

## “HIBAT UL-HAQOYIQ”: TEXT AND TRANSLATION

Sharipova Sunbula Ahad qizi

Teacher of the Samarkand State Pedagogical Institute

sharipovasunbula730@gmail.com

### Abstract

The article discusses the hadiths used in Ahmad Yugnaki’s epic poem “Hibat ul-haqoyiq”, the ways and methods of incorporating hadiths into the text, the text and its translation. The ideas are based on poetic fragments taken from the poet’s epic poem “Hibat ul-haqoyiq”.

**Keywords:** Writer Ahmad Yugnaki, "Hibat ul-haqoyiq", Quran, hadith, quotation, allusion, aqd, allusion poetic arts.

### Introduction

It is known that the role of the verses of the Quran and hadiths in the artistic thinking and literature of the peoples of the Muslim East is incomparable. As the literary critic H. Karomatov noted, in order to determine the development of Uzbek literature and the factors that influenced it, it is necessary to consider the literary process of the East. This process is closely related to Islamic concepts and requires a deep understanding of the words and phrases of the Quran. [1: 4]

"Hibat ul-haqoyiq" is written in the Kashgari language in poetic form. This work, created 1-2 centuries after "Kutadgu bilig", is considered a unique masterpiece of Uzbek classical literature. Alisher Navoi in his commentary "Nasoyim ul-muhabbat" places Yugnaki among the famous sheikhs of Central Asia and speaks about his congenital blindness, and it is also known that Navoi quoted excerpts from "Hibat ul-haqoyiq" in one of his letters to the son of Husayn Baykara, Badiuzzaman. The work "Hibat ul-haqoyiq" allows us to somewhat supplement the information about the poet and analyze the period in which Yugnaki lived and worked.

### LITERATURE ANALYSIS

In Uzbek literary studies, scientific research on Ahmad Yugnakiy and his epic poem "Hibat ul-haqoyiq" can be observed in the studies of N. Mallayev, Q. Mahmudov, G. Khojanova, R. Vohidov, as well as in the articles of such scholars as M. Imomnazarov, E. Umarov, I. Hakkul, H. Boltayev, N. Rajabov, and Q. Tokhirov published in the press of the 1990s. The critical text of the epic poem was published in Istanbul by Turkish scholars Najib Osim (in 1915-1916 and 1925) and Arat Rahmatiy (in 1951). In Uzbekistan, the publication of the epic poem "Hibat ul-haqoyiq" began with the collection "Samples of Uzbek Literature" created by Abdurauf Fitrat in 1927. Some chapters of the work were included in the 1st volume of the "Uzbek Literature" chrestomathy. The complete publication of the epic was carried out only by 1971 by the linguist Q. Mahmudov. At the same time, in Q. Mahmudov's monograph “On Ahmad Yugnaki's work “Hibat ul-haqoyiq”” (Tashkent: Fan, 1972), a philological analysis of the epic, along with a critical text in Arabic script, its transcription in Cyrillic script, and a commentary in modern Uzbek were published [3: 8].



Soviet literary criticism did not deny the religious spirit in "Hibat ul-haqoyiq". It only assessed this as "first of all, a reflection of the contradictions of the era in which the epic was created". Today, no one has the right to assess the religious-mystical interpretations in "Hibat ul-haqoyiq" as "a reflection of the contradictions of the era". Because the moral criteria put forward by the poet in the work were in fact the original worldview, faith, belief, and ideology of Adib Ahmad Yugnaki. This worldview, faith, belief, and ideology were undoubtedly based on the Holy Quran and the Hadith [2: 26].

## RESULTS AND DISCUSSION

Ahmad Yugnaki's "Hibat ul-haqoyiq", which occupies a special place in the development of Turkish didactic literature of the Karakhanid period, is one of the first works to introduce verses of the Holy Quran and hadiths into Turkish poetry, and to illuminate their meanings in a poetic manner. It is known that in Turkish literature of the 11th and 12th centuries, there was a tradition of giving titles to the chapters of the work in Arabic. According to the research of the literary critic S. Tohirov, there are prose texts in Arabic in the epic "Hibat ul-haqoyiq", the total number of which is 37 (36 of them are titles). Most texts begin with the phrases "qalallah" (what Allah (s.a.w.t) said) and "qala alayhissalamu", "qala nabiiyu" (what the Prophet (a.s.) said) indicating that they refer to or are taken from a specific verse or hadith [3: 23].

Hadiths are widely used in Eastern literature, especially in religious and didactic literature. Hadiths are divided into three types:

1. Original hadiths attributed to the Prophet.
2. Meanings of hadiths narrated from prophets.
3. Talmeh-style hadiths.

All three types of hadiths were referred to in ancient examples of Turkic literature.

Writers who firmly adhered to the pillars of Islam sometimes expressed their feelings in their works by citing verses of the Quran and hadiths. This was the basis for the emergence of the art of quotation. Sheikh Ahmad Khudoydad Tarazi, in the third part of his work "Funun ul-baloga", among a number of other artistic arts, specifically focuses on the art of "al-iqtibos": "This art is like a poem, in which a verse or a hadith is used in poetry." Ataullah Husayni says the following about the art of quoting in his treatise "Bado'e us-sano'e": "Quoting, according to a popular opinion, consists of introducing something from the Quran or hadith into the speech without any indication that it was taken from the Quran or hadith... Quoting in the dictionary means acquiring knowledge and also means taking fire. The first meaning of the word is obvious, and the second meaning is likening the Quran and hadith to fire in order to prepare the means of light and happiness, and introducing something from them into the speech for its decoration and prosperity is like taking fire in order to produce the means of light and happiness." Ahmad Yugnaki's work "Hibbat ul-Haqoiq" also actively uses hadiths:

Towar birlä ersä uluysinduqñ,  
 Uluyluq tarapu elig sunduqñ.  
 Towar asyï ne-ol barur-sen yaliñ,  
 Qalur munda keđin sapat sanduqñ.

That is: if your greatness is not related to wealth, is it because of the wealth you have reached out for? What is the use of wealth if you pursue it and then what you have gathered in this world



is left behind?

Agar kibr iđisi ařil-men tesä,  
Ayayın, men anıñ javābin kesä.  
Ata bir, ana bir, uyalar bu xalq,  
Tafāvutları yoq ötä irtasä.

These two quatrains are presented under the title “Qolan nabiyyu (s.a.v.) min tawaz(i)’in rafahullahu wa man takabburah haza lahu Allahu.” This text is translated in all sources as follows: The sayings of the Prophet about increasing humility and abandoning arrogance. In the 2019 edition of the work published by Q. Sodikov, this hadith was translated as “The Prophet (peace be upon him) said: “Whoever is humble, God will exalt him, and whoever is arrogant, He will humiliate him.” As a result, this text was published as a title and interpreted as follows: “The Prophet’s sayings about increasing humility and abandoning arrogance.” Literary critic S. Tokhirov emphasizes that the hadiths presented in this way are not the titles of these four, but rather their commentary and explanation. According to the teacher, if we pay attention to the Arabic text, the meaning is much broader and more complex: “Tawazi`in rafa`ullahu” - Allah exalts the humble person (his rank) and “takabburah haza lahu Allahu” - arrogance, that is, arrogance, glorification is only for Allah (befitting Him only) The Prophet (peace be upon him) said that [3: 18].

In the edition based on the Uyghur script of this two-quatrain work, it is the last quatrain of the tenth chapter. The eleventh chapter of the edition begins with the title (explanation) “Humans are one: their father is Adam and their mother is Eve” and corresponds in content to the last quatrain of the tenth chapter:

Agar kibr iđisi ařil-men tesä,  
Ayayın, men anıñ javābin kesä.  
Ata bir, ana bir, uyalar bu xalq,  
Tafāvutları yoq ötä irtasä.

Accordingly, S. Tohirov's thoughts about the title and commentary are justified. There are also many verses in the work that refer to verses:

Ölögdin tirig ham tirigdin ölog,  
Čıqarur körär-sen munı keđ aqa.  
Bu qudrat iđisi uluğ bir bayat,  
Ölüglärni tirgürmäk asan aqa.

That is: He brings forth the living from the dead and the dead from the living, know this well when you see it. The possessor of such power is a great God, and it is easy for Him to raise the dead. We can see that the meaning of verse 19 of Surah Ar-Rum is embedded in this verse. The interpretation of the verse is as follows: He brings forth the living from the dead and brings forth the dead from the living, and revives the earth after its death. Similarly, you will be brought forth. (Every second, some plant withers, another sprouts from the seed. Someone dies, someone is born. This happens on earth, in the sky, and in water. Allah Almighty carries out each of these innumerable processes.)

The well-known literary scholar R.R. approaches the verses, hadiths, and Arabic phrases cited in the titles differently. Comparing the Samarkand copy of the work with the copies "B" and "C" copied in Istanbul, the scholar points out that 17 passages are missing in the Istanbul copy, that



the hadiths and verses that should have come after lines 326, 350, and 434 in copy "A" come after lines 324, 348, and 432, that a hadith that came after line 280 is incorrectly repeated after line 244 in copy "C," and that a hadith that does not quite fit after line 234 in copy "A" most likely indicates that it is the work of a calligrapher.

## CONCLUSION

Our ancient land, which was a hotbed of various sects and teachings of Sufism, was one of the places that educated scholars and philosophers who made a great contribution to the development of Islam over the centuries. Our ancestors raised a number of Islamic sciences such as hadith, jurisprudence, kalam, and tafsir to a high level. Our famous creators, as representatives of the golden age of Islam, not only drew inspiration from the Holy Quran and hadiths as a source of inspiration and a foundation for thought, but also became propagators of Islamic ideas among the people. Ahmed Yugnaki's work "Hibbat ul-haqoyiq" made a great contribution to the wide spread of Islam among the Turkic peoples, using complex Quranic concepts and hadiths. The purpose of the quoted quotation is to explain and interpret the meanings of verses and hadiths in Turkish, as well as to directly promote, advise, and openly call for Islam and the calls of the Prophet (peace be upon him). In later period writers, we see that the quoted quotation was used as a means to make lyrical experiences and emotions clearer and more understandable to the reader.

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