



TRADITION AND INDIVIDUALITY IN HUVAYDO'S ROHATI DIL

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Abstract. *This article examines the relationship between inherited didactic conventions and literary individuality in Khojanazar Huvaydo's Rohati dil. A qualitative close reading of selected passages from the 1994 edition considers masnavi form, the poet's address to Turkic-speaking readers, his account of transforming prose into verse, regional lexical features, and ethical narratives. The analysis finds that the poem adapts a recognized religious and moral tradition to a readership explicitly associated with Chimyon. Persian and Arabic headings coexist with Turkic exposition, while exemplary narratives connect religious knowledge with social responsibilities, including the rights of neighbors. A problematic personal name in the printed text highlights the need for manuscript comparison. The poem's individuality is located in its audience-conscious use of language and narrative form. Its educational relevance is discussed as an interpretive possibility rather than a measured effect.*

Keywords: *Huvaydo, Rohati dil, masnavi, Turkic didactic literature, Sufism, literary tradition, textual criticism*

INTRODUCTION

Khojanazar Huvaydo's Rohati dil, whose title may be translated as "Comfort of the Heart," belongs to the Turkic tradition of religious and ethical didactic poetry. Its masnavi form combines sustained narrative with instruction on belief, conduct, and social responsibilities. The poem's significance lies in the relationship between inherited literary conventions and its accessible address to Turkic-speaking readers.

Masnavi can be understood as both a poetic form and a genre capable of presenting extended events, multiple characters, and lyrical reflection. Pirimqulov (n.d.) discusses these formal and generic possibilities in connection with Ogahiy's masnavis. In Rohati dil, the same flexibility enables religious teachings and exemplary stories to be conveyed



through verse. Sufi Alloyor's Sabot ul-ojizin provides a relevant comparison within Uzbek didactic literature, although formal or thematic affinity alone cannot demonstrate direct borrowing.

Qosimov (n.d.) situates Huvaydo's literary outlook within traditions associated with Ahmad Yassaviy, Alisher Navoiy, Sufi Alloyor, and Mashrab. This perspective connects mystical love with questions of oppression, ethical formation, and moral decline. Rohati dil can consequently be read as a work in which religious learning and literary expression intersect.

This article examines how the poem combines masnavi conventions with a locally grounded linguistic and ethical program. It focuses on the poet's statements about language and composition, selected expressions associated with regional speech, the representation of religious exempla, and a problematic personal name in the printed text. The aim is to clarify the poem's literary individuality without separating it from the didactic tradition to which it belongs.

METHODS

The study uses qualitative close reading and a descriptive comparative approach. Its primary textual reference is the 1994 edition of Rohati dil prepared by Saidbek Hasanov and Nilufar Juvonmardiyeva (Huvaydo, 1994). The analysis centers on the passages concerning the intended Turkic-speaking audience, the conversion of prose into verse, the chapters on the names of hell and the rights of neighbors, and the names of transmitters associated with exemplary religious narratives.

The selected passages were examined for four related features: genre and composition; the identification of an intended readership; lexical and stylistic accessibility; and the literary use of ethical and religious material. The contextual discussion draws on Pirmqulov's (n.d.) account of masnavi and Qosimov's (n.d.) discussion of Huvaydo. This is a focused literary analysis rather than an exhaustive survey of every chapter or a complete comparison with Sabot ul-ojizin.

English renderings of the verse passages are semantic translations used for analysis; they do not reproduce the rhyme or meter of the Uzbek text. Interpretations distinguish what the quoted wording supports from questions requiring manuscript comparison.



No quantitative reader study, classroom intervention, or independent authentication of hadith is undertaken.

RESULTS

Masnavi as a Vehicle for Instruction

Rohati dil uses the masnavi form to bring together narrative, religious exposition, and moral reflection. Its range of subjects includes Islamic teachings, episodes associated with religious history, and expectations concerning Muslim conduct. The form allows individual stories to support broader ethical conclusions while maintaining continuity across the work (Huvaydo, 1994).

Its affinity with Sabot ul-ojizin is most evident in the aim of making religious and moral knowledge accessible through Turkic verse. The comparison suggests a shared didactic orientation. A firmer claim concerning specific textual influence would require parallel passages and a more systematic comparison than the present material permits.

The Poet's Address to Turkic Readers

The poet explicitly associates his linguistic choice with the people of Chimyon. In semantic translation, the relevant lines state that the old and young of Chimyon are all readers of Turkic and that it would therefore be better for his book to be in Turkic. The accompanying remark about limited verbal skill should be read in the context of the passage's advocacy of an accessible language rather than treated as a measured description of the population (Huvaydo, 1994).

This statement establishes a direct relationship among place, language, and readership. Turkic is the means through which religious teaching becomes available to the audience named by the poet. The passage thus gives the poem's linguistic accessibility an explicit compositional purpose.

The Transformation of Prose into Verse

In the chapter identified as Dar bayoni kitob va ismi musannif, the poet states, in semantic translation, that he set his purpose toward the city of the heart and made his book, which had been prose, into verse. This is a metapoetic comment on the form of the work (Huvaydo, 1994).



The declaration supports the view that verse was a deliberate mode of presentation. It does not, on its own, establish the identity, extent, or survival of a prose source. Its immediate literary significance is the poet's awareness of reshaping material through poetic composition.

Lexical Layers and Regional Expression

The poem combines Persian and Arabic chapter headings with predominantly Turkic exposition. This coexistence links established scholarly terminology with a language of instruction accessible to the intended audience. The analyzed material also draws attention to the forms *jiyuldilar* and *jiyulub*, used in passages describing the gathering of the Companions. These forms are identified in the source discussion as features associated with Kipchak speech (Huvaydo, 1994).

The examples suggest an interaction between literary convention and regional expression. They are insufficient, however, to classify the language of the entire poem as belonging to one dialect. Such classification would require a broader inventory of phonological, morphological, and lexical evidence across witnesses.

Ethical Exemplars and Personal Names

Religious narratives associated with Abu Hurayra, Salman, and Anas ibn Malik are discussed as vehicles for moral instruction. The chapter on the rights of neighbors is particularly relevant to the movement from religious teaching to everyday social obligations. The poem's exemplary narratives encourage readers to consider conduct through memorable stories rather than abstract instruction alone (Huvaydo, 1994).

A textual problem arises in the printed form of a name represented in the Uzbek discussion as Uns bin Molik. The author of that discussion identifies Anas ibn Malik as the intended person. This proposed identification is relevant to interpretation, but it should be tested against manuscript witnesses before the printed wording is formally emended. The analysis of a literary narrative must also be distinguished from verifying the transmission and authenticity of any hadith on which it may draw.

DISCUSSION

The findings show that tradition and individuality operate together in *Rohati dil*. Its masnavi form, religious narratives, and instructional purpose connect it with established



didactic writing. Its explicit address to Turkic readers in Chimyon gives those inherited resources a particular linguistic and social setting. The poet's individuality is therefore visible in the way literary conventions are adapted for an identified audience.

The statement about transforming prose into verse further emphasizes poetic mediation. Rather than functioning only as a container for religious information, verse organizes the reader's encounter with that information. Hasanov's introductory assessment, presented in the 1994 edition, similarly emphasizes narrative expression, stylistic fluency, and the musical quality of the poem (Huvaydo, 1994). These are literary judgments that invite close attention to how ethical meaning is conveyed.

The selected lexical examples indicate that accessibility need not imply the absence of learned vocabulary. Persian and Arabic headings can coexist with Turkic explanation and regional forms. This combination helps locate the poem within a multilingual literary culture while preserving the significance of its stated readership. Claims that the poem is categorically simpler than *Sabot ul-ojizin* remain interpretive until supported by systematic linguistic comparison.

The discussion of neighbors' rights and exemplary conduct supports the poem's relevance to ethical reflection. However, literary interpretation cannot demonstrate that the work produces measurable educational outcomes or contemporary social unity. Such claims would require evidence from reception research or educational study. Its present significance can more securely be described in terms of its potential for discussing moral responsibility, language, and the literary presentation of religious knowledge.

The study is limited by its focus on selected passages and a printed edition. A fuller investigation should compare manuscripts, establish reliable line or folio references, examine chapter organization, and review problematic names. The name rendered as *Uns bin Molik* illustrates how textual criticism and literary interpretation depend on one another.

Rohati dil emerges as a Turkic didactic poem whose distinctiveness lies in the conjunction of inherited form, audience-conscious language, and narrative ethics. Its place in Uzbek literature is best assessed through attention to both its artistic construction and the reliability of the text through which it is read.



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