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Article



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## LEADING CHARACTERISTICS IN THE IMAGE OF RIND AND IN IMAGE RINDONA CHARACTER

**Abstract:** In this article are interpreted Alisher Navoi's rindona world of thought, the skill of artistic reflection of the universe and man in the prism of rindona gaze, the image of the main character of rindona ghazals – rind as an image, aspects related to his art. The role of Fine Arts, providing the sophistication of a poetic work, in illuminating the essence and essence of ghazal, in the appearance of the image of rind, has been studied as a special point of view.

**Key words:** rind, boda, wine, sociable, jom, goblet, portrait, fine arts, the art of essay, methods of command and nahi, thirst, tasdir, mysticism, identity, single body.

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### Introduction

Rindona ghazals occupy an important place in order the love and orifona ghazals in the work of Alisher Navoi. In the "Khazoyin ul-maoni" compiled in Turkey, observing several dozen ghazals in this category, their number in the "Devoni Faniy" is the priority. Knowledge about the lyrical hero of ghazals, such as the rind, and the associated imagery and symbolic tools, helps us understand the content and essence of this genre, as well as the poet's thoughts and observations about the world and man from the perspective of this genre. Also, studying the image of the rind in combination with poetic units such as character and portrait allows for a deeper understanding of this image and a broader exploration of its aesthetic possibilities in an artistic context. The image of the face – portrait as an artistic tool – occupies a characteristic place in rindona ghazals. Because the image of the hero in this category of ghazals – the portrait looks more exaggerated than in other types of ghazals. That is, it is drawn through the attitude of the lyrical hero to the world, to idols. For rindona ghazals, the dynamic type of portrait, which forms the image of the hero in the process of movement, is characteristic. Because rind draws its

image through movement, when rind is said, its moving image, which is similar to the world, is embodied before the reader's eyes.

### MATERIALS AND METHODS

In the context of this article, ghazals 588 and 356 from Alisher Navoi's "Gharoyib us-sig'ar" and "Navodir ush-shabob" were analyzed. These ghazals were studied from the perspective of the importance of artistic and visual means in illuminating the content and essence, revealing the image and character of the lyrical hero – rind. The analysis used methods of interpretation and description.

### ANALYSIS AND RESULTS

In Navoi's divan, the image of the lyrical hero also differs in terms of how it reflects the soul of the poet. That is, in some it is strongly and intensely reflected, while in others it is depicted calmly and restrained. In intense places, the thought is subordinated to the actions of the hero in the portrait, that is, first of all, actions bring a soulful breath into the work, form the reader's impression and take precedence throughout the entire ghazal. Ghazal 588 from "Gharoyib us-sig'ar" is one of such ghazals. The

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presence of the art of exclamation, command, and prohibition methods of the essay art in one place served to vividly reflect this intensity in such ghazals. From the very beginning of the ghazal, the successive appearance of the art of exclamation (Saqiya,...) and the methods of command and prohibition in response to it (catch bodakim,...) indicates that the main character boda plays an important role in its fate. Also, the presence of the imperative verb **catch**, expressed through the art of command and prohibition, at the beginning of the verse - at the beginning of the ghazal - created a rhythm of thought in the form of a sentence and took on the burden of emphasis:

*Soqiyo, tut bodakim, bir lahza o'zumdin boray,  
Shart bukim, har necha tutsang labolab sipqaray.*[1, 452]

It seems that in the poem, the goal and aspiration of the lyrical hero is clearly manifested in his address to the butler. By exaggerating his condition, the poet wants to emphasize his thirst for divine freedom. "Oh, wine-pourer, put a goblet of wine in my hand, my condition is that I will pour as much as you fill the goblet". In Sufi literature, the butler is a symbol of the source of divine grace, the perfect saint. And the goblet represents the meaning of divine grace, divine love. The hero is intoxicated with love and wants to forget himself for a moment. He rises above the demands of the ego that binds him to worldly concerns and is absorbed in the rays of momentary grace. Therefore, this source of grace is ready to pour the goblet no matter how much.

Rind's thirst for wine is expressed even more effectively in the next couplet, using the command and prohibition method of the art of essay (pour, save). This image, reflected through the art of exaggeration (pour into the throat), can be evaluated as a culminating finding in creating Rind's portrait:

*Bo'g'zuma jome quyub, qutqar gadolig'din meni,*

*Vah, necha bo'g'zum chekib bir jur'a uchun yolboray.*

Through this art, attention is drawn to the current state of the lyrical hero. That is, his thirst for the rays of divine grace, the suffering he suffers without it, is understood. In order to achieve the goal, it is necessary to pour a full cup down his throat (exaggeration). In Sufi dictionaries, "Cup" is explained as "the heart of a sage, whose insides are full of enlightenment". And an ascetic is "a person who knows Allah, knows and has perfectly mastered the enlightenment of the Truth, that is, a person of divine grace" [3, 6]. To achieve my goal, I will draw strength from the heart of the ascetic, the owner of divine enlightenment, and I will endure as much hardship as possible to reach the secrets and positions of his heart, says the lover. After all, the vision of the Truth is achieved through his enlightenment. That is, the sage understands the temporality of all things in existence and, ultimately,

the transience of the world. This truth is reflected in the mind of the perfect pir:

*Bir qadah may bersalar, vah, g'oyati iflosdin,  
Necha la'li qiymatliy topqan gadodek oldaray.*

The **figurative** art used in the verse compares the spiritual experiences of the hero with the life situation, drawing a picture of the nature of the rynd (through the expression of *oldaray*), which is not observed in any image (portrait) of a lyrical hero in literature. This shows how magnificent and unique the processes taking place in the inner world of the rynd correspond to this life example.

Because *oldarmoq* - to be carried away - to lose one's mind expresses a person's mental imbalance. This is positively evaluated in literature. That is, to withdraw from the requirements of existence, to distance oneself from the needs of the body are determined by the requirements of the nature of the soul. In this, the path to the bliss of the human soul being absorbed in the flow of divine rays is opened. That is, as stated in the couplet, the peaceful state of the lover's soul when they reach a cup of wine is likened to the joyful state of a beggar who has found a precious stone.

We interpret the verse in its literal sense as follows: "If they give me a glass of wine, I will lose my mind and stagger like a beggar who has found a precious pearl because of my extreme need for it (note: the word *dirty* its current meaning, means need)". If we understand and analyze the verse in its literal sense, we will take into account the Sufi content of the concepts: a glass is a spiritual state, spiritual presence, passion, attraction; pearl is the heart of a dervish, and beggar is a need (desire) for divine blessings, it is explained [9, 332]. Accordingly, the state of the lyrical hero is interpreted as follows: "If a glass is given - a spiritual state, spiritual peace, and joy that the rays of divine grace bestow, then a beggar who has found the heart of a number of dervishes - thirsts for the rays of the divine light." Because a dervish is "a person who can feel the presence of spiritual freedom, "who has no worldly thoughts in his heart." Such a pleasure, the joy of freedom shakes the body of a dervish, frees it from worldly demands and bodily needs, and turns it into a part of the divine essence. That is why he is even able to deny himself for a glass. The image of a person who is able to give everything he has for the sake of a cup of wine is drawn in the next verse:

*Tortay o'zumni evaz, kim ehson qilsa bir qadah,  
Bu bahona birla o'zlukdun o'zumni qutqaray.*

This verse, which gives traditional lines to the image of Rind, interprets the great concept of Sufism - *self*. The great obstacle to the attainment of spiritual peace and happiness is the burden of self. It is impossible to reach the goal without getting rid of it. Using the art of *tasdir* (self-expression) based on the repetition of words, the poet emphasizes the importance of the issue of getting rid of the self that

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binds him to the world for the seeker of divine enlightenment.

The next verse also expresses the aspirations of the ghazal hero on this path. In it, the hero is described as having lost his body and soul on the path of the rind:

*Vajhi may jon naqdi-yu tan dog'idur, ey, mug'bacha,*

*Xilqatim ganjinasin yuz qatla gar xud axtaray.*

The metaphor of the "spotted body" used in the first verse shows the connection of the human body with worldly needs. The tax collector, who has decided to search for the treasure of creation, which is the source of divine grace, wants to give up his spotted body and soul in exchange for the grace that is the light of this treasure. He demonstrates his courage with his appeal (*call*) to the beggar. In the couplet, the "treasure" represents the source of spiritual and spiritual presence. The tax collector, who is searching for the treasure of creation, advances towards it as he rises in the light of divine grace. In the couplet, the "spotted body" and the "treasure of creation" have acquired a contrasting meaning.

*Jonga yettim aql vasvosi bila, tengri uchun,*

*Soqiyo, jomimda afyun ezki, botroq telbaray.*

The soul is sweet, it is difficult to leave it, it is possible to agree to it only with "the temptation of reason" - in foolishness. Since there is such an opportunity on the path to truth, the tax collector turns to the butler and says, "In my heart there is opium - a drug that drives away reason, may my madness increase, and I forget my identity." Complete madness is a glorious state in the poetry of the poet. The love of truth, intoxication on the path of enlightenment is the meaning of the poet.

The methods of **exclamation**, **command**, and **prohibition** (saqiya,..., afyun ezki,...), which are considered active elements of the art of essay, show that the height of madness in the verse is important in the fate of the character.

*Eyki, debsen g'ayrdin ayru kel-u chek jomi vasl,*

*Gar bu xilvatda Navoiy mahram ermas qaytaray.*

In the Maqta, the poet also addresses himself through the language of the lyrical hero, opening the way to his own experiences: "You say, 'Drink from the cup of separation from a stranger,' if Navoi does not have a companion and confidant in this lonely place, I will turn him away from this path." In this case, the stranger is the world. It prevents the soul from reaching the Truth. "If Navoi cannot find in this world seekers, companions, and confidants similar to himself, I will turn him away from this world to the beloved".

In the rindona ghazals, where the image (portrait) of the rind is predominant, as we noted above, thought is subordinate to actions. The places where the action is animated create the image of the event. In the event, the rind manifests itself fully. That is, the emptiness inherent in the rind, in this case, the

desire to conquer the destinations of divine enlightenment, is manifested not only by its verbal expressions, but also by the predominance of actions that express the portrait. We can call this a unique style in creating rindona poetry.

So, portrait (image) is an important poetic tool in illuminating the essence of rindona ghazals. It not only describes the image of rindona, but also gives it a soul and soul. The fact that actions are performed by the first person singular gives the impression that it is life. I, this is rind. The fact that it reveals its inner world through the verb phrase allows the reader to penetrate the world of rindona's emotions to some extent. So, the type of portrait in action determines its important place in rindona ghazals.

The activity and mobility of the rind in poetry, the exclamation and boldness of the **essay** in its communication with others (saqi, mug'bacha, zahid) stabilize the place of the arts of **command** and prohibition in the form of **judgment**. It is also observed in the process of analysis that the arts of **simile**, **metaphor**, and **analogy** are also important in determining the place of grace - beauty in movement in rind ghazals. In the creation of the poetic image of the rind image in a lyrical work, may and related symbols play an important role. However, these symbols are also found in oriphone and romantic ghazals. The difference in ghazals is also visible in the character of the lyrical hero, the uniqueness of the approach to may. **Character** as an artistic tool is assessed in the dictionary of literary criticism as implementing the conceptual function of literature [8, 348]. In rind-like poetry, character is approached as an important artistic element that combines the characteristics and features inherent in the rind image.

The ghazal in the form of a poem leaves an impression as a poem praising pleasure in its outward content. In such a conclusion, the ghazal's characteristic character plays a role. In ghazal poetry, the essence of character serves to make the work perfect and is reflected in the inner solution. Dictionaries emphasize that the rind, which is interpreted in the meanings of "rude, careless, careless, and carefree", is in the literal sense "from the people of the heart" [7, 527]. In poetry like rind, the surges of Divine love, the states and wonders, and the aspirations of the people of the heart towards spiritual freedom are artistically reflected. Rinds are people of the heart, interpreted in Sufi poetry at the level of "Allah's throne" [4, 69]. All their aspirations are directed towards the source of spiritual life, the field of divine enlightenment - the heart. Although the rind does not seem worthy of attention in appearance, it is inwardly that it carries the spirit of the spiritual order. The aspirations of such a soli rind are also expressed in ghazal 356 from Navoi's "Navodir ush-shabob" divan:

*May bila mayxonaning xishtin tosh uzra hal qiling.*

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*Chun xumoridan sudo' o'lsa, ani sandal qiling.*  
[2, 260]

The choice of the imperative verb (do it!) as a radif in the ghazal in each verse not only allows the content of the ghazal to be subordinated to the rhyming words that accompany it in the compound verb structure, but also paves the way for the use of the command and prohibition methods of the art of essay from the very beginning. The verse reflects the content of "crushing the brick of the tavern with wine with a stone, if the head hurts from the bitterness of wine, smell the brick and find a cure from it."

In books on Sufism of *Pub*, the tavern is explained as "a perfect person, filled with joy, pleasure and divine enlightenment – the inner world of the sage and the source of his absolute Spirit" [5, 152]. The *brick* of may in the couplet refers to the container in which may is stored. The *cube* is also a symbol of "the absolute heart and spirit of the sage in a figurative sense" [5, 153]. The use of the *brick* in the ghazal is for the purpose of comparing the world of unity and division. In the couplet, brick is considered a concept related to both may and may, because this concept refers to the fact that the cube (container of may) and the tavern are made of clay. According to the lyrical hero, the cube and the tavern are symbols of the divine world, and the brick-clay is the element that gives shape to the may and the tavern, and at the same time reminds him of it. This term can also be interpreted as a symbol of the world that connects man with the divine world. Also, obstacles to the attainment of divine enlightenment, worldly desires, desires, and problems of identity. When it comes to *crushing bricks on stones*, it is understood as perseverance and will to overcome these obstacles. The verse also emphasizes that if you have a headache from a hangover, you should smell the pieces of bricks like sandalwood (*a fragrant tree*). In this case, the *pieces of bricks* represent the objects of the world. The world is a miracle of Truth. The manifestation of Truth is reflected in each of its objects. Accordingly, the second verse of the verse can be analyzed as saying that if you long for the divine world and the pleasure of spiritual freedom in it, strive to understand the essence of worldly phenomena and the mysteries of the world. From this point of view, every object created by the Creator is a testimony of Him. As noted, the "pieces" of the kasrat are reflected in the symbol of crushed bricks in the next verse:

*Har ne qolsa suda bo'lg'an xishtin ta'zim uchun,*  
*Ip toqib har jonibidin bo'ynuma haykal qiling.*

The couplet is analyzed in the context of "if there is a piece of crushed brick left, thread a thread from all sides for a bow and wear it as a sculpture around my neck." Going against the apparent rules of the law, disobeying them, is characteristic of rindona poetry, of rindona character. At the same time, it also forms the basis of the style characteristic of this genre. From the point of view of essence, the opposite attitude

forms the character of rindona in literature and the path to the polyphonic layer of meaning begins from it. Even in the apparent content reflected in this couplet, the main goal of rindona - the desire to achieve Unity - is hidden. If we assume that a statue made of a piece of brick is an idol made of clay, then its terminological meaning is interpreted from the point of view of a scholar in one place as follows: "In fact, in their understanding, "idol" is a symbol of love and unity. After all, objects are a manifestation of being, and an idol is just one of those objects [4, 70]. So, being, the universe, speaks of the secrets of unity. To understand this, the soul requires wakefulness and perfection. Only those who have such an opportunity see unity and unity in the "fragments" of the fragment. In the next verse, the poet addresses the people of the heart - the ruins - and says:

*Ey xarobot ahli, soqiy orazi aksi uchun,*  
*Sof qilmog'lig' bila may ko'zgusini sayqal qiling.*

Baytda ko'ngil may ko'zgusi mafhumi orqali ifodalangan. May ilohiy tajalliy ziyosi bo'lsa, u aks etgan joy – ko'zgu, ko'ngildir. "Tasavvuf falsafasida ko'ngil Olloh jilvalanadigan maskan sifatida e'tirof etiladi, ya'ni u – ko'zgu". [6, 8] Ko'ngil har bir insonga ato etiladigan ne'mat. Biroq uni anglamoq, unga yetmoq dushvor. Shu bois shoir xarobot – ko'ngil ahliga murojaat etib aytadiki, agar soqiy orazi ko'ngilda namoyon bo'lishini, ko'ngilga yetmoqlikni istasangiz, uni g'uborlardan poklang, soflang.

*Mug'bacha ollida chun bo'ldi sujud etmak ishim,*

*Mayg'a marhun qilsangiz sajjodani avval qiling.*

The verse can be interpreted as follows: "My work is to prostrate before the bearer of the wine, that is, the one who shares the divine grace. If you want to pledge the wine, then start with the sajja - the prayer." In the Sufi tradition, *Sajja* is presented as a status of turning to the soul and heart. In this, the tax turns to the soul and righteous deeds, and examines its merits and sins. Having merits and sins is inherent in the world. The symbol of sajja refers to the world in the ghazal. The tax, having enjoyed the pleasure of divine grace, is ready to renounce what he has achieved in the world in order to attain the eternal bliss of this grace. When the verse says to pledge the wine first, sajja refers to renouncing the world and self for the sake of the truth. In the verse, the poet draws an artistic picture of desire and inclination, using the concepts of prostration and adoration based on the art of tanosub.

It is rind to sacrifice everything, even your life, for the sake of a drinker who offers you a cup of wine. In the next verse of the ghazal, the sorcerer is recognized as a person of such high respect:

*Sahl erur jon naqdini soqiy uchun qilmoq nisor,*  
*Lek bir paymona to'ldurmoq bila as'hal qiling.*

The verse reflects the idea that it is easy to sacrifice one's life for the sake of drinking, but it can be done even more easily by filling the cup, that is, in drunkenness. First of all, sacrificing one's soul for

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sake, wine, and wine reflects the character and character of the person. When it comes to humans, the concept of *soul* refers to the meaning of the spirit. In another place, *Saqi* is interpreted as "my source of grace, who intoxicated the essence of existence with the essence of existence" [5, 217]. In this sense, the soul is the embodiment of the Absolute Spirit, and the human soul is a particle of it. *For the Sufi, the act of surrendering* one's soul refers to the desire of the human spirit to aspire towards its true source - the Absolute Spirit. This can only be achieved through the divine gift of *Love*. Therefore, the lyrical hero emphasizes that in order to sacrifice one's life, one must first fill *the cup of love*, that is, become a true lover. In the first line of the couplet, the word *sahl* (easy, trivial) serves to emphasize the ease with which a lover can sacrifice his life in order to attain his beloved, while in the next line, its counterpart (*as'hal*) reflects the power of Love on this path. At the same time, this word refers to the problems of the soul, the world, and also the high status of love. The poet skillfully used the words of the same root (*sahl-as'hal*) in the couplet, using the art of passion.

*Mast-u majnun chiqmisham mayxonadin, ey do'stlar,*

*Komingiz gar hazl esa iynak meni mahzal qiling.*

The verse can be interpreted as follows: "I left the tavern drunk and mad, my friends, if that is your intention, now mock me". Although the image of a tavern is used frequently in the rendition of the ghazal, it does not create a sense of confusion. Because the lyrical hero's spiritual lifestyle is connected to this destination. It serves as a basis for expressing his various states and moods. As mentioned in the verse, the drunkenness and madness of the owner who left the tavern, that is, the absence of reason, symbolizes the greatness of this place. Because the drunkenness and madness define the level of perfection of the lover

of Truth in mystical poetry. Using the exclamation method of the essay, the poet draws attention to the fact that the lyrical hero is the owner of a mystical world. Also, the couplet uses humorous and satirical words (the art of passion) to emphasize the difference between the lovers of Truth and the common people. In the ghazal's eulogy, the poet expresses his admiration for such drunkards and madmen:

*Ko'yidin qavlang havos-u aqlni, ey dard-u ishq,  
Anda sargardon Navoiyning vale ankal qiling.*

The verse can be understood as meaning, "Oh pain and love, drive away intuition and reason from Navoi's music, and as a result, turn him into a lover who is even more strongly attached to love". So, intuition and reason connect the lover with the world. They encourage him to reckon with it.

## CONCLUSIONS

It seems that the rindona ghazal reveals the poetic image of a hero with a rebellious character who lives with the moods of a fool, who does not obey the demands of reason and law. Because love is revealed in his every action, announces its existence. So, the main purpose of Navoi's rindona ghazals is divine love and reaching the Truth through it. Toward this goal, the poet chooses a unique path and style in each rindona ghazal, as a result, a unique artistic composition is born.

This is a character of the rindona, also achieves of portrait its main goal, the rindona plays an important role in defining the uniqueness of the genus. In particular, the analysis of ghazals shows that, the fine arts give not only formal beauty to the ghazals of the rindona, but rather, by penetrating deep into the layers of meaning, it plays an important part in the poet's artistic creation, bringing the chaos of poet into being as an image.

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