

A Critical Study Of Khuwaydo's Lithographic Divan From Bukhara: Historical And Literary Perspectives

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Abstract: Khojanazar Khuvaydo is known as a mature poet in Uzbek classical literature. That is, his poems and verses, embodying a unique philosophical worldview, are popular among the people. However, in the past, there were insufficient opportunities for the full promotion of the lyrical heritage of our poets. Researchers, first of all, studied and promoted the best examples of the work of writers, attracting the attention of the people. A similar situation is observed in the experiments on the study of Huvaydo's lyrics. Until now, scholars have focused solely on selected works in his lyrics. Lyrics constitute the majority of Huvaydo's work. In it, motives such as love for life, glorification of honesty and righteousness, calling people to conscience, condemning the pursuit of desires, and arrogance occupy an important place. This article discusses Huvaydo's Bukhara lithographic divan. Artistic analyses of the genres in the divan, the scope of the writer's work, and his artistic skill are given. The ode ghazal in this divan is analyzed. 15 ghazals in the divan were divided into 3 groups and subjected to artistic analysis. Their meter is written in ramal and hazaj bahrs, characteristic of Eastern poetry. In the writer's ghazals on religious themes, one can see that he skillfully used the art of exclamation, quotation, didactic ghazals on didactic themes, and in ghazals on romantic themes, one can see that he skillfully used the art of exaggeration, exclamation, proportion, simile, repetition, and reproach. This is a unique way of Huvaydo's artistic mastery.

Keywords: Divine love, ghazal, Quran, hadith, didactics, quotation, goodness, good, spiritual perfection, praise.

Introduction: Khojanazar G'oyibnazar o'g'li Huvaydo (1704-1780) was a prominent representative of 18th-century Uzbek classical literature and a Sufi poet. In Uzbek classical literature, following the path of Ahmad Yassavi, Boborahim Mashrab, and Sufi Olloyor, he glorified divine love and noble human qualities in his poems, emphasizing the great importance of religious values in achieving spiritual perfection. The poet strongly condemns such vices in human behavior as dishonesty, faithlessness, lying, greed, materialism, betrayal of others' rights, and impurity. Huvaydo's poems were compiled into a divan by his grandchildren after his death [1].

The divan of Huvaydo, compiled by the poet's great-grandson Salohiddin Saqib and Mirza Hakim Margilani, is considered more complete than the divans compiled by other authors. This divan is called "Kitobi Eshon Huvaydoyi Chmyoniy." This divan includes 351 ghazals, 28 rubais, 41 quatrains, 3 mukhammas, 1 musaddas, and 3 masnavis of the poet [2]. However, in the divan of Huvaydo, prepared for publication by I. Abdullayev

and Q. Ro'zimatzoda, arranged by Salohiddin Soqib and transcribed by Muhammad Kotib, and published in 1907, the poet's 374 ghazals, more than 100 murabba' and rubais, 3 mukhammas, 1 musaddas, 1 musamman, and 2 mustazads are collected [3,4].

ANALYSIS OF RELATED LITERATURE

Articles by academician V. Zohidov and literary critic T. Jalolov dedicated to the work of Huvaydo appeared. After that, S. Ganiyeva, R. Nosirov, S. Hasan, A. Kayumov, Sh. Turdiyev, Q. Rozmatzoda, A. Khudoyberdiev, N. Zhumakhoja, I. Suvonkulov provided information about the poet's work in their articles and studies. The study of Huvaydo's work by literary critics began in 1959. In particular, M. Afzalov, in his article entitled "Let's study the work of Huvaydo and Mashrab in detail," reported that Huvaydo's work had not been studied in depth [5-11].

METHODOLOGY

The divan "Huvaydo Chimyoni" is kept in the collection "Manuscripts of the East" of the Bukhara Regional

Information Library named after Abu Ali Ibn Sina under inventory number No. 163. Author: Huvaydo Chimyoni. Printed at the "Ravnaq" printing house in Tashkent. It is written in Uzbek and consists of 120 pages [6,7]. We named this "Huvaydo Chimyoni" as the Bukhara lithographic copy. (emphasis ours). We created a Latin translation of this divan.

Now let's talk about this divan. The divan "Huvaydoyi Chimyoni" contains a total of 208 ghazals, 1 tasdis musaddas, and 1 mukhammas. In some of these ghazals, bayts are omitted. While preparing the divan's adaptation, we compared it with the 2017 edition of Huvaydo's divan, prepared for publication by Qodirgul Ro'zimatzoda [8-10].

Huvaydo's ghazals can be divided into three groups:

1. Ghazals on religious and Sufi themes
2. Ghazals on didactic themes
3. Love-themed ghazals

The number of ghazals of this Huvaydo in the Bukhara lithographic copy differs from the 2017 edition of Huvaydo's divan. This lithographic copy contains a total of 208 ghazals, 1 tasdis musaddas, and 1 mukhammas.

RESULTS

We divided the ghazals in the "Huvaydo Chimyoni" divan into the following thematic groups:

Ghazals on religious and Sufi themes: "O God, with boundless mercy, hear my plea, O Lord, forgive the sins of all who flee.", "Before death, both king and pauper stand as one, No rank remains when life and breath are done.", "Emerge", "Anda", Be not unaware of death, but always be aware, keep watchful heart, prepared for every snare." [11].

Ghazals on didactic themes: "Give not your heart to worldly gardens' gleam, for all is fleeting, not as real as it seems.", "To chase the world's desires is vain pursuit, no joy it brings, no lasting, firm reputé"., "So many dear ones passed from worldly sight, they vanished like the fading of the night.", "They spoke each word with care at every breath, aware that speech walks hand in hand with death", "If you are wise and brave of heart, then part, withdraw from worldly bonds and guard your heart." [12].

Love-themed ghazals: "Behold my rider, he came in furious wrath", "Call her not beloved, my friends, she is my soul's deep woe", "My darling passed me by with coy and loving grace.", "They call you Layla, dearest one — and me the mad, poor Majnun", "The heartless ones know not the worth of pain" [13,14].

Out of 208 ghazals in the divan, we grouped 15 thematically. We analyzed these ghazals based on a table:

№	Matla of a ghazal	Rythm	Fine arts	Order number in the "Huvaydo Chimyoni" divan	Ghazal verse number
Ghazals on religious and Sufi themes:					
1.	O Lord, with boundless grace, forgive, I pray, All sins of faithful hearts along the way.O matchless God, beyond compare and name,Accept our pleas, and set our souls aflame.	Hazaji musammani solim	Exclamation Simile Contrast Parallelism Allusion (or Hint) Citation	1	9
2.	Before death, both king and pauper stand as one, That final path Mustafa walked, where has he gone?	Hazaji musammani solim	Antithesis Parallelism Exclamation	2	5
3.	If many dangers lie before you, O heart so true,		Antithesis Repetition	3	6

	Why sleep unaware while dawn unveils its hue?	Hazaji musammani solim			
4.	O heart, be not heedless if you seek reward so sweet, Let not your hands be idle when ruin is your seat.	Hazaji musammani solim	Exclamation Parallelism Allusion Repetition Antithesis	4	7
5.	Be not unaware of death, but always be aware, Day and night, in God's name, shed tears of heartfelt prayer.	Ramali musammani mahzuf	Antithesis Attention Parallelism	82	10
Didactic ghazals:					
1.	O heart, give not your soul to worldly garden's gleam, Learn wisdom from all by viewing the grave's dark scene.	Ramali musammani mahzuf	Attention Exclamation	32	7
2.	In this world, to crave vain desires is folly's seed, To love another besides God is hopeless need.	Ramali musaddasi mahzuf	Attention Parallelism Exclamation	43	7
3.	Many beloved ones have passed from this fleeting sphere, No king nor pauper lasts forever here.	Ramali musammani mahzuf	Antithesis Exclamation Parallelism Attention Hyperbole	58	5
4.	Every word they speak is weighed with careful breath, Be cautious, for before you lies disgrace and death.	Ramali musammani mahzuf	Attention Exclamation Allegory Parable	95	7
5.	If you are wise and brave, let not this world confine, Forsake its ties, and in all things stand divine.	Hazaji musammani solim	Antithesis Allusion Attention Exclamation	174	8
Love-themed ghazals:					
1.	Behold my steed, come fierce and bitter in its stride, Plundering, it ravages my heart's realm far and wide.	Ramali musammani mahzuf	Simile Antithesis Exclamation Parallelism Repetition Enumeration	25	5

2.	Call not my beloved friend, for this soul's in pain, My heart was seized at once by dark-eyed beauty's reign.	Ramali musammani mahzuf	Exclamation Hyperbole Writing (or Inscription) Parallelism	7	6
3.	From my beloved's brow, a tender glance did start, Igniting flames within my heart, and tears depart.	Hazaji musammani mahzuf	Simile Beautiful reasoning (or Elegant causation) Hyperbole Metaphor	34	6
4.	You are Layla, O beloved, and I, the mad Majnun, Madmen's path in love alone, they call the royal one.	Hazaji musammani solim	Allusion Repetition Antithesis Exclamation Parallelism	51	6
5.	The heartless know no pain, nor value grief's true art, In this world many are unmanly, who fail to honor heart.	Ramali musammani mahzuf	Antithesis Exclamation Longing (or Desire)	77	5

We analyzed 15 ghazals in the Bukhara lithographic copy of the divan "Huvaydo Chimyoni," divided thematically into 3 groups. Their rhythm is written in ramal and hazaj bahrs, characteristic of Eastern poetry. In the analyzed ghazal, the ghazals marked with numbers 1, 2, 3, 4, 51, 174 are in the rhythm of hazaji musammani salim, and the ghazals marked with numbers 7, 25, 32, 43, 58, 77, 82, 95 are in the meter of ramali musammani mahzuf, and the ghazal number 34 is in the rhythm of hazaji musammani mahzuf.

In the writer's ghazals on religious themes, one can see that he skillfully used the art of intiboh, exclamation, quotation, didactic ghazals on didactic themes, and in ghazals on romantic themes, one can see that he skillfully used the art of exaggeration, exclamation, proportion, simile, repetition, and reproach. This is a unique way of Huvaydo's artistic mastery.

Works written in Eastern literature began with praise to Allah and praise to the prophets. Especially in dastans, the presence of praise or supplication was considered mandatory. This tradition was continued in Huvaydo's divan. The first number in the divan represents Huvaydo's praise and supplication to Allah, and the following places represent the praise to the Prophet and the obligatory acts prescribed for

believers. In such ghazals, the writer apologizes to Allah for the sins of humanity and, imagining the punishments for sinners, calls for abstinence from sins. Hartmann writes that such poems of praise and supplication in Turkic poetry began with Ahmad Yassavi.¹

"Hamd" is an Arabic word meaning praise and gratitude to Allah. This is usually in the form of Islamic religious poems or songs, sung to glorify the greatness, mercy, and power of Allah. Praises are also found in the Quran, for example, "Alhamdulillah Rabil alamin." Simply put, praise is prayers or songs expressing gratitude and acknowledgment to Allah. The distinctive features of Hamd ghazals are as follows:

1. Praise and glorification of Allah - In the praise ghazals, the greatness, power, mercy, justice, and other great qualities of Allah are mainly praised.
2. Religious and Philosophical Content - These types of ghazals are in a Sufi and religious spirit and cover topics such as affirming the oneness of God and calling people to worship Him.
3. Exaltation of the Messenger of Allah, peace and blessings be upon him, and Islamic values - In some praise ghazals, the virtues of our Prophet Muhammad and the beauty of the Islamic religion are praised.

4. Sincere and magnificent melody - Such ghazals are often written with deep respect and reverence, and their words are meaningful.

5. Traditional poetic form - Hamd ghazals are written in the forms of classical poetry, rhyme and radif are strictly observed.

6. Divine Love and Faith - In such ghazals, the poet's deep love for God and faith are reflected.

7. Often Related to Odes - Praise ghazals often coexist with odes because their theme and spirit are close to each other.

Extensive explanations of Hamd ghazals are given in the dictionary of Navoi's works, which are conditionally divided into 2 groups:

1. Tawhid praises

2. Praise and supplication

As written in Sheikh Ahmad Tarazi's work "Funun ul-balogha..." "When they praise Allah the Mighty and Exalted, they call it tawhid. And if they praise Muhammad Mustafa (PBUH), they say na't. When they beseech God, they recite supplications."

Suyuma Ganieva, a scholar who introduced Navoi's works of supplication to literary studies, writes: "Munajat means to pray to Allah for salvation. In this work, the great poet summarizes his entire life and creative path and addresses the creator with an expression of his heart. If we pay attention to the text of the work, we perceive that at the heart of its lines lie the poet's worldview, personal and creative destiny, interwoven with progressive ideas.

We will compare the Hamd ghazal from the divan "Huvaydoyi Chimyoni" (Bukhara lithographic copy) with the Hamd ghazal from the divan of Huvaydo, prepared for publication by Qodirqul Ro'zimatova in 2017. This prayer of Huvaydo was created during his creative maturity. In both divans, the first ghazal-hamd is considered a ghazal and is close to the requirements of supplication. In the divan compiled by Kadyrkul Ruzimatova, the supplication consists of 13 bayts. The Bukhara lithographic copy consists of 9 bayts. From the absence of a couplet containing the writer's pseudonym, it is clear that 4 couplets were omitted during printing." (emphasis ours - D. Zaripova)

In both editions, the first verse of the munajat begins with introductory words such as "Iloho," "Xudovando," and in the remaining verses, it is described that God is a generous and forgiving being, and the poet asks forgiveness from "Ma'budi behamto" for the "sins of all believers." In the second and third verses of the supplication, the appearance of the terrible hell is described as hot and waterless. In this couplet, the writer warns people about the torment of hell, pleading

with the heat of the desert: "Do not make my tongue thirsty and disgraceful," "On that day, bring mercy upon our heads." In the next 9th verse, he exclaims, "I say with a dry tongue that I am Muhammad's follower, eating and drinking became my business, where is worship, where is piety."

The following two principles of the Naqshbandi teachings are manifested in the verses of Huvaydo cited above:

- slander against one's own ego, suffering for others' sins.

These two principles are described in Abul Muhsin Muhammad Bakirgani's book "Bahouddin Balogardon" as follows: "A person should slander their ego. Whoever, by the grace of God Almighty, recognizes the weakness of their own ego and understands its tricks and schemes, it becomes easier to do so..." "Those who walk this path often consider others' sins as their own." Hazrat Khoja Bahouddin was asked: "The dervishes have completely abandoned submission, why do they repeat the prayer 'O Allah, forgive my sins'? They said: "They want to purify the bodies of others by purifying their own bodies." In this ghazal, Huvaydo addressed Allah and Muhammad (peace be upon him) in the first person. The poet considers himself the most guilty of all. This idea is especially evident in the second part of the munajat - na't. The following verse is evidence of this:

"If shamed before the crowd I stand, with tearful, lowered gaze,"

"Then surely from that hour will rise my darkest, doomed days". [3. 9]

These verses are not given in the divan "Huvaydoyi Chimyoni" (Bukhara lithographic copy).

Other verses in the ghazal are created on the basis of these two principles. Of the 13 verses of the ghazal in the divan, 8 verses are directly addressed to Allah. Starting from the 9th verse, a total of 5 verses end with a na't to the Prophet. "Na't" - praising the Prophet, praising his good qualities. In these naats, according to the general rule, the mention of the Lord of the Worlds is given. They are calls for intercession. This idea is also clearly expressed in the ghazal:

"O Ahmad, grant me just a drop from mercy's endless sea,

Withhold it not, O Huvaydo, though this sinner strays from Thee". [3.9]

ending with "maqta'," is not a pure praise; it consists of two sections. One of the peculiarities of Huvaydo's work is that the first part of the ghazal continues with a supplication to Allah, and the second part with a praise to the Prophet. In the Istanbul edition of this ghazal,

published in 1901, there is no praise, as in the Bukhara lithographic edition. Hartman notes in his research that in the Istanbul edition, the munojot consists of 14 verses and there is no praise.

The books of Eastern thinkers were sometimes shortened, or, conversely, the collections themselves were enlarged due to the works of other poets. Some ghazals are divided into two independent ghazals, or conversely, two ghazals are "combined," and so on. Some ghazals in the divans have been "corrected" or "completed" in content. Thus, different versions of the same ghazal appeared. As mentioned above, the ghazals in Huvaydo's divans also have many variants. Even the composition of words in a single ghazal is no exception. Candidate of Philological Sciences Otabek Jurabayev also made such a hypothesis in his book dedicated to Hazini's work.³ We will try to prove our point by comparing the Qodirqul Ro'zimatzoda edition of Huvaydo's divan with the Bukhara lithographic copy. The first ghazal-Munojot in both editions is identical up to the 10th bayt. Verses 10, 11, 12, 13 are absent in the Bukhara lithographic copy.

In Qodirqul Ro'zimatzoda's edition (2017):

4-verse: "When the scales are set on Judgment's Day, let mine not weigh in shame —

O Veiler of the flawed, let good outweigh my sin and blame!"[3.8]

1. Bukhara in lithographic form:

4-verse: "When 'Famay-ya'mal' unveils the scale, let not my deeds weigh light,

O Hidden Lord of all concealed, let good outshine my blight!"[3.8]

If we look at the above verses, in the edition of Qodirqul Ro'zimatzoda it is "ayo sattori ma'yubho," and in the Bukhara lithographic copy it is "corrected" as "ayo sattori ma'budo." In the second line of the verse, the words "savob" and "gunoh" are interchanged.

1. In Qodirqul Ro'zimatzoda's edition (2017):

5-verse: "If on Sirat I slip and fall, let not disgrace be mine,

O Lord, cast not Your servant down to Hell's eternal sign.".[1.8]

1. Bukhara in lithographic form:

5-verse: "Should I misstep upon the path, the straight and narrow way,

O Lord, cast not Your slave to Hell, nor lead his soul astray."1.8]

In the aforementioned 5th verse, the word "kulingni" is used, and in the Bukhara lithographic copy, the word "ilohi" is used.

The second line of the sixth couplet is given in the edition of Kadirkul Ruzimatzoda as follows: "You are the One, O Lord of all — the Solver of each snare, The Guardian strong whom all depend, the Answerer of prayer..

(Huvaydo. Devon.—B.8)

1. Bukhara in lithographic form: "Ki sensan, barchani Parvardigori, halli mushkulho".

(Buxoro toshbosma nusxa.—B.1)

In this case, the meaning is preserved, only the words are changed. But the effect of the meaning of the verses in the second variant is stronger.

The first line of the eighth couplet is in the edition of Kadirkul Ruzimatzoda: "O'shal havli qiyomatni, Iloho, aylag'il oson".

(Huvaydo. Divon.—B.8)

Bukhara in lithographic form: "O Lord, make easy that dreadful Day of Resurrection, When all shall stand in awe, awaiting Thy direction"

(Bukhara in lithographic form. —B.1)

The word "havl" in the verse means "difficult," "complex," "frightening." These terms are appropriately defined for hell. The word "hovl" was reflected in the word "oson" at the end of the verse, and the art of tazod emerged. While this day is the beginning of torment for sinners, it is the beginning of a day of comfort for believers who could truly live in this "false world." In many cycles of religious works, such as "Okhiratnoma," "Qiyomatnoma," "Mahsharnoma," events related to the Day of Judgment are presented in the form of a full emphasis on fear and horror. This method was used with the intention of educating people's faith and beliefs. Huvaydo, as an enlightened poet, knew that intimidating people with such methods could have a negative impact. It is natural for a Sufi poet to call people to spirituality by convincing them of God's grace and generosity. In this regard, the Hadith states: "Show religious rulings to people in an easy way, do not make them difficult. Tell them the promises of Allah and give them glad tidings, and do not discourage them by talking too much about His punishment!"⁷ Perhaps that is why it is more appropriate to use the neutral word "The Day of Resurrection" in the Bukhara lithographic copy. In this couplet, the semantic impact is intensified. Munadjat notes that the Istanbul edition of Huvaydo's divan consists of 14 couplets and concludes it as follows: "O Huvaydo, guide me to the path that leads beyond, Though you gather clouds of gold, the grave remains the bond".[10.130]

In the two editions we compared, the 14th couplet of the munojat is absent, but in the edition of Kadirkul

Ruzimatzoda, the 13th couplet of the munajat is given as follows:

O Ahmad, grant me but a drop from mercy's boundless sea,

Withhold it not, O Huvaydo, though sinner though I be.
[3.9]

In the munajat, the words Iloho, Ey Xudovando, "Ayo ma'budi behamto," "Ayo Ahmad" are called, and the words "gunoh," parvardigor, "savob," "qiyomat," "Ummat" are compared, and the word Muhammad creates the art of talmeh. The tradition of knowing three languages was preserved in the madrasas of Maverannahr until the 19th century. In the divans of classical poets, one can find ghazals written in two or three languages.

"Shir-u shakar" - poems written in two languages, and works written in three languages are called "shahd-u shir-u shakar." In the works of past poets, such works were created in Arabic and Uzbek, Persian-Tajik and Uzbek, Russian and Uzbek. Since such works are found in the works of such writers as Khorezmi, Sayfi Saroyi, Lutfi, Navoi, Mashrab, this tradition is also characteristic of the work of their follower Huvaydo. For example, in this Munojot, the phrases "sabuk qilma" (do not make it easy), "serob qilg'il," "ayo ma'budi behamto," "xurshidi tobon farqi sar uzra" are Persian-Tajik words. Although Uzbek words are used in this munojot-hamd, Persian and Arabic terms are also frequently encountered. We present the translation of religious terms in this munajat in the following table:

№	Original appearance	English meaning	Uzbek meaning
1.	Ilohi, Xudovando	Oh God	Ey Xudo
2.	Ma'budi behamto	Innocent deity	Beayb, kamchiliksiz ma'bud
3.	Ayo Sattori ma'yubho	Concealer of the guilty	Aybdorlarning aybini yashiruvchi
4.	Parvardigor	God	Xudo
5.	Chodari rahmat	Tent of Gratitude (shelter from the heat on the Day of Judgment)	Rahmat chodiri (qiyomat kunida issiqdan pana qiluvchi)
6.	Giriftori Jahiym aylamoq	Cast into hell called Jahiym	Jahiym nomli do'zahga tashlamoq
7.	Sirotal mustaqiyim	Bridge to Paradise on the Day of Judgment	Qiyomat kunida jannatga o'tiladigan ko'priq
8.	Haq	God's attribute is truthfulness	Ollohning sifati-rostgo'y
9.	Parvardigori halli mushkulho	The Creator who solves difficulties	Qiyinchiliklarni hal qiluvchi parvardigor
10.	Ro'zi qiyomat	Day of Judgment	Qiyomat kuni
11.	Faryodi vovaylo	Crying out and wailing from pain	Og'riqlardan faryod va voyvoylash
12.	Mustafo	Nicknames of Muhammad (PBUH)	Muhammad Alayhissalom laqablari
13.	Toat-u taqvo	Patience and diet (abstaining from sins)	Sabr va parhez (gunohlardan tiyilish)
14.	Zodi rohi oxirat	Preparation for the path to the afterlife	Oxiratga yo'l taraddudi
15.	To'sha'i uqbo	Essential nourishment for the afterlife	Oxirat uchun zarur ozuqa
16.	Mo'min	believer	ishonuvchi
17.	Ummat	Followers of the Prophet	Payg'ambarning izdoshlari
18.	Osiy	Culprit	Gunohkor
19.	Karam birla kechirmak	Forgive generously	Saxiylik bilan kechirmak
20.	Gunoh	Wrong work	Xato ish
21.	Sayyidi kavnayn		Ikki dunyoning sayyidi (hurmatli kishisi)

CONCLUSION

Huvaydo's literary legacy is important in several ways:

1. Humanism and moral issues: In the works of Huvaydo, such issues as the inner world of man, moral values, justice, truth, and self-awareness are widely discussed. He also encouraged people to make their own internal decisions, seek justice, and improve their situation.
2. Religious and mystical elements: Huvaydo also extensively covered Sufi and religious issues in his works. The processes of searching for truth, love, and the divine in Sufism are at the center of his poetry and prose. This brings his works closer to those seeking religious and mystical values.
3. Language and Style: The language used in Huvaydon's works is elegant, poetic, and rich, and those who read it are often influenced by the descriptive power of his language. He also knew how to use words and images in a spiritual and religious spirit.
4. Philosophical thinking: Huvaydo's works are often full of philosophical, deep analysis, and reflections. He reflects on man, his life, the world around him, and his place in this world. This aspect gives his works a high assessment as an important representative of philosophical literature.

In general, the literary heritage of Khuvaydan is important not only for its time, but also today. His works are a valuable source for the spiritual and moral development of man, religious research, and philosophical thought.

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