



## MENTAL ENLIGHTENMENT SCIENTIFIC METHODOLOGICAL JOURNAL

<http://mentaljournal-jspu.uz/index.php/mesmj/index>



### KHOZIQ, THE POET OF ZULLISONAYN

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**Received:** 26.02.26

**Accepted:** 28.02.26

**Published:** 02.03.26

### ABOUT ARTICLE

**Keywords:** Junaydullah Khoziq, bilingual literature, Tajik literature, Uzbek literature, classical poetry, ghazal, qasida, rubai, muhammas, masnavi, Zullisonayn poets.

**Kalit soʻzlar:** Junaydulloh Khoziq, ikki tilli adabiyot, tojik adabiyoti, oʻzbek adabiyoti, klassik sheʼriyat, ghazal, qasida, ruboiy, muhammas, masnaviy, Zullisonayn shoirlari.

**Ключевые слова:** Джунайдулла Хозик, двухъязычная литература, таджикская литература, узбекская литература, классическая поэзия, газель, касыда, рубай, мухаммас, маснави, поэты Зуллисонайн.

**Abstract.** This article examines the life, work, and literary significance of Junaydullah Khoziq, a prominent bilingual poet of the 18th–19th centuries, who wrote in both Tajik and Uzbek languages. Khoziq is recognized for his mastery of

classical literary genres such as ghazal, qasida, rubai, muhammas, and masnavi, and for his ability to preserve the Tajik national spirit even in works composed in Uzbek. Through his poetry, Khoziq expressed themes of love, mysticism, wisdom, and socio-political realities, reflecting the cultural and literary life of Central Asia, particularly in Bukhara, Kokand, and Khiva. The article also highlights his knowledge of medicine, his revolutionary spirit, and his role in the development of bilingual literature. Khoziq's contributions demonstrate the fusion of Persian and Turkic literary traditions, establishing him as a key figure in the literary heritage of the region..

**Annotatsiya:** Ushbu maqolada 18–19-asrlarda yashab ijod qilgan, fors va turk tillarida ijod qilgan ikki tilli shoir Junaydullo Khoziqning hayoti, ijodi va adabiy ahamiyati tahlil qilinadi. Khoziq ghazal, qasida, ruboiy, muhammas va masnaviy kabi klassik adabiy janrlarda ustalik ko'rsatgan va hatto o'zbek tilida yaratilgan asarlarida ham tojik milliy ruhini saqlay olgan. Shoirning ijodida muhabbat, tasavvuf, hikmat va ijtimoiy-siyosiy mavzular aks etib, Markaziy Osiyo, xususan Buxoro, Qo'qon va Xiva madaniy hayotini ifodalaydi. Maqolada shoirning tibbiyot bo'yicha bilimlari, inqilobiy ruhiyati va ikki tilli adabiyot rivojiga qo'shgan hissasi ham yoritiladi. Khoziqning ijodi fors va turk adabiy an'analari uyg'unligini namoyon qilib, mintaqaning adabiy merosida muhim shaxs sifatida qadrlanadi.

**Аннотация:** В статье рассматривается жизнь, творчество и литературное значение Джунайдуллы Хозика, выдающегося двухъязычного поэта XVIII–XIX веков, писавшего на таджикском и узбекском языках. Хозик известен своим мастерством в классических литературных жанрах, таких как газель, касыда, рубай, мухаммас и маснави, а также умением сохранять таджикский национальный дух даже в произведениях на узбекском языке. В его поэзии отражены темы любви, мистики, мудрости и социально-политических реалий, отображающие культурную и литературную жизнь Центральной Азии, особенно в Бухаре, Коканде и Хиве. Статья также подчеркивает его медицинские знания, революционный дух и вклад в развитие двухъязычной литературы. Творчество Хозика демонстрирует слияние персидских и тюркских литературных традиций, что делает его важной фигурой в литературном наследии региона.

## INTRODUCTION

Today, self-awareness and returning to one's roots have become among the good habits of modern human society, which we should be proud of. The expression of self-awareness, national consciousness, and intellectual thought, as well as the spiritual and moral interdependence between generations, is manifested through language and literature [Karimov I., [Higher Spirituality – Invincible Force](#), Tashkent: "Spiritualism", 2008, p. 25].

In our country, poets who wrote noble poetry in both Tajik and Uzbek languages, in classical and modern literature, have appeared throughout many periods, each holding a unique position. One such prominent poet was Junaydullo Khoziq, who was executed for his truthful speech, which expressed the socio-political realities of his time directly to the ruler.

Tajik literary critics consider the 18th–19th centuries as one of the most intense periods in the history of literature, despite the conditions of medieval stagnation and national and local dependence. Detailed information about its history and development can be obtained from the research of well-known literary scholars such as S. Aini, A. Mirzoev, Kh. Mirzozoda, N. Ma'sumi, R. Khodzoda, U. Karimov, S. Sa'diev, A. Kayumov, S. Amirkulov, and others.

In particular, Subhon Amirkulov, a researcher of literature of this period, considers the 19th century a transitional stage from medieval to modern literature. He emphasizes that its development in a state of isolation, without the influence of foreign intellectual forces, is one of the defining features of the literature of this period, illustrated through the life and work of Junaydullah Khoziq.

### Methodology

The most important pillars of literature and culture, after being separated from the great literary centers of Khorasan and the severance of literary ties, developed in the literary circles of Bukhara, Khiva, and Kokand, experiencing new phases. Study of this period of Tajik literature demonstrates that in the literary environment of the 19th century, almost all classical literary genres (ghazal, qasida, rubai, qit'a, masnavi, muhammas) were often cultivated in two languages. The influence of earlier masters such as Saadi, Hafiz, Amir Khusrav, Khoja Kamal, Abdurakhmon Jomi, and Bedil Dehlavi is particularly noticeable.

Furthermore, with the development of literary relations between the Tajik and Uzbek peoples, the influence of Fuzuli and Navoi on Tajik poets increased. The most important feature of literature in this period is that, despite the development of bilingual literature (Tajik and Uzbek) and the creation of works in two languages by Khoziq, Gulkhani, Madan, Makhmur, Khiromi, Hoji

Hakimkhan, and Nodira-Maknuna, their Tajik national spirit and worldview remained preserved even in works written in the “second language” (Uzbek). Therefore, these works should also be studied as part of the literary and cultural heritage of the Tajik nation.

Almost all literary sources and literary histories agree that among the many orators of refined taste – such as Mahmud Makhmur, Gulkhani, Nozili Khujandi, Fano, Madani Pongazi, and others – Junaydullah Khoziq is considered one of the most prolific poets in Tajik literature. His remaining works testify to his high temperament and excellent taste in oratory and rhetoric.

Junaydullah Khoziq traveled to three Central Asian regions during his lifetime—the Emirate of Bukhara, the Khanate of Kokand, and Khiva. He is ranked among the untitled Zullisonayn writers. There is no exact scientific information about the year and place of his birth. However, according to some sources, he was likely born in the 1780s in the Karkh neighborhood of Herat. It is recorded in [Doirat-ul-Ma'arif](#) that Junaydullah Khoziq came to Bukhara after 1801. Other sources mention that Khoziq arrived in Bukhara during the reign of Emir Haidar and studied medicine, which explains his adoption of the pseudonym "Khoziq," meaning "Doctor."

Other sources also provide references to Khoziq's birth. The letter [Letters of Amir Haidar](#) states that a stipend of one ashrafi was assigned to the students of the Madrasa of Ali Junaydullah Khoziq ibn Islamshaykh in the month of Muharram 1218/1803.

### Results and Discussion

Based on this information, it is assumed that the poet was born in Herat in the late 18th century. Supporting evidence comes from Abdukarim Fazli, who in his memoir [Majmu'at-ush-shu'aro](#) (“Collection of Poets”) mentions Khoziq's name, patronymic, birthplace, and the types of knowledge he had mastered, as well as his deep interest in the science of medicine:

Чунайд он ҳакими билоди сухан, Ки шаҳри Ҳирот аст ўро ватан.  
Мудаққиқ ба таҳқиқи илму сифот, Бувад ибни Исломшайхи Ҳирот.

[Junaydullah H. [Yusuf and Zulaykha](#), State Institution "Khujand Perfection Center" - Executive Body of State Power of Sughd Region, "Noshir" Publishing House, 2019.]

The poet himself reveals his blessed name, family name, and creative pseudonym at the beginning of the story [Yusuf and Zulaykha](#):

Ҳамин Ҳозиқ тахаллус бошаду ном, Чунайдуллоҳ ибни Шайхулислом.

The following verses provide information about his status, occupation, poetic skill, and knowledge:

Қалам дар даст дорам чун Аторуд, Китобам дар бағал, маънӣ таворуд.  
Сафои ботинам ҳаҷре зи асрор Забонам ҳамчу мавҷ аз файз саршор.  
Ба майдони қасоид гар дароям, Зи Урфӣ гӯи маънӣ мерабоям.  
Битобам панҷаи Носир Алиро, Ба мазмуни мухаммас ҳам Ғаниро.  
Валекин “Хамса”-е дорад Низомӣ, Ки тобад панчаам дар хушкаломӣ.

Elsewhere, Khoziq refers to his superiority in the spiritual world:

Кунун дар Мисри доноӣ Азизам, Бар авранги сухан соҳибтамизам.  
Ба ҳикмат Ҳозиқам, дар шеър Нозим, Агар будӣ, маро гаштӣ мулозим.

It is clear from the above verses that Khoziq, in addition to being a brilliant poet of his time, was also well-versed in medicine, a fact confirmed by many commentators.

Fazli Namangani, in his commentary [Majmu'at-ush-shu'a](#), describes Junaydullah Khoziq as a meaningful and wonderful poet:

Туро гар ҳавои маонӣ бувад, Сари дарки мӯъҷазбаёнӣ бувад. Нигоҳе  
дар ашъори Ҳозиқ гумор, Ба чашми тааммул зи ҳусни шиор.  
Шавад муфт вақти ту сайри сухан, Зи боғи хаёлотӣ он неқфан.

Fazliddin Namagani, recalling Khoziq as a brilliant poet, concludes about the spiritual value of his verses: “There is nothing like his poetry except his good deeds.”

Literary sources remember Khoziq as a lyric poet and an outstanding orator with a revolutionary spirit, who spoke out against the injustices of his time with courage and often lived in exile under persecution. This revolutionary spirit is considered the main reason for his departure from his hometown to Bukhara, then to the literary khanate of Kokand, followed by his return to Bukhara, final departure to Khorezm, and ultimately his execution in the Shahrisabz region, as documented in S. Amirkulov’s book [Khoziq and His Story “Yusuf and Zulaykha”](#).

Junaydullah Khoziq established himself as one of the most free-thinking and independent poets in literary history, leaving behind valuable works in two languages.

From Khoziq to us in Persian and Turkish, the following works have been inherited: [Divani Ghazaliyot](#), the story [Yusuf and Zulaykha](#), the treatises [Tahqiqi-ul-Qavoid \(Sharhi Qanuncha\)](#), and [Voqeoti Islami](#), which are significant in terms of content, theme, and meaning. Detailed information about copies of Khoziq’s divan, the remaining poems in memoirs and bayazes, differences between these copies, the explanation of Chamghini’s medical book in Arabic (XIII–XIV century), and Khoziq’s [Sharhi Qanuncha](#) can be found in Chapter 2 of S. Amirkulov’s book.

Moreover, the translation of Mirkhand's [Rawzat-us-Safo](#) into Turkish by Munisi Khorazmi and its unfinished completion after Khoziq’s death, continued

on the instructions of the ruler of Khorezm, Allaqulikhan, is explained by S. Amirkulov, based on the poet's manuscript, which was preserved by Uzbek literary critic A. Kayumov.

Regarding the development of literary genres in the 18th–19th centuries, including Khoziq's works, S. Amirkulov notes a spirit of liveliness and emotion. He gives examples from Khoziq's ghazals, observing that the development of folk melodies, Shashmakom music among Tajik and Uzbek peoples, contributed to establishing literary connections of the period.

S. Amirkulov finds the mustazod genre in both Tajik and Uzbek literature particularly interesting, citing Khoziq's bilingual works as examples:

Ҳарчанд, ки бе манъ бувад боди саборо  
дар кӯи ту роҳе, Аммо натавонад, ки барад номаи моро  
бе нолаву оҳе.

Or the talented Uzbek poet:

Эй лаъли лабинг ҳурматидин мавҷаи кавсар ўлмиш юраги су,  
В-эй меҳри юзинг хилъатидин чашмаи ховар хўйдин тўла хужжу.

[Junaydullah N. [Yusuf and Zulaykha](#), State Institution "Khujiand Center of Perfection" - Executive Body of State Power of Sughd Region, "Noshir" Publishing House, 2019.]

Khoziq is considered a follower of Fuzuli in his Uzbek mustazods and of Hafiz and Jami in Persian poetry. Therefore, his turn to Fuzuli's poems reflects a return to the original spirit of Persian poetry.

According to S. Amirkulov, masnavisari emerged in the first half of the 19th century as a revivalist trend. Khoziq's story [Yusuf and Zulaykha](#) exemplifies realistic depiction of the poet's era, showing significant evolution in the portrayal of Yusuf and Zulaykha.

In both Tajik and Uzbek works, Khoziq expressed themes of love and affection, the beauty and charm of friends, romantic and mystical issues, Sufism, and wisdom in ghazal, qasida, and muhammas. His writing style is simple, fluent, and enriched with folk expressions.

### **Conclusion**

Thus, Khoziq stands as a prominent representative of bilingual Tajik–Uzbek literature in 19th-century Bukhara. His works strengthened cultural and literary ties, alongside poets of the Zullisonayn family such as Mukimi, Furqat, and Ajzi. He composed freely in two languages, mastering poetic laws and skillfully adapting classical styles of Hafiz, Saadi, Navoi, and Fuzuli to his social environment, showing that true poetry transcends linguistic boundaries.

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