

Didactic Motifs and Artistic Expression in the *Ghazals* of Khojanazar Huvaydo

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ABSTRACT

This study examines the relationship between didactic meaning and poetic expression in seven purposively selected ghazals from the 2007 edition of Khojanazar Huvaydo's Devon. It focuses on how recurring ethical and spiritual concerns – including contentment, awareness of mortality, the transience of worldly possessions, submission to the lower self and its consequences, the relationship between knowledge and action, compassion, and restraint in speech – are constructed through poetic and rhetorical strategies. The study employs close reading, literary analysis, and descriptive analysis, with attention to the verbal, figurative, and religious-cultural contexts of the selected passages. The findings reveal two interconnected modes of didactic expression. In some couplets, imperative constructions and direct address establish an explicit instructive relationship between the poetic speaker and the addressee. In others, didactic meaning emerges through tamsil (illustrative analogy), personification, metaphor, simile, talmeh (literary allusion), Quranic resonance, lexical and phonetic patterning, and evaluative contrast. The analysis demonstrates that these devices do not merely embellish independently formulated moral teachings; rather, they participate directly in the construction and intensification of didactic meaning. Within the selected corpus, Huvaydo's didactic poetics therefore operates through the interaction of ethical instruction and poetic form. The study argues that the significance of his didactic poetry lies not simply in the inherited moral and religious ideas it articulates, but in the

transformation of these ideas into lyric discourse through the figurative and rhetorical resources of the ghazal.

Keywords: Khojanazar Huvaydo, didactic poetics, *ghazal*, ethical instruction, figurative language, *talmeh*, Qur'anic allusion

1. INTRODUCTION

The educational and moral function of literature has long occupied an important place in both Eastern and Western literary thought. In Uzbek literary discourse, Cho'lpon (1914), in his essay 'Adabiyot nadir?' (What Is Literature?), emphasizes literature's role in the moral and spiritual cultivation of the individual. His reflections present literature not merely as a source of aesthetic experience, but also as a means of shaping the inner and intellectual life of society.

Modern literary scholarship likewise recognizes didacticism as an important dimension of literary expression. Didactic literature may communicate moral, ethical, religious, philosophical, and worldview-oriented ideas while simultaneously operating as an artistic form. Koželová & Drengubiak (2023) emphasize the communicative and formative functions of didactic literature, particularly its role in conveying values and shaping ethical, ideological, and worldview-oriented perspectives. From this perspective, didacticism may be approached not only in terms of what a literary text teaches, but also in terms of how its instructive content is transformed through literary form.

The relationship between instruction and poetic form has long constituted a central problem in discussions of didactic poetry. Volk (2002) challenges the assumption that didacticism is inherently incompatible with poetic artistry and draws attention instead to the interaction between poetic form and didactic subject matter. Her approach is particularly relevant to the present study because it allows didactic content to be considered not as an element external to poetic aesthetics, but as something that may participate in the construction of poetic meaning itself. Volk's framework is employed here not as a rigid generic model for

Huvaydo's *ghazals*, but as a theoretical point of comparison for examining the interaction between instruction and poetic form.

The communicative dimension of didactic poetry is equally significant. Schiesaro (2007) emphasizes the role of the addressee in establishing the didactic situation, arguing that instruction in poetic discourse depends upon an active relationship between the speaking voice and its addressee. This perspective provides a useful basis for considering forms of direct address in Huvaydo's *ghazals*, where ethical instruction is frequently articulated through an explicit rhetorical relationship between the poetic speaker and the person being addressed.

The integration of ethical instruction and literary expression also has a long history in the Turkic literary tradition. This tendency is evident in Yūsuf Khāṣṣ Ḥājib's *KutadguBilig*, in which ethical and social instruction forms an important component of literary discourse (Rahmonov 2017: 166-167). It acquired a distinctly religious and spiritual dimension in the Turkic Sufi tradition represented by Ahmad Yasawī, whose *Dīvān-i Hikmat* combines mystical teaching with ethical guidance (pp. 216-219). In the works of 'Alīshīr Nawā'ī, particularly *Arba'īn* and *Nazm al-jawāhir*, religious and ethical teachings are interpreted and reformulated through poetic expression (Sirojiddinov et al. 2018: 228-234), while *Mahbub al-qulūb* further develops moral and educational ideas through reflections on human conduct and ethical virtues (p. 260). This tradition provides an important historical context for Huvaydo's poetry, in which moral and spiritual instruction likewise becomes closely integrated with artistic representation.

Within this broader literary context, Khojanazar Huvaydo occupies a distinctive position as an eighteenth-century Uzbek poet whose works combine Sufi thought, ethical reflection, and poetic expression. Moral and spiritual concerns – including contentment (*qanoat*), patience (*sabr*), repentance (*tawba*), restraint of the lower self (*nafs*), compassion, and the relationship between knowledge and righteous action – recur throughout his poetry. In his *ghazals*, however, these ideas are not confined to explicit moral exhortation. They are frequently articulated through figurative imagery, symbolic representation, Qur'anic

allusion, *talmeh*, simile, direct address, and other rhetorical strategies. Huvaydo's ghazals therefore provide particularly productive material for examining how ethical instruction operates within the aesthetic structure of lyric poetry.

Previous scholarship has examined Huvaydo's literary legacy from biographical, Sufi, religious-philosophical, ethical, and intertextual perspectives, while recent studies have also addressed his engagement with earlier literary traditions. These studies have substantially contributed to the understanding of the ideological, spiritual, and aesthetic dimensions of his works. However, comparatively limited attention has been devoted to the specifically poetic mechanisms through which didactic meaning is constructed within his ghazals. In particular, the ways in which moral and spiritual teachings are transformed through figurative imagery, symbolism, simile, *talmeh*, Qur'anic allusion, direct address, and other rhetorical strategies have not been systematically examined as a distinct problem of Huvaydo's poetics.

Against this background, the present study investigates the relationship between didactic content and poetic expression in selected ghazals of Khojanazar Huvaydo. It examines how recurring ethical and spiritual concerns – including contentment, awareness of mortality, the transience of worldly possessions, submission to the lower self and its consequences, the relationship between knowledge and action, compassion, and restraint in speech – are articulated through specific poetic and rhetorical devices. The study argues that the originality of Huvaydo's didactic poetics lies not merely in the articulation of moral and religious instruction, but in the poetic transformation of inherited didactic ideas within the figurative and rhetorical structure of the ghazal. In this process, ethical guidance and poetic artistry function not as opposing principles but as mutually reinforcing components of poetic meaning.

LITERATURE REVIEW

Scholarly interest in Khojanazar Huvaydo has developed along several interconnected lines, ranging from the study of his

literary heritage and poetic characteristics to more specialized examinations of his Sufi and religious thought. One of the foundational studies is Khudoyberdiyev's (1990) dissertation, which examines Huvaydo's life and literary legacy, the thematic diversity of his works, and major aspects of his poetic expression. Particular attention is given to the treatment of love, including the relationship between earthly and divine love and the use of mystical imagery. This study established an important basis for subsequent literary research on Huvaydo. Later, Ro'zmatzoda (2020) approached Huvaydo's legacy primarily from the perspective of Sufi thought, examining his religious and mystical worldview within the broader development of Central Asian Sufism and demonstrating the significance of Sufi teachings in the formation of the poet's spiritual and ideological outlook.

More recently, Ankabayeva (2025) has provided a comprehensive examination of Huvaydo's literary heritage from Sufi and literary perspectives. Her study considers the influence of Sufi thought, particularly the Naqshbandiyya tradition, on Huvaydo's works and examines such concepts as repentance (*tawba*), patience (*sabr*), contentment (*qanoat*), remembrance of God (*dhikr*), self-discipline, and spiritual knowledge (*ma'rifat*) in relation to moral and spiritual perfection. The study also addresses the educational and ethical dimensions of Huvaydo's works and discusses the artistic interpretation of Qur'anic and hadith-based ideas in his poetry. In this respect, Ankabayeva's research significantly extends earlier studies by demonstrating that Huvaydo's Sufi worldview functions not only as a religious-philosophical system but also as an important basis for ethical and spiritual cultivation. However, her primary analytical framework remains centered on the Sufi interpretation of Huvaydo's heritage rather than on the systematic examination of the poetic mechanisms through which didactic meaning is constructed within the ghazal.

Taken together, these studies have established important foundations for understanding Huvaydo's literary heritage, Sufi worldview, religious thought, and ethical concerns. Khudoyberdiyev (1990) provided a broad literary examination of

the poet's legacy and poetic characteristics, while Ro'zmatzoda (2020) foregrounded the religious and mystical foundations of his worldview. More recently, Ankabayeva (2025) has expanded this line of inquiry by examining Sufi concepts in relation to moral and spiritual perfection and by addressing the educational and ethical dimensions of Huvaydo's works. Nevertheless, the existing scholarship has focused primarily on what ethical and spiritual ideas Huvaydo expresses, whereas comparatively less attention has been paid to how these ideas are transformed into poetic discourse within the ghazal. In particular, the interaction between didactic meaning and such poetic and rhetorical devices as figurative imagery, symbolism, simile, *talmeh* (literary allusion), Qur'anic allusion, and direct address has not been systematically examined as a distinct problem of Huvaydo's poetics. The present study addresses this gap by shifting the focus from the identification and interpretation of ethical concepts to the poetic mechanisms through which didactic meaning is constructed and aesthetically realized in Huvaydo's ghazals.

3. MATERIALS AND METHODS

The primary material for this study consists of seven ghazals selected from the 2007 edition of Khojanazar Huvaydo's *Devon* (Huvaydo 2007). Although didactic and ethical ideas occur in a considerably larger number of poems and individual couplets throughout the collection, the seven ghazals were selected purposively because they provide particularly representative examples of the interaction between didactic content and poetic expression. The selection was therefore not intended to constitute an exhaustive corpus of Huvaydo's didactic poetry, but rather an analytically focused sample through which recurrent ethical motifs and their poetic realization could be examined in detail.

The selected texts were analyzed primarily through close reading, literary analysis, and descriptive analysis. Close reading was used to examine individual couplets in their immediate poetic context and to identify the relationship between didactic meaning and its verbal and figurative realization. Literary

analysis focused on recurring concerns such as contentment, awareness of mortality, the transience of worldly possessions, submission to the lower self and its consequences, the relationship between knowledge and action, compassion, and restraint in speech, as well as on the poetic devices through which these concerns are expressed. Descriptive analysis was employed to identify and characterize the principal figurative and rhetorical strategies found in the selected passages, including symbolism, simile, personification, *talmeh* (literary allusion), Qur'anic allusion, direct address, and *tamsil* (illustrative analogy). Where necessary, Qur'anic references and religious-cultural contexts were considered in order to clarify the semantic background of particular images and allusions.

The analysis proceeded from the identification of a recurrent didactic motif to the close reading of the poetic means through which that motif is aesthetically constructed. Rather than treating moral instruction as a thematic element separate from poetic form, the study examines how ethical meaning emerges through the interaction of imagery, rhetorical structure, allusion, and direct address. This approach makes it possible to evaluate not only what moral ideas are expressed in Huvaydo's ghazals, but also how these ideas acquire poetic force within the lyric text.

4. RESULTS

The analysis of the seven selected ghazals reveals a recurrent interaction between didactic meaning and poetic expression. The examined passages address seven recurrent ethical and spiritual concerns: contentment, awareness of mortality, the transience of worldly possessions, submission to the lower self and its consequences, the relationship between knowledge and action, compassion, and restraint in speech. These concerns are articulated through a range of figurative and rhetorical strategies, including *tamsil* (illustrative analogy), personification, metaphor, simile, *talmeh* (literary allusion), Qur'anic resonance, direct address, lexical and phonetic patterning, and evaluative contrast. The following analysis demonstrates how these devices

participate in the construction of didactic meaning rather than functioning merely as ornamental features of the poetic text.

4.1. *Contentment as a source of moral perfection*

*Qanoatpeshaqilg' il, beqanoattoptomadimaqsad,
Qanoatdinsadafniko' ksidabo' ldiguharpaydo.*
Embrace contentment, for the discontented never attain their goal;
It is through contentment that the pearl emerges within the shell.

This couplet presents contentment (*qanoat*) as a fundamental ethical and spiritual virtue. The first line establishes the didactic proposition directly: the person who lacks contentment cannot attain the desired goal. The imperative *qanoatpeshaqilg'il* ("make contentment your practice") gives the poetic voice an explicitly instructive function, addressing the reader through direct moral counsel. The second line, however, shifts from explicit instruction to figurative representation, illustrating the value of contentment through the image of the pearl (*guhar*) formed within the shell (*sadaf*).

The second line transforms the abstract concept of *qanoat* into a concrete poetic image. The relationship between the shell and the pearl functions as *tamsil* (illustrative analogy): the moral proposition expressed in the first line is reinforced through a visible and memorable image in the second. The pearl thus becomes the figurative outcome of contentment, while the shell provides the image through which an abstract ethical principle is made perceptible. The effectiveness of the couplet lies in this movement from direct exhortation to figurative demonstration. Rather than leaving the moral lesson at the level of explicit advice, Huvaydo gives it an aesthetic form that strengthens its persuasive and mnemonic force.

4.2. *Awareness of mortality and human responsibility*

*Donaidominco' yubdursangasayyodiajal,
Qilhazarbirdonadindomailinmasdinburun.*
The hunter of death has scattered grains to set his snare for you;
Beware, lest you be trapped before you perceive the danger.

In this couplet, Huvaydo presents mortality not simply as an abstract truth but as an immediate moral warning. The image of ajal (death) establishes the inevitability of human mortality, while the imperative *qilhazar* ("beware") turns this awareness into direct ethical instruction. The poetic voice therefore does more than remind the addressee of death: it urges vigilance before the individual becomes caught in the attractions and dangers associated with worldly existence.

The didactic warning is developed through an extended figurative scene in which death is personified as a hunter (*sayyod*), while the human being is implicitly positioned as the prey attracted by bait. The interconnected images of *don* (grain), *dom* (snare), and *sayyod* (hunter) transform the abstract idea of mortality into a concrete situation of temptation and entrapment. Particularly significant is the phonetic proximity of *don* and *dom*. The minimal sound difference between the two words creates a compact verbal pattern in which attraction (*don*) and entrapment (*dom*) become closely associated both acoustically and semantically. The sound organization of the verse therefore contributes directly to its didactic meaning: what appears as an object of attraction may simultaneously function as the means of capture.

The movement from direct warning to the figurative scene of the hunter and snare demonstrates how Huvaydo converts moral instruction into poetic experience. Mortality is made perceptible through personification and metaphor, while the *don/dom* sound pattern reinforces the semantic relationship between temptation and danger. The didactic force of the couplet thus emerges not from explicit exhortation alone, but from the interaction of imperative address, imagery, and sound.

4.3. *The transience of worldly possessions*

Ankabutdek tor uribqilg' onbumoluro' zg' or,

Oqibatbarbodo' lur, nogahuzilsa tor umr.

Wealth and worldly possessions resemble the web woven by a spider;

They perish in an instant when the thread of life is suddenly cut.

This couplet develops the theme of impermanence by associating worldly possessions with the fragility of a spider's web. The phrase *moluro'zg'or* refers to material possessions and worldly circumstances, while *oqibatbarbodo'lur* directs attention to their inevitable dissolution. The didactic meaning is therefore constructed through a contrast between apparent worldly stability and its ultimate impermanence. Unlike a purely abstract statement about the transience of material life, the couplet makes this idea perceptible through the concrete image of the spider and its web.

The spider-web image may also evoke Qur'an 29:41, where the house of the spider is presented as the frailest of houses. Read in this context, Huvaydo's image acquires an additional religious and intertextual dimension: worldly possessions, like the spider's web, may appear to provide stability but remain fundamentally fragile. The Qur'anic resonance thus reinforces the didactic meaning of the couplet without replacing its independent poetic function.

Particularly significant is Huvaydo's repetition of *tor*. In the first line, the word refers to the web woven by the spider; in the second, it becomes *tor umr* ("the thread of life"), transferring the image of fragility from material possessions to human existence itself. The repetition therefore performs more than a lexical or musical function: it creates a semantic bridge between the instability of worldly possessions and the vulnerability of human life. When the "thread" of life is broken, the "web" of accumulated possessions is simultaneously rendered meaningless.

The didactic force of the couplet thus emerges through the interaction of simile, Qur'anic resonance, and lexical repetition. Huvaydo does not merely state that worldly possessions are temporary; he constructs their impermanence poetically by linking the fragility of the spider's web with the fragility of human life itself.

4.4. *Qarun and the consequences of submission to the lower self*

*O' shal Qorunibadbaxtnafsibadniroyigabordi,
Ani joyiniqildioqibattaxti-s-saropaydo.*

The unfortunate Qarun followed the desires of his corrupt soul,
And in the end, the earth itself became his resting place.

In this couplet, Huvaydo constructs his didactic warning through the figure of Qarun, whose fate functions as a negative moral example. The decisive expression is *nafsibadniroyigabordi* ("followed the inclination of the evil self"), which locates the source of destruction in submission to the lower self rather than in material wealth alone. The second line presents the consequence of this submission through Qarun's final fate: the earth becomes his ultimate dwelling place. The couplet thus establishes a compact ethical sequence in which surrender to the *nafs* leads ultimately to destruction.

The principal poetic mechanism of the couplet is *talmeh* (literary allusion). As defined by Husayniy (1981, p. 133), *talmeh* involves a concise reference to a well-known figure or event whose broader narrative is expected to be recognized by the reader. Huvaydo activates this mechanism through the single name Qarun. Rather than retelling the entire narrative, the poet relies on the cultural and religious associations attached to the figure, allowing the name itself to evoke a broader story of worldly abundance and catastrophic downfall. In this way, *talmeh* compresses an extended moral narrative into the limited textual space of the ghazal couplet.

The expression *nafsi bad* further internalizes the moral lesson. Qarun's downfall is presented not merely as an external punishment associated with wealth, but as the consequence of an inner ethical failure: obedience to the corrupt inclination of the self. The allusive figure of Qarun therefore operates on two levels. He remains a specific figure drawn from religious-cultural memory, while simultaneously functioning as a generalized warning against submission to the *nafs*. The didactic force of the couplet emerges from the interaction between this internal moral diagnosis and the externally recognizable fate evoked through *talmeh*.

4.5. *Knowledge and practice as an ethical responsibility*

*Du ro ' zaizzatidunyouchun, eyxojaumullo,
O ' qubilmingaqilmasangamal, monandishaytonsan.
O scholar and learned man, for the fleeting honor of this world,
If you do not act upon your knowledge, you are like Satan.*

This couplet presents the relationship between knowledge and action as an ethical responsibility. Huvaydo criticizes the pursuit of learning for the sake of temporary worldly status, expressed through the phrase *du ro ' zaizzatidunyo* ("the fleeting honor of this world"). The conditional construction *o ' qubilmingaqilmasangamal* ("if you acquire knowledge but do not act upon it") establishes a direct opposition between possessing knowledge and putting it into practice. The didactic concern of the couplet therefore lies not in knowledge itself, but in the ethical inconsistency that arises when knowledge remains separated from conduct.

This ethical opposition is intensified through the simile *monandishaytonsan* ("you are like Satan"). Rather than merely stating that knowledge without action is deficient, Huvaydo gives the failure a sharply negative figurative equivalent. The comparison transforms an abstract discrepancy between knowledge and conduct into an emotionally charged moral judgment. The simile therefore performs a didactic function: it increases the force of the warning by attaching the failure to act upon knowledge to a culturally and religiously recognizable negative figure.

Particularly important is the direct address *eyxojaumullo* ("O master and scholar"), which establishes an explicit relationship between the poetic speaker and the addressee. The didactic statement is therefore not presented as an impersonal maxim; it is directed toward a specified recipient and takes the form of an immediate admonition. The second-person construction *monandishaytonsan* ("you are like Satan") further intensifies this rhetorical proximity by confronting the addressee directly with the consequence of separating knowledge from action. Direct address thus functions not merely as a rhetorical ornament but as

a structural means of organizing didactic communication within the couplet.

4.6. *Compassion and human dignity*

Bir g' aribko' nglini shod aylasang,
Yo' lbosib, Ka'ba sari bormoq abas.
 If you bring joy to the heart of a distressed person,
 To travel the road toward the Ka'ba is in vain.

This couplet presents compassion as an ethical value through a conditional construction that directly links an act of kindness with a judgment about religious practice. The phrase *birg'aribko'nglini shod aylasang* ("if you bring joy to the heart of a distressed person") places the emotional well-being of a vulnerable individual at the center of the ethical proposition. The second line, *yo'lbosib, Ka'ba sari bormoq abas* ("to travel the road toward the Ka'ba is in vain"), introduces a striking evaluative contrast between compassionate conduct and outward religious action.

The didactic force of the couplet is produced through juxtaposition rather than through an extended figurative image. The terms *ko'ngil* ("heart"), *Ka'ba*, and *abas* ("vain," "futile") create a compact hierarchy of values in which care for another person is presented as a necessary measure of meaningful devotion. The conditional structure intensifies this relationship by making the ethical implication dependent on conduct: the value of religious action is implicitly questioned when compassion toward a distressed person is absent.

Unlike the couplets built around personification or *talmeh*, this passage derives its poetic force from evaluative contrast and rhetorical compression. Huvaydo places two actions within the same semantic frame and allows their juxtaposition to generate the moral judgment. Didactic meaning is therefore constructed through the structure of the comparison itself, demonstrating that ethical instruction in the ghazals may operate through rhetorical opposition as well as through figurative imagery.

4.7. *Restraint and the ethics of speech*

*G' unchako' pog' ziniochqach, bog' daqo' ymayuzdilar,
 Og' ziniochmasligidabildibog' bonqadrini.*
 Once the bud opened its mouth too widely, it was plucked from the
 garden;
 While closed, it had remained valued by the gardener.

This couplet constructs the ethics of speech through the image of a flower bud. The phrase *og'ziniochmoq* ("to open one's mouth") ordinarily refers to human speech, but Huvaydo transfers it to the *g'uncha* (bud), thereby personifying the natural image. The first line connects excessive opening with an immediate consequence: once the bud opens its mouth too widely, it is plucked from the garden. The second line reverses the situation by emphasizing the value it possessed while remaining closed.

The didactic meaning emerges from the contrast between opening and remaining closed, reinforced by the verb *uzdilar* ("they plucked") and the evaluative term *qadr* ("value," "worth"). Through this opposition, the physical condition of the bud becomes an analogy for verbal restraint: uncontrolled speech is associated with loss, whereas restraint is associated with preserved value. The expression *og'ziniochmoq* is therefore central to the couplet's poetic mechanism, since its simultaneous relevance to the bud and to human speech enables the ethical lesson to emerge through semantic transfer.

The couplet illustrates Huvaydo's figuratively mediated mode of instruction. Unlike passages built around an imperative such as *qilhazar* ("beware"), it does not formulate the moral command directly. Instead, personification, contrast, and consequence organize the image in such a way that the lesson about restraint in speech is inferred from the poetic situation itself. The didactic meaning is thus inseparable from the figurative structure through which it is communicated.

5. DISCUSSION

The findings reveal several distinct ways in which didactic meaning is poetically constructed in the seven selected ghazals.

Ethical concerns such as contentment, mortality, the transience of worldly possessions, submission to the lower self and its consequences, the relationship between knowledge and action, compassion, and restraint in speech are articulated through different figurative and rhetorical strategies rather than through a single mode of moral instruction. These include *tamsil*, personification, metaphor, simile, *talmeh* (literary allusion), Qur'anic resonance, lexical and phonetic patterning, evaluative contrast, and direct address. The results therefore suggest that didactic content in the selected ghazals cannot be separated from the poetic mechanisms through which it is expressed.

This finding can be considered in relation to Volk's (2002) discussion of the interaction between didactic subject matter and poetic form. Volk challenges the assumption that didacticism is inherently opposed to poetic artistry and draws attention to the ways in which instruction may operate through self-consciously poetic forms. Although her framework was developed in relation to classical Latin didactic poetry and cannot be transferred directly to the ghazal as a generic model, the distinction is useful for interpreting Huvaydo's poetic practice. In the selected ghazals, moral instruction frequently acquires its persuasive force precisely through its poetic realization: contentment is made perceptible through the pearl and shell; mortality through the hunter, grain, and snare; worldly impermanence through the spider's web and the "thread" of life; and restraint in speech through the personified flower bud. Didactic meaning and poetic form therefore function not as competing elements but as mutually reinforcing components of the verse.

A second significant pattern concerns the relationship between the poetic speaker and the addressee. Several of the analyzed passages formulate ethical instruction through imperative constructions or explicit address, including *qanoatpeshqilg'il* ("make contentment your practice"), *qilhazar* ("beware"), and *eyxojaumullo* ("O master and scholar"). In his discussion of Lucretius, Schiesaro (2007) emphasizes the importance of the addressee in establishing a didactic situation and shows that poetic instruction is shaped through the relationship between the speaking voice and the person being

addressed. A comparable communicative principle can be observed in Huvaydo's ghazals, although within a different literary and historical context. Direct address does not function merely as rhetorical ornament: it creates an immediate didactic relationship in which the poetic voice assumes an instructive position toward a specified or implied recipient.

At the same time, the findings show that Huvaydo does not depend exclusively on explicit exhortation. In other passages, didactic meaning emerges indirectly from the internal logic of the poetic image. The flower-bud couplet, for example, contains no explicit command to remain silent; instead, restraint is communicated through personification and the causal opposition between opening, being plucked, and retaining *qadr* ("value"). Similarly, the Qarun couplet compresses an extended moral narrative into a single allusive figure, while the spider-web image links worldly impermanence with human mortality through the repeated semantic function of *tor*. Huvaydo's didactic discourse thus moves between explicit admonition and figuratively mediated instruction.

These findings may also be situated within the longer Turkic tradition in which ethical and spiritual instruction is combined with literary expression. From the ethical and social concerns of *Kutadgu Bilig* to the religious and moral orientation of Ahmad Yasawī's *Dīvān-i Hikmat* and the poetic reformulation of religious-ethical teachings in Nawā'ī's works, didactic discourse constitutes an important strand of Turkic literary culture (Rahmonov 2017: 166-167, 216-219; Sirojiddinov et al. 2018: 228-236). Huvaydo participates in this broader tradition, but the present findings draw attention specifically to the way inherited ethical concerns are accommodated within the compact figurative and rhetorical space of the *ghazal*. His significance in the context examined here lies therefore not simply in continuing moral instruction, but in making that instruction operate through the poetic resources of lyric discourse.

Taken together, the findings suggest that the significance of Huvaydo's didactic poetics lies not merely in the ethical themes themselves, many of which belong to a much older religious and literary tradition, but in the mechanisms through which these

themes are reconstructed as lyric discourse. The analyzed *ghazals* employ both explicit and indirect modes of instruction: imperative address and admonition coexist with *tamsil*, allusion, personification, semantic patterning, and figurative contrast. Didacticism in these texts therefore functions not as material added to an otherwise poetic form, but as meaning produced through that form. Within the limits of the selected corpus, this interaction between ethical instruction and poetic construction emerges as a defining feature of Huvaydo's didactic poetics.

6. CONCLUSION

This study examined the relationship between didactic meaning and poetic expression in seven selected *ghazals* of Khojanazar Huvaydo. The analysis showed that ethical and spiritual concerns – including contentment, awareness of mortality, the transience of worldly possessions, submission to the lower self and its consequences, the relationship between knowledge and action, compassion, and restraint in speech – are articulated through a range of figurative and rhetorical strategies. These findings situate Huvaydo's didactic poetry within a broader Turkic literary tradition in which ethical instruction and literary expression are closely interconnected.

The analysis further demonstrated that Huvaydo employs both explicit and figuratively mediated modes of instruction. In some passages, imperative constructions and direct address establish an immediate didactic relationship between the poetic speaker and the addressee. In others, ethical meaning emerges through *tamsil* (illustrative analogy), personification, metaphor, simile, *talmeh* (literary allusion), Qur'anic resonance, lexical and phonetic patterning, and evaluative contrast. These devices do not merely embellish an independently formulated moral message; they participate in the construction and intensification of didactic meaning itself.

The significance of Huvaydo's didactic poetics therefore lies not simply in the ethical ideas expressed in his *ghazals*, many of which belong to an established religious and literary tradition, but in the ways these ideas are transformed into lyric discourse.

Within the selected corpus, didactic instruction and poetic artistry function as mutually reinforcing elements: moral teaching acquires persuasive and aesthetic force through poetic form, while figurative and rhetorical structures become vehicles for ethical reflection. The findings thus suggest that didacticism in Huvaydo's *ghazals* should be understood not as an external addition to poetic expression, but as an integral component of the process through which poetic meaning is constructed.

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