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SPIRITUAL PERFECTION OF THE LOVER AND BELOVED (IN THE WORKS OF HAFIZ KHOREZMI)

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ABSTRACT

This article is dedicated to exploring how the spiritual development of the lover and beloved is portrayed in the works of Hafiz Khorezmi. Within the scope of this article, particular attention is given to the philosophical interpretation of the concepts of lover and beloved in Hafiz Khorezmi's works, the idea of achieving spiritual elevation through love, and its manifestation in his poetry collection (divan). Additionally, the article examines how the poet uniquely expresses the concept of love within the context of national and universal cultural values in his divan.

KEYWORDS

Hafiz Khorezmi, lover, beloved, spiritual development, literature, didactic views, human emotion, philosophical interpretation, spiritual elevation through love, education.

INTRODUCTION

In Eastern literature, the images of the lover and beloved are depicted as symbolic concepts that represent the profound spiritual world of an individual and the processes of spiritual growth and elevation. They do not merely symbolize physical love but also

reflect the inner experiences of a person, aspirations, and the pursuit of truth. On this journey, the images of the lover and beloved illustrate the spiritual guidance of the human heart, leading to profound human emotions and spiritual elevation through love. This



interpretation has been widely highlighted in the works of Eastern thinkers and poets, and Hafiz Khorezmi's works also have a deep philosophical perspective on this theme. Specifically, Hafiz Khorezmi enriched the theme of love and devotion with profound psychological analyses, depicting it as a foundation for spiritual elevation in a unique manner.

In the artistic style of the poet, the theme of love is permeated with purity, the pursuit of truth, and noble human emotions. Hafiz Khorezmi portrayed the spiritual elevation of a person through love, striving to elevate the image of the lover to the highest level of human spirituality. In this regard, the images of the lover and beloved in his *divan* not only symbolize physical love but also the pursuit of self-awareness, perfection, and spiritual purity.

According to the traditional approach of Eastern literature, the "lover" represents the most profound and elevated expression of human emotions. The lover is a person who, in their devotion to love, reaches the point of losing themselves, seeking spiritual purification and growth. The lover is ready to overcome all difficulties, sorrows, and griefs in their path of love. The lover's love is not driven by physical or material desires but is founded on pure and sincere feelings. The lover yearns not only for the beloved but also for true spiritual purity and perfection. In Hafiz Khorezmi's works, the image of the lover is depicted as

the supreme symbol of love and spiritual striving in the human heart.

The beloved, as depicted in the *divan*, serves as a spiritual support to the lover, guiding them as a noble ideal. The beloved is not just an object of love but also the ultimate goal and aspiration that the lover sets for themselves. The beloved is portrayed as a figure who inspires the lover in their quest for truth, spiritual purification, and moral perfection. Hafiz Khorezmi's depiction of the beloved symbolizes beauty, purity, and truth, playing a crucial role in the spiritual development of the individual. In Eastern literature, the beloved has always been depicted as an embodiment of beauty, wisdom, and uniqueness, not only in Hafiz Khorezmi's works but also in those of Alisher Navoi. In the East, the beloved woman represents a sacred and divine image.

Spiritual Development

Spiritual development is the attainment of a high level of spirituality through self-awareness, spiritual purification, and the pursuit of truth. In Eastern literature and philosophy, spiritual development forms a significant aspect of human life, leading to true happiness and fulfillment. The lover undergoing this process enriches their inner world through love, achieving self-awareness and purification. Spiritual development not only concerns the individual's personal growth but also determines their place in



society and universal values. In Hafiz Khorezmi's works, spiritual development is depicted as the lover's ultimate goal achieved through love, providing the lover with greater strength and spiritual elevation.

Hafiz Khorezmi used love to portray human spiritual progress, creating the images of the lover and beloved as symbols of human excellence and spiritual perfection. In his works, love is not confined to a single individual but is accepted as the highest value that leads to profound spiritual growth. Therefore, this article provides a detailed analysis of Hafiz Khorezmi's views on love and spiritual development, the methods used to express these ideas, and the significance of these concepts in the context of Eastern literature. This study enhances the appreciation of Hafiz Khorezmi's position in his time and in modern cultural life, as well as the value of his creative legacy.

METHODOLOGY

This article employs various research methods, such as synthesis, induction, deduction, and abstract thinking, to study how the philosophy of love in Eastern literature is reflected in Hafiz Khorezmi's didactic views, the relationship between love and the formation of patience and loyalty, and the depiction of love leading to spiritual development and moral purification in Hafiz Khorezmi's *divan*.

In the history of Eastern literature, the works of poets such as Nizami Ganjavi (1141-1202), Jalaluddin Rumi

(1207-1273), Mawlana Lutfi (1366-1465), Hafiz Khorezmi (late 14th century - 1430s), Sakkaki (late 14th century - early 15th century), Gadoi (1403 - late 15th century), Abdurrahman Jami (1414-1492), Alisher Navoi (1441-1501), and many others hold a special place not only as literary sources but also as an integral part of spiritual and educational heritage. The images of the lover and beloved expressed through their didactic approaches serve to illuminate every facet of life and the noble spiritual states of the human heart. Therefore, studying this poetic heritage is not only of historical and literary significance but also holds scientific and pedagogical value. Indeed, "Studying the works of Eastern thinkers, analyzing their writings, and examining their views on education and upbringing from a pedagogical perspective is of significant practical importance." [5]

Moreover, the scientific studies conducted by both foreign and Uzbek scholars on the cultural life of the medieval Eastern world deserve special mention. Researchers such as A. Schimmel [6], B. Mirsaidov [7], I. Ibrahimova [8], J. Trimmingham [9], K. Kodirov [10], R. Toparli [11], V. Bartold [12], I. Salimov [3], M. Sulaymonov [1], N. Sabirov [2], S. Hasanov [13], S. Nishonova [14], Z. Jalilov [5], and others have allowed us to gain insights into the lives and works of the scholars and writers of this period, as well as the motifs of spiritual elevation presented in their works.

Furthermore, Turkish scholar R. Toparli [15] and Uzbek scholar M. Sulaymonov [16] have highlighted the



philosophy of "lover and beloved" in Hafiz Khorezmi's divan, along with its educational significance, through their scientific articles. Notably, from a didactic perspective, Hafiz Khorezmi's poetry portrays the lover's aspiration towards spiritual maturity and the attainment of perfection through trials and challenges as a practical example of the principles of education and training. These aspects play a vital role in educating younger generations, providing them with valuable life lessons and instilling human virtues. Therefore, the spiritual development of the lover and beloved, as reflected in Hafiz Khorezmi's works, should be studied within a didactic approach, in harmony with the heritage of medieval poets.

In the history of classical Eastern literature, the theme of "Lover and Beloved" holds a special place. This theme is primarily aimed at portraying the spiritual and moral elevation of a person through love and loyalty. Below, we focus on some important examples of these characters and their features:

Layla and Majnun (Nizami, Alisher Navoi)

Nizami Ganjavi's poem "Layla and Majnun" depicts the highest level of love, the purification of the human heart, and self-sacrifice. Majnun's love leads him from worldly life to spiritual elevation. This poem also served as an inspiration for Alisher Navoi's work "Majnun and Layla." In Navoi's interpretation, Majnun becomes a

symbolic hero who, through love, guides a person towards divine love.

Farhad and Shirin (Nizami, Alisher Navoi)

In this poem, Farhad's love for Shirin symbolizes his achievement of the highest goal through spiritual and physical effort. Farhad's labor and dedication depict how one must overcome trials in pursuit of a true goal. In Navoi's interpretation, mystical elements are emphasized, portraying the highest levels of love as a means of recognizing divine love.

Khosrow and Shirin (Nizami, Qutb Khorezmi)

The love story between Khosrow and Shirin portrays human devotion and moral values at a high level. Shirin's determination and commitment to her goal serve as a source of inspiration for modern readers.

Yusuf and Zulaikha (Abdurrahman Jami, Alisher Navoi)

The love story between Yusuf and Zulaikha is enriched with mystical symbols. Yusuf's beauty symbolizes the beauty of God, while Zulaikha represents the desire in the human heart to understand it. In this work, love is portrayed as a means of spiritual purification and enlightenment of the human heart.

"Lover and Beloved" Characters (Hafiz Khorezmi)

In Hafiz Khorezmi's divan, the characters of the "Lover and Beloved" are depicted not under specific names but as travelers on the path towards spiritual



purification, moral elevation, and the attainment of higher goals. On one hand, they symbolize worldly love (literal meaning), representing the mutual love between the lover and beloved, as well as the purity of human relationships.

RESULTS

In Hafiz Khorezmi's divan, as in the works of other prominent medieval Eastern scholars and thinkers renowned in the world of mysticism and literature, the relationships between the lover and beloved are used to develop complex philosophical and didactic perspectives on the spiritual elevation of the individual. The verses included in the divan revolve around beautiful love, often taking on diverse and sometimes novel meanings, which effectively express and elevate the artistic and didactic value of the "lover and beloved" characters. The poet harmonizes love with the natural order and the moral values of society, presenting it as the basis of the universe's creation, the meaning of human life, a measure of the value of goodness and beauty, and a natural feeling that develops inherently.

To jamolingni jahonda oshkoro qildilar,

Jumla olamni sanga jon birla shaydo qildilar.

G'ayb xurshidindin o'zga yo'q erdi yeru bor,

Ishq anvori bila zarrot paydo qildilar.

Ishq sori ko'runur majmu' mavjudotda,

Ishqni qudrat bila ma'no-yi ash'yo qildilar,

Ishqning zoti jahon ko'zinga ko'rinsun teyu,

Odamu Havoyu olamni huvaydo qildilar.

Ishq o'shul sulton ko'runurkim maloyik dam-badam,

Xok-i dargohi bo'layim teb tamanno qildilar.

Lutf bila berdilar biz qullara jonlar ravon,

Ne jihatdin ber yana jon teb taqozo qildilar.

Goh javr ayladilar jonlarg'ayu gohi vafo,

Har nekim qildilar ersa, jumla zebo qildilar.

Dard erur asl darmon teyu har darmondag'a,

Dard-i jonparvar bila turli mudovo qildilar.

Dom-i dunyo ichra Hofiz topmadi orom-i jon,

To sar-i zulfinda jonlar jumla ma'vo qildilar. [18]

In Hafiz Khorezmi's divan, the love between the lover and the beloved represents not only a worldly feeling but also the progression through spiritual stages on the path to attaining divine love. A general analysis of the information provided in Hafiz Khorezmi's two-volume collection of Uzbek and Tajik poems, published in 1981, as well as our preliminary research, has allowed us to develop a description of the key stages and levels of spiritual development depicted in the divan

concerning the lover and the beloved's spiritual maturation. (Figure 1)

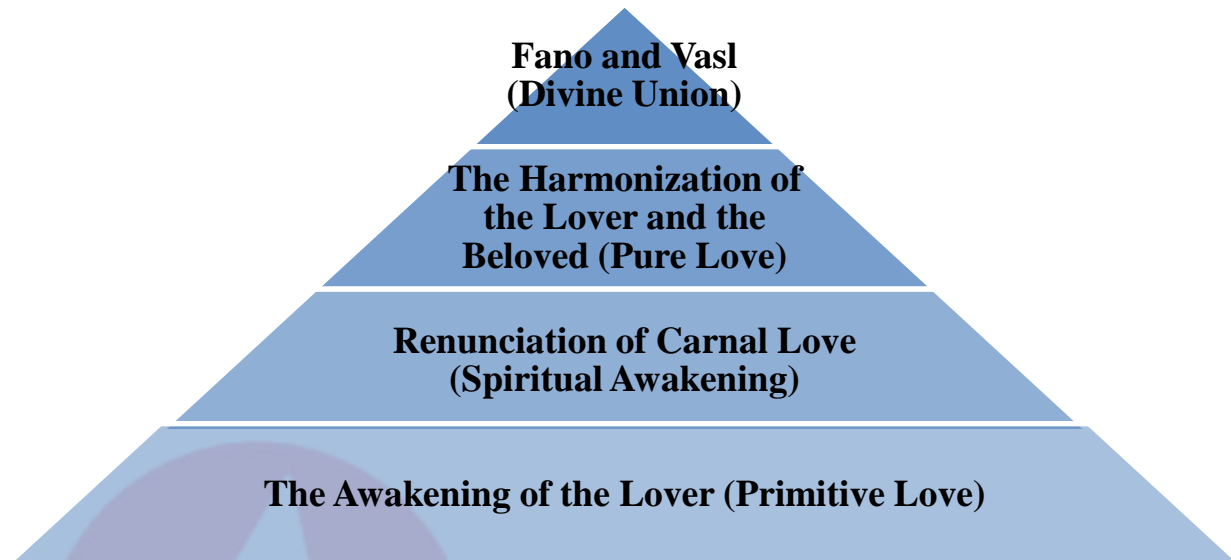


Figure 1. Description of the Key Stages and Levels of Spiritual Development of the Lover and the Beloved in Hafiz Khorezmi's Divan

Based on our analysis, it seems appropriate to describe the stages and levels of the spiritual development of the lover and the beloved as depicted in Hafiz Khorezmi's divan as follows:

1. The Awakening of the Lover (Primitive Love)

At this stage, the lover falls in love with the beloved primarily due to their external beauty. The first emotions begin to awaken in the lover's heart. The lover becomes captivated by the beloved's outer beauty, perceiving them as a perfect being. For the lover, this love brings a new meaning to life and marks

the beginning of the heart's initial purification. This love, while still in its early form, is sincere and pure. At this stage, the first emotions take root in the hearts of both the lover and the beloved, initiating changes in their souls. According to Hafiz Khorezmi's approach, this stage serves as preparation for the purification of the human heart and the search for inner meaning.

The initial stage of "primitive love" is crucial for setting the foundation for the lover's journey toward spiritual awakening and development. It reflects the innocence and raw beauty of the first love, which is, in essence, an



essential beginning that eventually leads to deeper emotional and spiritual growth.

Shukr lillohkim, o'shul jonu jahonni ko'rдум,

Qarshuda ma'no bila suvrat-i jonni ko'rдум.

Ko'nglum oldurub elimdin yurur erdim nogah,

Kim o'shul jon tilagi, ko'nglum olonna ko'rдум. [19]

2. Renunciation of Carnal Love (Spiritual Awakening)

In this stage, the lover deeply analyzes their emotions and begins to be interested not only in the external beauty of the beloved but also in their inner essence. The transition from carnal love to spiritual love symbolizes a shift towards selflessness, humility, and devotion in the pursuit of true love. This stage involves striving towards the goal of attaining a higher purpose through patience and resilience.

By renouncing carnal love, the lover reaches toward a higher level of spiritual elevation. This step is characterized by letting go of superficial attachments and finding deeper meaning in the beloved's internal qualities. It signifies the lover's aspiration to progress beyond worldly desires, focusing instead on understanding the beloved's true essence and connecting with them on a spiritual level. This renunciation becomes a gateway to spiritual

awakening, where the lover transforms their love into a tool for personal growth and inner enlightenment.

Ishq-i boqiy birla fonyidin kecha bilsang tamom,

Ko'rgasan ul hol ichinda qatra-yi daryo-yi ishq.

Gar sarafroz-i jahon bo'lmoq tilar bo'lsang mudom,

Jon bila bo'lg'il bu yo'lning ichra xok-i po-yi ishq. [18]

3. The Harmonization of the Lover and the Beloved (Pure Love)

At this stage, the lover begins to perceive the beloved as part of a divine truth. The lover no longer follows the beloved for personal gain but follows them sincerely and with pure love. Through love, the lover starts to feel the divine truth. The lover's love elevates beyond worldly goals and becomes oriented toward a divine purpose.

This harmonization represents the transformation of the lover's devotion into a deep, selfless connection with the beloved, reflecting a higher level of spiritual maturity. The lover's love for the beloved now transcends all material and selfish desires, focusing entirely on the spiritual essence and the pursuit of a higher, divine reality. The lover and the beloved unite in a profound way, embodying the essence of pure, unconditional love that seeks fulfillment in something greater than the self.

Ma'shuq birla oshiq agar pok borsalar,



Nozu niyoz ikkisini sohib-i kamol etar.

Jon toza qildi, Hofiz, o'shaning shakkar labi,

Chun ruh-i toza har nafas ob-i zulol etar. [18]

4. Fano and Vasl (Divine Union)

At this stage, the lover loses their own identity and merges completely with the beloved. This is the highest level attained—union with the divine truth. The lover and the beloved become one whole, meaning the lover finds spiritual fulfillment through the beloved. Symbolically, this represents the soul's ultimate attainment of perfection, transcending worldly limitations to achieve eternal divine unity.

The concept of "Fano" signifies the annihilation of the ego, where the lover's self is dissolved entirely in the beloved. This profound surrender represents the ultimate devotion, where there is no distinction left between the lover and the beloved. In reaching "Vasl," or union, the lover experiences the divine presence directly, embodying complete oneness. This union goes beyond physical and emotional connection; it is a mystical merging that symbolizes the soul's realization of its true, divine nature, representing the fulfillment of the spiritual journey toward the eternal truth.

Fano yo'ling'a qachon ishq ila qadam bossang,

Falakni xoksifat anda rom ko'rgaysan. [19]

Muhabbat mulkina kim bo'lsa vosil,

Bo'lur ul ma'no ichra pir-i komil. [19]

In Hafiz Khorezmi's divan, the lover and the beloved stand out uniquely with their divine purpose, worldview, character traits, actions, inner reflections, and aspirations. The divine purpose here represents spiritual perfection, which, throughout the divan, is conveyed through artistic interpretations, various symbols, and colorful metaphors. For instance, within the main theme, the concept of the "lover" is illuminated in multiple dimensions, all leading toward a singular goal. This diversity in the development of the storyline on the path to spiritual perfection allows for the exploration of the "lover" character in different forms and groups.

Initially, Hafiz hints at the lover enchanted by the beauty of the beloved. Beneath the image of a courageous, heroic man captivated by the beloved's beauty, Hafiz reveals a humble, loyal, and genuinely compassionate human being. Such approaches can be found frequently in the history of Eastern literature and pedagogy. For instance, we can point to Sayfi Sarayi's approach: "...For the lover, there is only one great being in the world, and that is the beloved. In their eyes, no one else can compare to the beloved." [20] Additionally, in the divan, the issue of divine love encompasses both the image of the lover and the





personal embodiment of Hafiz Khorezmi as the lover. Similar ideas apply to the image of the beloved as well.

In the verses, the different interpretations and symbols related to the beloved give her a prominent role, portraying her as a figure with high moral qualities that gradually transforms into a divine image within the framework of religious-philosophical concepts. The "beloved" in divine love represents the highest form of activity and holds the unique phenomenon of "spiritual perfection" in the storyline of the divan. In this sense, the beloved becomes a leading character with both divine and human qualities. Such an approach is also found in the works of Kokand literary figures such as poets Uvaysiy [21] and Nodira [22].

The beloved who appears before the lover embodies both beauty and modesty, and this harmony is perceived as both rational and emotional unity, forming the foundation of the poet's approach toward spiritual perfection. Indeed, the main character in the divan is not portrayed unambiguously but rather in a multifaceted manner, which we believe is primarily connected to the distinctive status of "spiritual perfection" inherent in Hafiz Khorezmi's lyrical and didactic approach. The idealized beloved in Hafiz's divan becomes a source of inspiration for the storyline's progression toward spiritual perfection. In essence, Hafiz uses the harmony of form and meaning to guide his readers toward spiritual elevation.

Every verse penned by Hafiz Khorezmi is aimed at uplifting the spiritual world of individuals. These approaches convey not only lyrical beauty but also life and spiritual wisdom. Let us consider an example of a ghazal that transcends time and space, resonating deeply within the heart of every reader:

Angakim mulk-i jon ichra shahanshohiy musallamdur,

Yuzindin guliston-i ayshimiz payvasta xurramdur.

Kishikim kunji uzlat ichra ganji ma'naviy topdi,

Ko'runur suvrati darvesh, lekin shoh-i olamdur.

Agar shoh-i zamon bo'lmoq tilasang odam o'g'li bo'l,

Chu majmu'-i jahonning ichra barhaq shoh Odamdur.

Hamisha do'stlar birla musohib bo'lsun ul shohim,

Bihisht-i Adan chunkim suhbat-n yoron-i hamdamdur.

Ko'ngul jam'iyate izdar, vale andin yiroq erur,

Parishon zulfi ayominda chun osuda dil kamdur.

Agar tan bo'lmasa qayg'u emas bo'lsun baqo-yi jon,

Xarob o'lsa jahon, ne g'am, bino-yi ishq muhkamdur.

Tilagil ma'novu suvratg'a oncha boqma, Hofizkim,

Erur ma'no muhitu ushbu olam qatra shabnamdur. [18]

In the above ghazal, Hafiz Khorezmi deeply illuminates spiritual and philosophical topics. He calls humanity



towards inner purity, true friendship, and spiritual stability. Especially, the transient nature of life and love, the supremacy of the spirit, and understanding the essence of the outer and inner worlds reveal the didactic style of Hafiz Khorezmi.

In particular, the main topic that stands out in the aforementioned ghazal is the importance of spiritual development and its connection to attaining divine wholeness. Each verse calls upon the reader to find balance between worldly and spiritual life and to comprehend the essences of the physical and spiritual worlds.

1. The Concept of Spiritual Sovereignty. In the first verse, the phrase "mulk-i jon ichra shahanshoiy" indicates the greatness of the human spirit and its attainment of a sovereign state through spiritual exaltation. Here, "sovereignty" is used symbolically, depicting the purity and divinity of the human heart and inner world.

2. Spiritual Treasure (Ganj-i ma'naviy). The second verse emphasizes that one achieves spiritual wealth through solitude and seclusion. This aspect enhances the didactic nature of the ghazal, conveying to the reader that true wealth is not material but spiritual.

3. The Philosophy of Humanity and Sovereignty. The idea of attaining sovereignty by being "the son of Adam" leads humanity towards excellence. In this

context, sovereignty is not about worldly status but is associated with loyalty to humanity, justice, and higher values.

4. The Importance of Conversation and Friendship. Hafiz Khorezmi equates "being in the company of friends" with spiritual peace and the joy of paradise. Here, friendship and sincere conversation are depicted as essential for the happiness of the human heart.

5. The Philosophy of Love and Permanence. The phrase "Ishq bino-yi" indicates that love is eternal and immortal. While the physical world is transient, the steadfastness of love remains, even if the world no longer exists. This idea is interpreted as a spiritual truth.

Hafiz Khorezmi's ghazal holds significant didactic value, revealing the concept of "spiritual development" typical of the poet, reflecting a portion of our national values and moral principles. Such didactic and philosophical approaches are among the highest examples of Uzbek poetry, playing an important role in shaping spirituality and enriching the human soul.

CONCLUSION

In Hafiz Khorezmi's divan, love transcends the bounds of physical passion, becoming a means to reach higher divine truth. His ghazals occupy a special place as



profound didactic and philosophical works that call for human spiritual development, inner purity, and understanding the divine essence of life. Hafiz Khorezmi portrays love as the central meaning of life, a divine force that elevates and purifies humanity, showing it as the main criterion for achieving human and spiritual perfection. The fleeting nature of the world and the eternity of love are the central themes of the ghazals, urging humans to abandon transient worldly interests and strive for moral and spiritual growth. Through the concepts of "fana" (annihilation) and "baqa" (eternity), Hafiz Khorezmi reveals Sufi philosophy in artistic images, urging people to overcome their selfish desires, pursue inner purity, and strive for perfection. The role of pure and sincere relationships between the lover and beloved in achieving spiritual perfection, as well as the glorification of friendship and love, align with national values and ethical principles.

The lover's character evolves as a person enriches their spiritual nature, striving for truth and progressing through stages of self-realization. The beloved, on the other hand, is depicted as a high ideal that inspires a person towards this noble goal, serving as a source of spiritual inspiration and motivation. This approach remains relevant not only to classical Eastern literature but also to the spirituality of today's world. Hafiz Khorezmi's depiction of love unveils the deep layers of the human heart. He does not limit the concepts of

lover and beloved to personal relationships but describes them as forces guiding towards divine purpose and ultimate truth. This understanding encompasses philosophical ideas of self-awareness and spiritual purification.

Hafiz Khorezmi's didactic poems demonstrate the pedagogical significance of love and the process of spiritual growth. His works serve as an essential resource in instilling qualities such as patience, resilience, and loyalty in the younger generation. The poet, through a Sufi approach, depicts the process of understanding divine truth through love. The main concepts of Sufism, including "truth" in its dual form as self-awareness and unity with eternal truth, are expressed in some lines of Hafiz Khorezmi's divan.

The modern relevance of studying "spiritual perfection" in Hafiz Khorezmi's work:

- The exploration of love and spiritual growth in the poet's works needs to be studied regarding their contribution to modern youth education and moral development. This approach can be widely applied in contemporary education.
- The depiction of the lover and beloved in Hafiz Khorezmi's works could serve as an important tool in teaching literature and philosophy in schools and higher educational institutions, promoting the concepts of humanity and spiritual development among young people.



Hafiz Khorezmi's work, rich in universal ideas such as purifying the heart, striving for spiritual perfection, and understanding the spiritual world through love, provides invaluable life lessons for today's reader as well. The poet's didactic approach serves not only personal perfection but also spiritual harmony in society. We believe that Hafiz Khorezmi's divan is a great example of Uzbek poetry, and it is necessary to comprehensively study it as a valuable source in glorifying national values and addressing issues of spiritual education.

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