but it contains a lot of Arabic and Persian influences.

The exclamation "Ilohi" (or "Iloho"), which occurs in all ghazals of praise to God, is found in all ghazals of praise and prose prayers. Although there are dozens of variants of this istilah, such as "Yo", "Khudu", "Khudovando", "Parwardigoro", this word is mainly used in praise ghazals. Ghazal:

*God, forgive me, O Lord,*

The sentence of sin begins with the word "Mominni, ayo ma'budi behamto".

The fact that God is addressed 3 times in the verse created the art of repetition. Synonymous words-attributes of Allah have also been successfully recreated in translation. The exclamation "Iloho" is generalized, and the term "God is blessed" is alternately translated with the exclamations of Du, Angebetener, Einziger (You, the Concealer of Guilt, You are Alone!), so that this art is successful in translation - it correctly reflects the mental state of a person at the time of his request to God. served to reflect [2:19].

Huvaydo's poems of various genres included in his divan were mainly intended for the educated and enlightened stratum of the society, while the epic "Rohati Dil" and the short story "Ibrahim Adham" were intended for the uneducated common people.

The most important and delicate point of forming faith and strengthening it is to convince people of the correctness and validity of religious ideas and to give them the opportunity to choose one of two ways. After all, every chosen path or thing becomes more valuable. It is not possible to form strong faith in people by coercing them, embarrassing them in front of many people. The issue of freedom of conscience is given special attention in several chapters and verses of the Holy Qur'an. In particular, in verse 125 of Surah Nahl: "Invite (O Muhammad) to the path (religion) of your Lord with wisdom and beautiful advice! Debate with them in the most beautiful way! Indeed, your Lord knows well those who stray from His path, and He also knows those who are guided" [3:281] can be explained by this.

Also, the legal relations between husband and wife, parents and children, neighbors and neighbors are described in the work "Rohati Dil" in a simple and meaningful way. Based on the idea that knowledge is the only reasonable way to eliminate backwardness, poverty, oppression and injustice in society, Khojamnazar Huvaído believes that a child has four rights before his parents, namely, giving a good name, circumcision, marriage and schooling. draws attention to the need to give [4:213].

Huwaydo consistently continued the ideas of the Naqshbandi sect: he lived a modest life with honest work; He was engaged in handicrafts and schooling. He learned the basics of Islam and Sufism from his father and Khaja Hasan Muhyiddin (popularly known as Khajam Poshsha). About it the poet himself:

I also studied science and literature, I became a lover of "Aqaid",  
If they asked about the science of jurisprudence, I answered [5:255] -  
he wrote.  
Some do not call the image of Sufi months Sufi,  
If there is no shortage of people to get hold of the truth [5:208].

Although most of the traditional symbols are used in Huvaydo's ghazals, new aspects of them are discovered with the addition of ideas and feelings, and the poet's unique, unique artistic potential is revealed.

Huwayda's poems about people of Raya are written very powerfully. The poet condemns the dream by opening the ascetic's laundry with the attention of the foundation. In Sufism literature, riya is interpreted as the worst disaster of moral devotion and religious faith. The concept that "a hypocrite believer is worse than a faithful infidel" is widespread among the people. When Muhammad (pbuh) was asked, "What do you fear the most for your ummah?", he replied, "Riyadur." The worst thing is that the hypocrites made their actions acceptable to the public. A hypocrite is considered a hypocrite. Poet to the ascetic:

*Zohida, I'm going to praise you a lot,  
It is against your will if you are happy to obey,-*

saying, he puts forward the moral idea of restraining the ego, not being a slave to it, which is

often found in our literature, especially in the works of Alisher Navoi.

The poet's ghazals encourage repentance. This idea belongs to Huwaydo:

*Day and night, I am guilty of sin, I have no merit,*

*Caring for the body is the fault of the body,-*

reflected in the ghazal that begins with.

Repentance is a concept that is obligatory in Shariat, necessary in Tariqat, and necessary in Suluk. It is the first of the seven destinations in the life of a servant's journey to God. In Sufism, repentance is defined as the awakening of the soul. It is not by chance that among the names of Allah is the name Tawwab (repentant). Repentance is mentioned in 87 places in the Holy Quran. The Prophet (pbuh) said, "I repent 70 times every day." That's why Huwaydo devoted a lot of space to repentance in his poetry [6:3-4].

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