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THE COMPOSITIONAL STRUCTURE OF KHOJANAZAR HUWAYDA'S EPIC "ROHATI DIL"

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Abstract

This article examines the compositional structure of the epic "Rohati Dil" by Khojanazar G'oyibnazar og'li Huwayda, a prominent representative of the eighteenth-century Fergana literary milieu. The study focuses on the structural organization of the epic, its introductory and main sections, and the semantic coherence between thematic units and narrative episodes. Special attention is given to the religious and ethical themes articulated in the work and to the narrative stories employed to substantiate these ideas. The article also analyzes Huwayda's distinctive narrative technique and poetic style, situating the epic within the tradition of classical Uzbek didactic literature and highlighting its intertextual affinity with Alisher Navoi's "Hayrat ul-Abror."

Keywords

composition, narrative structure, didactic epic, religious-ethical themes, classical Uzbek literature.

Every literary work presupposes a harmonious relationship between form and content. Form denotes the structural and compositional organization of a text, whereas content reflects its ideological core and conceptual message. In classical Eastern literature, a well-established compositional tradition developed, according to which literary works typically open with hamd (praise of God) and na't (praise of the Prophet), followed by a muqaddima that outlines the author's intent and the general scope of the work.

Huwayda's "Rohati Dil" strictly adheres to this classical model. The introductory section of the epic consists of nine chapters, including hamd, na't, narratives about the Prophet's companions, and a final chapter devoted to the author's self-introduction and statement of purpose. This structural arrangement not only reflects literary convention but also prepares the reader for the didactic orientation of the main body of the work.

1. Praise of Allah
2. Praise of the Messenger of Allah
3. The Story of the Chest (Ark) of Jibril (peace be upon him)
4. An Account of Abu Bakr as-Siddiq (may Allah be pleased with him)
5. An Account of 'Umar al-Faruq (may Allah be pleased with him)

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6. An Account of ‘Uthman Dhi an-Nurayn (the Possessor of Two Lights) (may Allah be pleased with him)

7. An Account of ‘Ali ibn Abi Talib (may Allah be pleased with him)

8. An Account of Hasan and Husayn (may Allah be pleased with them both)

9. On the Description of the Book and the Name of the Author, may Allah the Exalted have mercy upon him

Although the epic does not develop a unified plot in the conventional sense, its internal coherence is ensured through a consistent thematic progression. Each moral or religious idea is followed by a narrative or anecdotal illustration that reinforces the author’s message. This compositional technique demonstrates a close interaction between thematic exposition and narrative exemplification, a method characteristic of classical didactic epics.

No.	Topic	Story / Narration
1	Concerning the intercession of Prophet Muhammad ﷺ for his Ummah	*The Story of the Chest (Ark) of Jibril (Gabriel), peace be upon him*
2	Explanation of the Day of Resurrection (This chapter calls people not to be attached to the world, worldly pleasures, or wealth)	*The Story of al-Khamis: The account of three brothers who, during a journey, became distracted by treasure and were overcome by the ego and Satan, leading to their destruction; The Story of Jibril (peace be upon him) concerning punishment*
3	Explanation of Paradise	*The Narration of Salman (may Allah be pleased with him) regarding prayer*
4	Concerning those who do not perform the prayer	*The Story of the Snake concerning one who neglects prayer; A Story regarding those who do not pray*
5	Explanation of the rewards for reciting the Noble Qur’an	*The Story of Prophet ‘Isa (Jesus), peace be upon him*
6	Concerning pleasing one’s parents	*The Story of ‘Alqama*

In this respect, “Rohati Dil” reveals clear intertextual parallels with Alisher Navoi’s “Hayrat ul-Abror.” However, unlike Navoi’s work—where moral discourses and illustrative stories are organized into separate chapters—Huwayda integrates themes and narratives within the same structural units. This approach underscores the author’s individual literary style and narrative flexibility.

The narrative material of the epic is primarily grounded in the Qur’an and Hadith literature. Huwayda frequently refers to prophetic traditions and, in many cases, explicitly mentions the transmitters of these hadiths. This practice enhances the religious credibility and scholarly value of the work while reinforcing its didactic purpose.

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An important stylistic feature of "Rohati Dil" is the author's use of self-reflective confession (hasbi hol). Rather than offering moral instruction from a detached position, Huwayda openly acknowledges his own shortcomings and seeks divine forgiveness. Through this strategy, the author establishes a sincere and persuasive dialog with the reader.

Conclusion

Khojanazar Huwayda's "Rohati Dil" represents a significant example of eighteenth-century Uzbek didactic literature distinguished by its original compositional structure and thematic coherence. Despite the absence of a single linear plot, the epic achieves structural unity through the consistent interplay of moral discourse and illustrative narrative. Written in poetic form and accessible language, the work reflects both adherence to classical literary tradition and the author's individual creative approach. The evident influence of Alisher Navoi's literary heritage further situates "Rohati Dil" within the broader context of classical Uzbek literature, confirming its enduring cultural and scholarly relevance.

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