

## SUFİ MOTIVES AND SYMBOLISM IN CONTEMPORARY UZBEK POETRY

### ÇAĞDAŞ ÖZBEK ŞİİRİNDE SUFİ MOTİFLERİ VE SEMBOLİZM

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#### Abstract

Considering the development of the science of world literary criticism, the literary heritage left by religious works, traditions that prioritize national and universal values, and distinguished writers who shape society are gaining more and more importance in today's world. In this respect, the traditions of Sufism, which have a significant impact on the moral, cultural life, philosophy and artistic thought of the peoples who adopt the Islamic understanding, necessitate scientific and theoretical study of the development of the conceptual process in artistic and aesthetic thought in classical and contemporary Uzbek poetry. In the years after independence, the diversity of literary genres, originality of style, and the diversity of poetic ideas and forms of expression are striking. The characteristic aspects of Uzbek poetry, which are especially distinguished by the emergence of works in the spirit of Sufism in Uzbek poetry, have further strengthened the status of the classical essence in poetry. In addition, the interpretation of Sufism traditions in modern poetry, the religious and worldview of the authors began to be objectively examined on a global scale on the basis of artistic-conceptual principles. Classical literature, which preserves the life-giving traditions of our people's culture and literature, or rather the positive and aesthetic influence of Sufism literature on modern poetry, has become one of the important issues on the agenda. In the article, it is stated that no special study has been done on the common and different aspects of religious-Sufistic and philosophical-Sufistic views, and information is given about their common and distinctive features.

**Key Words:** Mysticism, religious and sufi, philosophical and sufi, style, poetry, tradition, method.

#### Öz

Dünya edebiyat eleştirisi biliminin gelişimi dikkate alındığında, ulusal ve evrensel değerleri önceleyen dini eserlerin, geleneklerin, topluma yön veren güzide ediplerin bıraktığı edebi miras günümüz dünyasında giderek daha fazla önem kazanmaktadır. O bakımdan İslami anlayışı benimseyen halkların ahlaki, kültürel yaşamı, felsefesi ve sanatsal düşüncesi üzerinde önemli bir etkiye sahip olan tasavvuf öğretisi gelenekleri; klasik ve çağdaş Özbek şiirindeki kavramsal

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sürecin sanatsal ve estetik düşüncedeki gelişimini bilimsel ve teorik olarak inceleyi gerekli kılmaktadır. Bağımsızlıktan sonraki yıllarda, edebî tür çeşitliliği, üslup özgünlüğü, şiirsel fikir ve ifade biçimlerinin farklılığı dikkat çekicidir. Özellikle Özbek şiirinde tasavvuf ruhuyla eserlerin ortaya çıkmasıyla ayırt edilen Özbek şiirinin karakteristik yönleri, şiirde klasik özün statüsünü daha da güçlendirmiştir. Ayrıca modern şiirde tasavvuf geleneklerinin yorumlanması, yazarların dini ve dünya görüşü sanatsal-kavramsal ilkeler temelinde küresel ölçekte nesnel olarak incelenmeye başlandı. Halkımızın kültür ve edebiyatının hayat veren geleneklerini koruyan klasik edebiyat, daha doğrusu tasavvuf edebiyatının modern şiir üzerindeki olumlu ve bedî etkisi, gündemdeki önemli konulardan biri hâline gelmiştir. Makalede özellikle dini-tasavvufî ve felsefî-tasavvufî görüşlerin ortak ve farklı yönleri hakkında özel bir çalışma yapılmadığı belirtilmiş, bunların ortak ve ayırt edici özellikleri hakkında bilgi verilmiştir.

**Anahtar kelimeler:** Tasavvuf, din ve tasavvuf, felsefî ve tasavvuf, üslup, şiir, gelenek, yöntem.

## Introduction

Looking at the history of literature, one can be convinced that in human society a certain doctrine, concept, method, direction, trend has sometimes strengthened, sometimes weakened, and sometimes completely forgotten. This is closely related to a number of issues, such as the scope of coverage of reality by these methods of expression, the vitality, artistry, idealism of their traditions, the importance of demand and necessity for it. Just as classicism has replaced romanticism, realism has replaced classicism, modernism has replaced realism, postmodernism has replaced modernism, and the literature of the globalization era has replaced postmodernism, the currents, trends, and teachings within them are sometimes seen as dominant, sometimes passive literary methods. However, it is necessary to emphasize that no national literature, although it is influenced by various “isms” in different periods, cannot be completely cut off from its national, traditional roots. This national feature and traditionalism manifest themselves in one way or another in the samples of literature of the subsequent period. This diversity is especially clearly manifested in Uzbek literature of the early 20th century.

At the beginning of the last century, the life of the peoples of Turkestan, who had fallen into backwardness and decline after centuries of feudalism, came into conflict with the unprecedented development of the world. During this period, various modernist movements such as surrealism, avant-garde, dadaism, imagism, and futurism emerged as an echo of socio-political life in a number of developed European countries. Abdulhamid Cholpon explained this situation as follows: “The Eastern youth, caught between the old and the new literature, is in a truly precarious position. The old literature is one thing, the new is another, and the Western one is another. Which one should be given more? One is sweeter than the other!”<sup>1</sup>

Jadid literature is literature that emerged at the crossroads of tradition and innovation. In fact, in addition to Jadid writers, representatives of religious literature and secular literature (in the Bukhara emirate) also worked during this period.<sup>2</sup> Jadid literature is the literature of the transitional period in the history of our national literature, which emerged at the point where classical and modern literature met. Its novelty, innovation, and originality, although influenced by Western literature, came precisely from the bosom of classical literature. The doctrines of socialist realism,

1 Cholpan. *Adabiyot Nadir*. Toshkent: Cholpan Nashriyoti, 1994, 56.

2 Milliy Uyg'anish va O'zbek Filologiyasi Masalalari. Toshkent: Universitet, 1993, 7.

based on its theoretical aspects in the 1920s and officially recognized in 1934, put this literature in another context. However, the creative personalities who worked during this period, such as Sadriiddin Ayni, Ghafur Ghulom, Oybek, Hamid Olimjon, and Maqsud Shaikhzoda, were, firstly, well aware of classical literature (their research in genres such as articles, scientific articles, treatises, and monographs on the history of literature testify to this), and secondly, they tried to instill the classical essence in their poetry.

In Uzbek literature during the era of socialist realism, poems written in the spirit of the traditions of classical Eastern literature were ignored. Therefore, most of the works of many poets, including Charkhiy, Boqiy Domla, Sayfiy, Anisiy, Ulfat, Bokir, and Alham, remained in manuscript form and remain almost unstudied. If the literary heritage of dozens of other poets, both those whose names are recorded and those that are not, were published and studied, the landscape of the 20th-century Uzbek poetry would have taken on a different appearance.

### Literature Review

Although a number of works have been carried out in our literary studies on Sufism, taking into account the lack of special research on the common and different aspects of religious and Sufi and philosophical and Sufi views, it is necessary to first identify their specific aspects and distinctive features.

Sheikh Muhammad Sadiq Muhammad Yusuf, in his treatise “*Tasavvuf haqida tasavvur*” (*Imagination about Sufism*), specifically focuses on the tasks of Sufism. He emphasizes that Sufism is “inner jurisprudence”. He explains the difference between a jurist and a Sufi scholar as follows: “A jurist who teaches ablution says: “The hand should be washed thoroughly three times, the fingers should be interlaced and analyzed, this should be done when washing the face, this should be done when washing the feet,” and he explains the external rulings.

A Sufi scholar who teaches ablution teaches how to control the heart when starting to perform this act of worship and during its performance. He explains in detail what should pass through the heart when washing each organ”<sup>3</sup>.

To put it more simply, if the outward aspects of acts of worship such as ablution, ghusl, fasting, zakat, and hajj are explained by verses and hadiths and the outward science of jurisprudence - Sharia, then the inner science of jurisprudence - Tariqat explains how to control the heart during these acts of worship, such as how to perform khushu’ and khuzu (*modesty and sincerity*).

In religious literature related to Sufism, Sufism is not satisfied with understanding the meanings given in the Quran and Sunnah, but educates to understand their essence and to act on them with all one’s being. It also explains how a Muslim should relate to concepts such as “qalb”, “ruh”, “aql”, “nafs” (*heart, spirit, mind, passion*), and understanding their truth and distinguishing them from each other is a rather complicated process. In general, in religious and Sufi views, it is repeatedly emphasized that following the path of the tariqat is impossible without Sharia.

Professor Najmiddin Kamilov, supporting the above views, defines philosophical Sufism as follows: “Sufism is an emotional-thinking doctrine in the combination of

3 Shayx Muhammad Sadiq Muhammad Yusuf. *Tasavvuf Haqida Tasavvur*. Toshkent: Hilol-Nashr, 2016. 66-67.

religious belief, wisdom (philosophy), and artistic creativity, and is a statement of divine love.”<sup>4</sup>

According to the author, Sufism combines the power of reason and wisdom, immersion in emotions, passionate creative flight, the regularity of rituals, established moral laws and the expression of a sense of freedom that does not violate these laws, as well as open logical and philosophical observation, which is equivalent to hidden secrets and mysteries.

According to the Russian scholar I. Petrushevsky, the English orientalist R. Nicholson identified seventy-eight interpretations of the concept of *tasavvuf*, that is, Sufism, from sources dating back to the 19th century.<sup>5</sup> This fact alone shows how diverse the views on Sufism are.

“One wing of Sufism is mysticism, and the other wing is asceticism. But at its core is Pantheism, the idea of *vahdadi vujud* (the idea of Oneness of Being), writes literary scholar Ibrahim Hakkul. “That is why the collaboration of historians, religious scholars, philosophers, literary critics, and psychologists is extremely important in the study of Sufism”.<sup>6</sup>

However, in some literature on Sufism, views are expressed that the theory of *vahdatush shuhud* is preferable to the theory of *vahdatul vujud*: “...thus, three different views arise regarding the theory of *vahdatul vujud*.

1. Full support for the theory of *vahdatul vujud*. Considering it to be truth and enlightenment.
2. Complete denial of the theory of *vahdatul vujud*.
3. Presenting the theory of *vahdatush shuhud* instead of the theory of *vahdatul vujud*.

But Imam Rabbani, the prominent figure of the Naqshbandi order, the great scholar and Sufi (971-1034 AH and 1563-1625 AD), added his fourth way to this view.

According to him, *vahdatul vujud* is a state that is subject to the *salik*. In that case, everything that is visible to the Sufi becomes one being. However, when *salik* is accompanied by divine guidance and prophetic guidance, he attains another status. This status is superior to the status of *vahdatul vujud* and is called “*vahdat-ushshuhud*”. The *salik* that has reached the level of *vahdatush-shuhud* is witnessed only by the *vajibul vujud* (Allah), only the One. Because just as the stars are invisible when the sun rises, so when one reaches Allah, other things become invisible.

Thus, the differences and inconveniences that arose due to the *vahdatul vujud* - Oneness of Being, caused by Imam Rabbani, ended, and no one was offended, and the Muslim people returned to a state in accordance with the creed, the Quran and Sunnah, and Islamic Sharia.”<sup>7</sup>

4 Komilov, N. *Tasavvuf*. Toshkent: Movarounnahr – O‘zbekiston, 2009. 5.

5 Petroshevskiy, I.M. *Islam v Irani v VII–XV v.* Leningrad, 1966. – c.319.

6 Haqqul, I. *Tasavvuf va She’riyat*. Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa birlashmasi, 1991. 3

7 Shayx Muhammad Sodiq Muhammad Yusuf. *Tasavvuf haqida tasavvur*. T.: Hilol-Nashr, 2016, 240-241.

## 1. Common and Different Aspects of Religious and Sufi and Philosophical and Sufi Views

Both, representatives of religious Sufism and representatives of philosophical Sufism, like the scholars who wept over the verdict for the execution of Mansur Halloj, understand well that the “Anal Haq” of that great saint is not a claim to divinity, and that the saint of Allah does not make such a claim. However, religious literature does not justify the madness of a saint in love who, unable to contain the love of Allah Almighty in his heart, is overwhelmed with the pleasure of being close to Allah, loses himself and falls into a frenzy. Because this frenzy was not a passing state for Mansur Halloj - even after nine years of imprisonment, he could not get out of this frenzy. It should be noted that philosophical Sufism pays attention to both theories. Based on the content of our work, we will mainly focus on the philosophical perspective of Sufism.

“Sufism is a unique doctrine that has developed in connection with religion and Sharia, on the one hand, and philosophy and the science of wisdom, on the other”,<sup>8</sup> writes Najmiddin Komilov.

Sufism reflects a number of complexities and contradictions. In order to understand it correctly and use it as much as possible, literary critic Ibrahim Hakkul emphasizes the need to study Sufism separately in several directions:

“*The first* of them is the history of Sufism. Although in general, without knowing this history, it is very difficult to put forward reliable opinions or refrain from making assumptions about the reasons for the emergence of Sufism, the contradictions in the process of its formation and development, the early Sufism and the orders, and the principles of Sufism in the period after the emergence of vahdati vujud.

*The second* is the experience of Sufism, in which the institution that reflects the practice of Sufism, that is, the tariqat, is interested. From today’s perspective, the tariqat has already lived its life as an educational system. It is impossible to even imagine its revival in its previous forms. However, it can be used to purify morality, improve the soul and mind, and solve problems in spiritual life. At the same time, the complete surrender of a murid or talib to the will of his sheikh, the wandering from street to street, begging from door to door in search of sustenance and pleasure, like the Sufis who were condemned as less Sufi, deliberately distancing themselves from the working people, selling fortunes, and dancing and dancing to the point of self-destruction, have completely lost their significance not only today but also for the future.

*The third* part is Sufi literature. The connection of Sufism with fiction is much deeper and more extensive than that of art, philosophy, and music. However, literature mobilized to promote mystical ideas, laws, meanings, concepts, and truths, that is, ascetic literature, tariqat literature, and the Sufi “layer” that has taken its place in classical Eastern literature are not the same thing, the same creative phenomenon”.<sup>9</sup>

8 Komilov, N. *Tasavvuf. Ikkinchi Kitob. Tavhid Asrori*. Toshkent: G’afur G’ulom nomidagi Adabiyot va San’at hamda “O’zbekiston” nashriyotlari, 1999, 3.

9 Haqqul, I. “Tasavvuf: Tarix, Mohiyat va Tadqiq Talablari”, *O’zbek Tili va Adabiyoti Jurnal*, 2017, 3-son, 31.

## 2. The Influence of Sufi Philosophy on Contemporary Uzbek Poetry

When studying classical Eastern literature, in particular, the history of Uzbek literature, it is undoubtedly necessary to pay serious attention to these aspects. If attention is not paid to these aspects of the issue, the fiction of classical literature will inevitably be left aside. However, when studying the manifestation of Sufi traditions in modern poetry, we witness the mixed appearance of the signs of the three directions emphasized by literary critic Ibrahim Hakkul. For example, if Abdulla Aripov's poems included in the "Haj Daftari" cycle have been created in harmony with the hadiths of our Prophet, then Askar Mahkam's poems, especially in his dastans, religious and Sufi and philosophical and Sufi experiences and views are combined, and in the poetry of Abduvali Qutbiddin, one can observe the expression of Sufi philosophy in modern forms. The concepts of dream, imagination, pleasure, and inspiration, which are considered important in expressing the Sufi or lover's state in Sufi literature, form the core of the poetics of Abduvali Qutbiddin's poetry.

The ideology of the past regime, various scholars tried to separate Sufism from Islam or interpret it as a movement in opposition to it, but in fact, Sufism cannot be imagined without the Holy Quran, Hadith Sharif and the concepts of Sharia.

In the poetic perception of reality in Uzbek poetry of the new era, Sufi tones - symbols, symbolic images, rindona views, the world and man with all their complexities and contradictions - are used, the wisdom, examples, graces, blessed names and deeds of Sufis, as well as the language of gestures, have survived and are firmly established in the poetics of modern poetry.

Creative influence is a complex process that takes place in the psyche. This influence is absorbed into the soul of the poet, becomes his inherent nature, and is manifested in a form that is difficult to perceive with a simple glance. It is necessary to pay attention to these aspects of the issue when studying the influence of Sufi philosophy on contemporary poetry.

The Jadids, who came to the fore with ideas such as national liberation, development, enlightenment, and reform, initiated a tradition of a number of innovations and changes in literature at the beginning of the last century. The monotony in the literature of the period, which was aligned with the principles of socialist realism, continued until the 60s and 70s of the last century. The ideas and literary methods sung by Jadid writers began to appear in the poetry of poets such as Asqad Mukhtor, Erkin Vohidov, Abdulla Oripov, Jamol Kamol, and Muhammad Ali in the 60s and 70s. The tradition of these innovations expanded further in the work of poets known as the generation of the 70s, such as Usmon Azim, Khurshid Davron, Shavkat Rahmon, Abdulla Sher, and others.

Uzbek poetry on the eve of independence and the following decades, with its genre diversity, stylistic originality, diversity of poetic ideas and modes of expression, and other signs, is reminiscent of the literary process of the Jadid era. One of the most characteristic features of the literature of this period is the emergence of works in the spirit and tone of Sufism in the majority of poets, both major and minor.

It is noteworthy that in the works of Askar Mahkam, Abduvali Qutbiddin, Aziz Said, Eshqobil Shukur, Abduvohid Hayit, Halima Ahmedova, Zebo Mirzo, who entered literature in the 80s, the classical spirit was expressed in modern forms. In their works, they moved away from harsh social themes, the main attention was paid to the heart, and attempts were made to create "pure lyrics" in the conventional sense. We do not see classical traditional genres in their works. In general, it would be more correct to call the genres of 20th-century Uzbek poetry, in the words of Jamol Kamol,

“universal poems.” Figuratively speaking, the Western form was combined with the Eastern content. The poetry of the period before independence and after it turned from the “collective self” to the personal “self.” Naturally, this process strengthened the status of the classical essence in poetry, created a variety of poetic genres and forms, compositional and stylistic diversity.

As long as human society exists, there must be no ideological vacuum in it. The social and political situation, the ideological vacuum that arose in the 80s of the last century, showed the fragility and trustworthiness of beliefs, atheistic ideas, slogans and ideological views that seemed humanistic at first glance. As a result, for a certain period, poems in the spirit of a publicistic appeal also appeared on the scene, and it gradually gave way to poetry of the heart. Sufi tones began to appear in poetry, first of all, in the form of images. By appealing to the images of past prophets, saints, righteous men, thinkers and Sufi poets, poets began to call on people to strengthen their fading sense of faith and belief, to become aware of their national identity, and to seek help from the spirits of their great ancestors.

Instead of the dogmas of socialist realism based on class struggle, the idea of struggle against ego, characteristic of classical poetry, began to assert itself in poetry. This feature rose to the level of pathos, especially in the poetry of Askar Mahkam and Abduvali Qutbiddin. When observing the works of these two poets, one can witness that the Sufi tone does not run through their poetry in the same way. It can be observed that this spirit is manifested in a religious and Sufi form in the poetry of Askar Mahkam, and in a philosophical and Sufi form in the poetry of Abduvali Qutbiddin.

### 3. Expression of Sufi Symbols in Modern Uzbek Poetry

The importance of mystical interpretations in embodying poetic scenes of reality in modern poetry can also be seen in the example of Abdulla Oripov’s poems.

*Nafs ila dunyoga dil bergan fosiqlar, siz bukun*

*Yassaviy xok-poyidan aylab oling tumorlar...*<sup>10</sup>

During the reign of atheistic ideology that undermined the sense of national identity and caused religious values to be forgotten, Abdulla Oripov’s search for a cure for the ills of his time in the figure of Yassavi was a very appropriate and courageous effort. Because Yassavi in his time, also sought ways to get rid of the “lust of the flesh”, and put an end to the immoral and wicked things that flourished around him. He called for the expulsion of a world that encourages evil, ignorance, lack of culture and materialism from human hearts.

The mysticism of Sufism is evident in the fact that it always captures the complex and contradictory spiritual problems of humanity that can be solved. Those who “make false claims”, “rulers who eat forbidden things”, officials who said “the world is mine” and collected “the world’s wealth”, “those who make white black”, “those who eat sweet and sour” and “those who wear different clothes” had existed in the time of Ahmad Yassavi, as they did in the time of Abdulla Oripov. Therefore, Abdulla Oripov turns to Ahmad Yassavi, asking for help from his spirit: *Tabiat ishonchdan ayirma sira, /Ayirma, o’chmasin dildan shukuhing./Benishon yo’qolib ketgandan ko’ra,/Yaxshi-ku, tentirab yursa gar ruhing.*

10 Oripov, A. *Tanlangan Asarlar*. Toshkent: Sharq, 2019, 91.

Abdulla Oripov's poem "Ishonch"<sup>11</sup> (*Confidence*) is a beautiful example of a Sufi and philosophical interpretation of poetic thought. This poem can be called an ode to the eternity and permanence of the human spirit. In the years when the poem was written, the ideology of the time considered such poetic views to be an idealistic view contrary to materialism. *Timqora osmonga oy chiqsa dilbar/Zaminga to 'kilsa nuri sar-sari./Bulutlar ortidan boqolsang agar/Abadiy yo 'qlikdan afzal-ku bari.*

In the teachings of Sufism, after the death of a person, his soul returns to the presence of the Creator. In other religious teachings, for example, in Buddhism, a person's soul turns into a living soul worthy of the way he lived during his life. The existence of the soul in Abdulla Oripov's interpretation of mortality and immortality, temporality and eternity, and the inter-mortal reality were formed under the influence of Sufi views. */Sen-ku, xor vujudni bir kun tabiat/Yulqib olarkansan dilbar hayotdan,/Meni shu ishonchdan ayirma faqat,/Ayirma sen meni shul bir bisotdan.*

The issue of spirit and body is one of the most frequently interpreted topics in Sufi poetry. This poem "Confidence" by Abdulla Oripov is in harmony with the spirit of Hazrat Navoi's rubaiyat, which begins with "G'urbatda g'arib..." (*A stranger in exile*). Abdulla Oripov managed to enrich these Sufi poetic thoughts of Hazrat Navoi with new artistic content.

Abdulla Oripov repeatedly addresses the relationship between spirit and body. In each poem, he discovers a new poetic content, finds original metaphors and images of philosophical perception of the world. */Vujud deganlari asli nimadir?/Dayr dengizida yurgan kemadir./Bir kun bir qoyaga urilgay kema,/Ruhim, sen vujudning g'amini yema...<sup>12</sup>*

A philosophical view of reality, mental state, things, a Sufi approach to them are among the factors that ensure the uniqueness of Abdulla Oripov's poems. Like Sufi poets, he recognizes the connection of the body – to fano - death, and the spirit - to bako - eternity. The body can be overcome, it can be broken, but the rainbow - the spirit cannot be overcome and broken. The "I" of a person is in this indestructible essence.

According to the Sufi interpretation, God first created inanimate objects, that are four elements - fire, air, water, soil, from which plants emerged, animals were created from the development of plants, and humans from the development of animals. All this evolution took place under the control of the spirit. Therefore, there are levels of the spirit: the spirit of minerals, the spirit of plants, the spirit of animals, and the spirit of humans in a high level. This is precisely why in Sufism, death is understood as a transition from one form to another, that is, spiritual ascension. We do not mean to say that Abdulla Oripov also paid attention to the same issue in his poem "Ruhim" (*My Spirit*). In this poem, the poet reflects on the invincible will of man, on a person who does not change, diversify, and fade depending on the winds of time and environment, on a person who's inner "I" is strong and stable.

In general, this was the attitude towards classical Eastern literature. Sufism, in the language of literary criticism of that time, was considered a "reactionary trend". It was unthinkable to even think about the issues of whether there are Sufi traditions in modern poetry.

A comparative study of the work of a number of poets with classical literature

11 Oripov, A. *Yillar Armoni*. Toshkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 1984, 418.

12 Oripov, A. *Tanlangan Asarlar*. Toshkent: "Sharq", 2019, 100.

would have served to reveal the true roots of modern Uzbek poetry, one of which is the work of Abdulla Oripov. His poems “Ruhim”, “Ishonch”, “Savob”, “Sen uzoq yashaysan”, “Qonuniyat”, “Olomonga”, “Xotirot”, “Ona sayyora” (“*My Spirit*”, “*Confidence*”, “*Reward*”, “*You Will Live Long*”, “*Regularity*”, “*To the Crowd*”, “*Memory*”, “*Mother Planet*”) provide a basis for this. A number of poems such as “Sharq hikoyasi”, “Tulki falsafasi”, “Samoviy mehmon, besh donishmand va farrosh kampir qissasi” (“*The Story of the East*”, “*The Philosophy of the Fox*”, “*The Story of the Heavenly Guest, Five Wise Men and the Old Maid*”) are reminiscent of poetic stories in the works of Fariduddin Attar and Jalaluddin Rumi.

One of the poets who tried to introduce the philosophy of Sufism in all its diversity into modern Uzbek poetry and achieved certain positive and creative results in this regard is Askar Mahkam. Academician Sayyid Ne’matullah Ibrahim, in his article “Ruhning sangin sadolari” (“*The heavy sounds of the spirit*”) dedicated to the work of Askar Mahkam in 1998, notes, among other things, the following: “The second stage of his search is the hijra of light. The hijra of light means constant awareness, constant wakefulness. At this stage of Askar Mahkam’s search, he became a spiritual disciple of the great masters of Muslim literature Fariduddin Attar, Jalaluddin Rumi, and Muhammad Iqbal. His heart, which was suspended in the pursuit of worldly knowledge and philosophy, was enlightened by the divine light in the words of these three scholars.

In particular, the reverent study of the blessed work of Jalaluddin Rumi for decades created in the poet’s heart the need to master the knowledge of the Holy Quran and Hadith. For almost ten years, Askar Mahkam has been continuously engaged in the study of the interpretation of the Quran and the science of Hadith. After all, the secrets that lead a person to the heights of spiritual and worldly perfection are in the Holy Quran. And Hadith Sharif is the most perfect science of humanity”.<sup>13</sup>

Most of Askar Mahkam’s poems from the “Haq” collection, such as the dastans “Tavajjuh”, “Ishq”, “Tort Darvesh”, showed that modern poetry is saturated with mystical content. In these works, the feelings and passions of the heart begin to encompass the most characteristic, most necessary lines in the process of gradual development of lyrical expression.

“Looking at the essence of today’s events with a Sufi gaze has created new possibilities for the poet’s style of expression,” writes literary critic Shavkat Hasanov about Askar Mahkam’s dastans. – The interpretation of spiritual issues through new forms of the traditional genre, the primacy of the tone of the call to spiritual awakening, and the uniqueness of the principles of observation on a universal scale based on these determine the contents of Asqar Mahkam’s dastans”.<sup>14</sup>

The dastan “Tavajjuh” by Asqar Mahkam is dedicated to the longings of the king and poet Zahriddin Muhammad Babur. This work, although he was a king himself, sounds like the appeal of the dervish Babur to non-existence, his plea to the Creator, fate, and the reproach he poured upon himself: /*Lovullar oy aro falak dog'lari, / Sirg'alar bulutlar uzra bir tobut. / Poyida daryolar yotmishdir o'lib, / Ustida yaproqlar qo'rg'oshin sovut. / Qamishzor chayqalar lashkargoh kabi, / Qoniga belanib qo'ymaydi azal. / Ko'z yoshlar sizilib oqqan jismdan / Tikilar sipohlar yozmishi – ajal...*<sup>15</sup>

13 Sayyid, Ne’matulloh Ibrohim. “Ruhning Sangin Sadolari”, *Mahkam A. Haq. Dushanbe “Adab”*, 1998, 7.

14 Hasanov, Sh. *Doston Tarkibi va Tabiati*. Samarqand: 2011, 31.

15 Mahkam, A. *Haq. Dushanbe “Adab”*, 1998, 219.

The synthesis of philosophical thought in the person of Babur, the complexity and tragedy of life events and human relationships, with its essence, required a philosophical poetic look at the world and man. We seem to see the spots of the sky, coffins gliding over the clouds, dead rivers, the surface of the river resembling lead armor.

There are a number of aspects that bring modernist literature closer to Sufism. One of these is the same issue for both of them - the manner of depicting the psyche of the hero who finds himself in very difficult and dramatic situations. All figurative means are aimed at revealing the tragedy of this situation more broadly and deeply. Therefore, in the above poem, the reed bed is not just a reed bed, it is the camp of an army headed for death, its fate sings its daily song with its own blood, the bodies of the soldiers are soaked with tears, and the fate of death looks out from these bodies.

“The feeling of regret in the poet’s chest prompted him to write the poetic story “To’rt darvesh” (*The Four Dervishes*) - writes Sayyid Ne’matullah Ibrahim. - The story is one of the works created by Askar Mahkam with unique talent. At the end of the 20th century, the age of perfection and error, the poet perceived the world from the perspective of the order. He reflects with ardent longing on the dervishes who were only righteous in piety and love”.<sup>16</sup>

In this poetic story, Askar Mahkam, remaining faithful to the traditions of folk storytelling, develops the plot of the work in both prose and poetry. In Sufism, it is said that the transition from one form to another occurs first in the form of a mineral, then a plant, then an animal, and then a human. In a number of Askar Mahkam’s poems, we see various interpretations of this issue;

In the poem that begins with “Darvozada o’tirar quzg’un...” (*A raven sits at the gate...*), we read the following: *Hammasi bor – bo’ri o’g’rilar/Va uy to’la qumursqalar ham/...Bunda garchi odam tug’ular/So’ng hayvonga aylanan odam.*<sup>17</sup>

In this poem, the paths of development and perfection are depicted as if they are going backwards, and a strong poetic conclusion is drawn, while in the poem “Ruhlar ketdi” (*The Spirits Have Gone*), the fact that the process of evolution into a human being has been left behind is painfully written: *:Ruhlar ketdi.../Saltanat – bu tan.../ Sonsiz vujud murdalaridir/Bular... hali Odam bo’lmagan/Ulug’ yilqi to’dalaridir...*<sup>18</sup>

It is known that classical oriental poetry has always relied on gestures, symbols, and metaphors, and figurative thinking was realized through them, and we see the same features in the poetry of Abduvali Qutbiddin. There are core concepts, that is, supporting points, that give flight to the poetic idea of Abduvali Qutbiddin, gradually improve his figurative way of thinking, and determine his poetic manner and style. These are imagination, fantasy, memory, dream, fairy-tale mystery, spiritual mood, and manifestations of unconscious states. No matter which poem you take, they all grow from these supporting expressions. */Foromush bog’larda sollanib mahzun,/Zarrin sarpolarida davlati fuzun,/Qalbimga ataydi non hamda tuzun,/Yo jonim muhabbat,/ Sim-sim-ey, sim-sim./Mabodo aldasam, qo’llarim sinsin./Otkinch tilaklarda bolalik badbaxt,Sevgining nomidan yozadi tilxat./Agarda yashasam qaldirg’ochsifat,/ Qizg’aldoq enamdir/Sim-sim-ey, sim-sim./Mabodo aldasam, qo’llarim sinsin...*

16 Sayyid, Ne’matulloh Ibrahim. “Ruhning Sangin Sadolari”, *Mahkam A. Haq. Dushanbe* “Adab”, 1998, 12.

17 Mahkam A. Haq. *Dushanbe* “Adab”, 1998, 351.

18 Mahkam, A. Haq. *Dushanbe* “Adab”, 1998, 391.

Like many poems by Abduvali Qutbiddin, this poem “Qasam”<sup>19</sup> seems like a fairy tale full of riddles for a mythological soul. Just as in “Ali Baba and the Forty Thieves” from the “Thousand- and One-Nights” cycle, the hero opens the door to treasures with the “sim-sim” spell, the lyrical hero of this poem wants to enter the treasury of his own heart with the same spell. There is not a single empty line in the poem. Each line, with its quality, comparison, harmony and proportion, is aimed at revealing the enchanted world of the heart in love. */Ortimda cho‘l dedim, ko‘rsam, Badaxshon,/Qadimiy tangaday behamyon, beshon./O‘zimni izlasam – mendan yo‘q nishon,/Al-omon, men qayda,/Sim-sim-ey, sim-sim./Mabodo aldasam, qo‘llarim sinsin./So‘nggi dam o‘zimla o‘chakishsam, hay,/Sohir ko‘zlarindan talab etsam may./E, vah, kekirdagim kesib etsam nay,/Pufilasam – kuy yonsa/Sim-sim-ey, sim-sim./Mabodo aldasam, yuragim tinsin.*

Words, adjectives, phrases, terms, similes, including “cho‘l”, “qadimiy tanga”, “o‘zimni izlasam”, “mendan yo‘q nishon”, “al-omon”, “sim-sim-ey, sim-sim” – all of them are like pearls selected from the treasury of folk epics and fairy tales, leading the reader from the real world to a romantic world.

From a logical point of view, the last paragraph contains a vital illogicality: “E voh, kekirdagim kesib etsam nay, // Pufilasam – kuy yonsa. // Sim-sim-ey, sim-sim”. According to the logic of life, no one can blow with a cut throat, of course. However, the logic of art and literature is not like this, if it is expressed figuratively, anything can happen. Literary speech is essentially the art of creating logic from illogicality. Therefore, the last lines do not cause objection, but they cause only delight in the poem reader. */Taxayul tunida seni esladim,/Kaftingda baxt qushi, elkangda kaftar./Poyingda javdirar mushtipar, mulzam – /Kiyiklar...*

This can happen in a fairy tale, in an imagination, in a dream.

Therefore, it would be more correct to call the poet’s poems in this spirit poetic spells. “Baxt qushi”, “kaftar”, “kiyiklar” – these are all images emerging from the bosom of fairy tales. Emotional experiences are combined with these images on the night of imagination, creating a harmonious whole.

“Abduvali Qutbiddin, while continuing the Sufi melodies characteristic of classical oriental poetry, applied the methods of modern European poetry to his poetry,” writes Bahrom Rozimuhammad. ...Our dervish poet managed to form his own style by actively using figurative images and using metaphors without any fear”.<sup>20</sup>

Indeed, in the work of Abduvali Qutbiddin, we can witness the harmony of these two foundations, namely Sufism and modernism. Of course, it is more difficult to call a particular work a purely Sufi or a purely modern poem, because in his poems these features are combined, they are noticeable as a unique style.

From the above considerations, we can conclude that sociality, which had been the leading theme in the literature of the period before independence and after it for several decades, gave way to poetry of the heart. This, in turn, expanded the scope of creative research and experiments, which ultimately led to the study and creative mastery of the teachings of Sufism and the traditions of modernism. Thus, classical traditions began to take root in contemporary Uzbek poetry, styles and modes of expression became more colorful, attitudes towards interpreting the world and man changed, and poetic content was renewed, gaining depth and originality.

19 Qutbiddin, A. Bor. T.; G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2011, 18.

20 Ro‘zimuhammad, B. Internet ma‘lumotlari.

Scientific articles and monographic studies on Sufism emphasize that Sufism is a complex, multi-disciplinary doctrine that occupies a wide place in the social, philosophical, and artistic thinking of various peoples of the world. For example, Professor Najmiddin Kamilov writes: "... Sufism did not claim to replace any philosophical system. It is a unique statute of teachings and moral principles, nourished on the one hand by religious views, and on the other hand by philosophical and mystical views".<sup>21</sup> Indeed, mysticism occupies an important place in Eastern philosophical thinking, is a series of noble ideas and beautiful wisdom that have made a great contribution to enriching our spirituality.

In particular, Professor Najmiddin Kamilov, in his above-mentioned work, reflects on Attar's philosophy and reacts to Abdulla Oripov's poem "Tilla baliqcha" (*"The Golden Fish"*). In his article about Gafur Ghulam Ibrahim Hakkul, he draws attention to the need to study his work in comparison with Eastern poetry, including the work of Bedil.<sup>22</sup>

Literary critic Dilorom Salohiy, in her textbook "Tasavvuf va badiiy ijod" (*"Sufi and Artistic Creativity"*) pays attention to the work of Abduvali Qutbiddin from the perspective of Sufism. In particular, she notes the following: "Abduvali Qutbiddin also directly addresses the classical artistic symbols of our classical poetry. Because in our classical poetry, both in its greatness and in its smallness, the original is one, the essence is one, the demand is one, the need is one. Similarly, "janona" is one, "maykhona" is one. The "janona" of the great Navoi is the path of the Almighty, and the "may" is the love that leads to this path...

For example, Sheikh Bayazid Bistami asks his pir to kindle the fire of memory of the Truth in the heart of his murid (disciple), to educate him like Bayazid Bistami, to become a pir and a murid disciple, and to moan from the flame of love like two Bistamis: /*Piyola aylanguncha kajraftor o'tsun, /Sizdan alanga-yu, bizdan zor o'tsun, /Boyazid Bistomiy o'tgan nolada/Ikkimiz shunchaki /Ikki boladay...*

A traveler on the path of enlightenment, a person who wants to understand the truth, see beauty, and achieve perfection, completely surrenders himself to the pir, seeking a cure for his deeply troubled, darkened heart: *:/Chunonam, janonam, sizga payvandman, /Ishqparastman, mardumi Samarqandman, /Na jamman, na kamman, na-da butunman, /Na mavjud, na nobud, na-da tutqunman. /Vale, siz uchunman – /Yolg'iz siz uchunman/Hargiz siz uchunman, har dam siz uchunman,/Chunonam, chunonam, dil tiyralashdi.*

Thus, the poetry of the best literary works of our time found its expression in the enlightenment-mystical meaning and content, this phenomenon directly became the spirit of the poetry of the era, the interest in using Sufi symbols and images in works, and expressing thoughts through metaphors increased. The poetry of the era began to fulfill its spiritual and social function so that the pure faith and perfect belief that have existed in the spirit and nature of our people from time immemorial could now be transferred from the heart to the language without any obstacles".<sup>23</sup>

The monograph "Doston tarkibi va tabiati" (*The Structure and Nature of the Dastan*) by Professor Shavkat Hasanov's addresses the issue of adherence to Sufi

21 Komilov, N. *Tasavvuf. Ikkinchi Kitob.* – Toshkent, G'afur G'ulom nomidagi nashriyoti. 1993, 9-b.

22 Haqqul, I. "Sharq Mumtoz Adabiyoti va G'afur G'ulom ijodiyoti", *O'zbek tili va adabiyoti*, 2018, № 3. 18-23.

23 Salohiy, D. *Tasavvuf va Badiiy Ijod.* O'quv qo'llanma. – Toshkent: "Navro'z" nashriyoti, 2018, 161-162.

traditions in contemporary poetry, in particular, in the poems and dastans of Askar Mahkam and Abduvali Qutbiddin.<sup>24</sup>

During the almost century-long reign of atheism, it was impossible to sing the ideas and themes of Sufism that had inspired literature for centuries. The words “ruh”, “nafs”, “ishq”, “ma’rifat”, “haqiqat”, “komillik” (*spirit, passion, love, enlightenment, truth, perfection*) that appeared in 20th-century literature were not included in the literary consumption of Soviet reality, these traditional motifs had migrated from classical poetry. However, in modern literature, their scope of meaning has narrowed. For example, “spirit” is used and interpreted not in the sense of the absolute spirit, as in Sufism, but in the sense of the soul of a particular person, “ishq” is used and interpreted not in the sense of divine love, but in the sense of earthly, public love, and “perfection” in the sense of completeness. Therefore, in the atheistic regime, which restricted religious beliefs and freedom, there could be no talk of Sufism and related concepts. To understand this more clearly and concretely, it is necessary, first of all, to pay attention to the methodology of Sufism and socialist realism. The requirements that both literary trends put forward for literature, for a work of art in general, clarify the essence of the issue. While in classical literature the main issue was related to the struggle against the ego and in this process the purification of the soul, the pursuit of spiritual perfection, the literature of socialist realism was based on the class struggle, the presentation of “reality” in revolutionary development. Simply put, idealism and materialism were placed on two scales. One strove for theology, the other strove for ruthless realism. Sufi scholars Najmiddin Kamilov and Ibrahim Hakkul argue that the complex of psychological knowledge that is visible in modern Western philosophy, namely psychoanalysis, parapsychology, existentialism, in many respects reminds us of the thoughts of the Sufi sages, as well as Fariduddin Attar and Jalaluddin Rumi.

If we talk about the Sufi traditions in 20th-century Uzbek poetry in modern terminology, then from the point of view of the concept of psychoanalysis, a unique picture emerges. According to Carl Jung, the human personality consists of three layers: these three layers change places depending on the situation and circumstances. The first of these is the ego, that is, perception, which adapts a person to society. The second is the layers of the personal subconscious. In this layer, information that a person has experienced since he became aware of his mind and consciousness, although it seems to have been forgotten from his memory, is stored in the archive of his memory. In the third layer, in the lower layers of each person’s consciousness, there lives a complex of beliefs, trust, imagination, emotions, and inclinations that are passed down from generation to generation, from generation to ancestor, from father to child. The psychic complexes of a person are hidden in this layer of the subconscious and affect perception. Carl Jung calls this the mass subconscious or mass unconscious.

Thanks to independence, a wide path has been opened to national, religious, beliefs, and freedoms. This, in turn, has strengthened the foundation of Sufi traditions and melodies in modern poetry. Here, dozens of names can be listed, from Yuldosh Eshbek and Mirzo Kenjabek to Halima Ahmedova and Abduvohid Hayit.

It should be noted that in modern poetry, the desire to mystically interpret the relationships between the world and man, the processes of reality are noticeable in the work of some poets. It should also be taken into account that such works are completely different in content and form from the genres and forms of classical poetry,

24 Hasanov, Sh. *Doston Tarkibi va Tabiati*. Samarqand: SamDU nashri, 2011, 230.

and have undergone a number of changes.

Changes in themes and motifs are noticeable in the fact that concepts such as *RUH*, *NAFS*, *ISHQ*, *KOMILLIK*, *MA'RIFAT*, *HAQIQAT* (*spirit, passion, love, perfection, enlightenment, and truth*) which have been presented and interpreted as the main themes and motifs in mystical poetry, are also used in modern poetry. However, the essence of these concepts has been adapted to the times, that is, the scope of meaning has narrowed. The soul is the soul of a particular person, the *nafs* is a sign of lust, love is earthly love, the perfect person is the concept of a perfect generation, enlightenment is simply graduating from school and getting a diploma, and truth is the right path chosen in the whirlwind and conflict of life events. The themes and motifs considered above began to appear in the poetry of the period before independence and after it as truly Sufi terms.

Mystical views play an important role in Sufism. According to them, a person goes from the outer world to his inner world. This path is the path of spiritual ascension, or rather, the path of approaching the Truth through intuition and emotional abilities. The death of the soul, heart, and morality are concepts present in Sufism. This is what the poet means when she says "death of the heart." However, this should not be understood as meaning that the lyrical hero has entered the order of Sufism. The line "I miss a great love!" also proves our point. The lyrical hero tried to translate his spiritual experiences into the language of some mystical concepts.

In the second half of the last century, mystical ideas, symbols, and concepts were mainly expressed in barmak verse, while in the poetry of the period before Independence and after, these components moved to a modern form. This feature is most clearly seen in the works of Askar Mahkam, Abduvali Qutbiddin, and Bahrom Ruzimhammad.

A number of signs such as not always following punctuation marks, often writing the beginning of the line with lowercase letters - signs as if it were a continuation of the verse above, using combined barmak verses, trying to harmonize the staircase form typical of free verse with barmak verse, repeating open rhyme, and creating melody based on intonation were new for traditional Uzbek poetry.

In the dastan "Ishq" (*Love*) by Askar Mahkam, while seeing almost all of these signs, the classical essence found its good poetic expression. It should be noted that in this work, the point of view of *zohids* (ascetics), formed in the early periods of Sufism, is predominant. The lyrical hero looks at the real reality in which he lives through the eyes of ascetics and dervishes, and seeks to cover a number of spiritual and moral problems with all their complexity and contradictions. It is not without reason that the dastan is named "Ishq", the work focuses on the aspects of this word related to divine love. ... *Dedi Gado – O'lim bu – Ishq sarmoyasi /sarmoyasi /sarmoyasi /Dedi Gado – O'lim bu – Ishq hamsoyasi/hamsoyasi/hamsoyasi/Dedi Gado – O'lim bu – Ishq ostonasi/ostonasi/ostonasi/Dedi Gado – O'lim bu – Ishq hamxonasi/Dedi Gado/ To'xta Gado To'xta Gado To'xta Gado...*<sup>25</sup>

This poetic fragment from the dastan "Ishq" reveals the lyrical hero's way of perceiving and expressing the world, his Sufi and philosophical worldview. From his attitude to the concepts of "Death" and "Love", it is not difficult to see the closeness and harmony with the interpretation of the same issues by his predecessors – the great Sufis.

<sup>25</sup> Mahkam, A. *Haq. Dushanbe* "Adab", 1998. 316-317.

Such an interpretation of the concept of love was a novelty in our modern literature, because we had moved away from the Sufi concepts of love and pilgrimage. The return of our modern poetry to the traditions and concepts of its origins, the consistency in interpreting certain issues, was not easy and smooth.

### Conclusion

Sufism is close to philosophy in terms of essence, and they have gained greater integrity in the process of historical development. This is why these two terms are often used together. In studying the world and man, Sufism follows more spiritual paths of research, while philosophy has a more intellectual approach. Therefore, mystical tones and traditions can be found in the work of poets whose poetic style is characterized by a philosophical way of thinking. For example, there are many examples of this in the poetry of Gafur Ghulom and Abdulla Oripov. */Nega qadding egik, nega boshing xom,/Nega nigohingni tortadi tuproq?/Mening er ustida tanishlarim kam,/Mening er ostida do'stlarim ko'proq.*<sup>26</sup>

The education of the human soul, which has been neglected and forgotten today, has been the main issue of the science of Sufism. Representatives of the scientific environment have been looking for ways to get rid of a number of negative vices that have been a cross for human nature since creation, such as lust, arrogance, envy, lying, and a tendency to gossip, which lead a person to degradation.

"In Eastern literature, including Turkic literature, there were Sufi traditions that were passed down from centuries to centuries, from creative ancestors to generations. This is not literature in Sufism, but Sufism in literature. That is, ideas and symbols that have been worked out and polished in the "enterprise" of artistic creation, mystical ideas and symbols that are imbued with the spirit of life and vitality. In this sense and under the influence of this tradition, Sufism can be reflected in some form in our current literature,"<sup>27</sup> writes Ibrahim Hakkul.

Thus, in the poetic perception of reality in the Uzbek poetry of the new era, Sufi tones - symbols, symbolic images, rindona views, philosophical interpretations of the world and man with all their complexities and contradictions, the wisdom, examples, graces, blessed names, deeds of the Sufis, as well as the language of gestures, have remained firmly established in the poetics of modern poetry. If we observe the work of Uzbek poets of the 20th century, Sufi ideas, concepts, interpretations sometimes manifested themselves in a conscious, sometimes unconscious, sometimes spontaneous way. Concepts such as spirit, passion, love, perfection, enlightenment, and truth, which have been presented and interpreted as the main themes and motifs in Sufi poetry, have also been used in modern poetry. However, the essence of these concepts has been adapted to the times, that is, the scope of meaning has narrowed. The spirit - the spirit of a particular person, the nafs - a sign of lust, ishq - earthly love, the perfect person - the concept of a perfect generation, enlightenment - simply graduating from school and receiving a diploma, and truth - the right path chosen in the whirlwind and conflict of life events began to mean. If in the Uzbek poetry of the second half of the last century, Sufi ideas, symbols, and concepts were mainly expressed in the form of barmak verse, then in the poetry of the eve of Independence and the subsequent period, these components moved to a modern form. This feature is most clearly visible in the work of Askar Mahkam, Abduvali Qutbiddin, and Bahrom Ruzimuhammad.

26 Oripov, A. *Tanlangan Asarlar*. Toshkent: Sharq. 2019. 285.

27 Haqqul I. *E'tiqod va Ijod*. Toshkent: Fan, 2007. 116-b.

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