



DEVELOPMENT OF PHILOSOPHICAL-SUFI CATEGORIES IN THE WORKS OF ALISHER

NAVOI

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Abstract

The article scientifically analyzes philosophical and Sufi categories in the works of Alisher Navoi. In Sufi teaching, the path to understanding God is also called tariqa. However, the tariqa has many ramifications, so it often acts as an independent Sufi organization (order) with its own charter and principles of its teaching. Most often, in tariqas, the education of a salik is divided into four stages. The first is Sharia (Muslim law). At this stage, the traveler is required to strictly observe all the religious precepts of Islam, follow the rules of social life and family.

Keywords: tariqa, Muslim law, Sufi organization, charter, principle, Sufism, dervish, feasts.

The first sign of the emergence of Sufism was the emergence of the institution of spiritual mentoring and spiritual abodes - khanqah as a refuge for Sufis. Alisher Navoi in his “Nasaim ul-muhabbat” spoke about the appearance of the first khanqah: Abuhashim Sufi, a contemporary of Sufyan Savri, was a sheikh in Syria. The first khanqah was built thanks to his meeting with another, completely



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unfamiliar dervish. This meeting was witnessed by the emperor of the Christians, who was hunting in those places. He saw how two dervishes greeted each other very sweetly and affectionately, sat down opposite each other, took out modest food from their bags, treated each other, and at the end of the “feast” said goodbye to each other even more amicably. The emperor was delighted with this picture of courtesy, caught up with one of the dervishes and asked about the degree of their relationship. He replied that there was no relationship. To the question: maybe this is your friend or acquaintance, the answer was: this is the first time I’ve seen this dervish; question: where is he from, maybe your fellow countryman? Answer: I don’t know where, where and why he is going. Seeing the Christian's bewilderment, Abuhashim said that these were the rules of their tariqa (order). Having learned that they did not have a single place for meetings, meetings and conversations, the emperor built the first khanakah in Ramla [1, p. 128].

Attar called the seventh valley the valley of the Dissolution of the Essence (Fana): the highest theopathic state of unity with God, when the essence drowns in the ocean of love [2, p. 20]. But before this, the traveler, according to Attar, must go through the first six valleys: 1) the Valley of Search (Talab), where the traveler (salik) must free himself from all his property, become poor and lonely; 2) Valley of Love (Ishq), which can be compared to Dante’s earthly paradise, where the stage of enlightenment begins; 3) Valley of Knowledge (Marifat): here God is visible in everything. This is a high stage of contemplative communication; 4) Valley of Detachment (Fakr): a state of complete dissolution in God; 5) Valley of Union (Tawhid): a state of ecstasy and beatific visions;



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6) Valley of Amazement (Khairat), about which the following can be said: “Approaching the perception of God, when the eyes are blinded by His unimaginable radiance” [2, p. 20].

In Navoi, these seven valleys are named as follows: Valley of Quest (Talab); Valley of Love (Ishq); Valley of Knowledge (Ma'rifat); Dol (valley) of Indifference (Istigno); Dol (valley) of Unity (Tawhid); Valley of Confusion (Khairat); Dol (valley) of Detachment (Fakr-fana) [3, pp. 219-220] The seventh and final stage of the path of Sufi perfection, corresponding to the acquisition of eternity as a result of complete detachment from one's vain “I” and merging with the sought-after “friend”, i.e. e. Allah.

The path of mystical self-improvement itself was divided into three main stages. The first stage is compliance with all the requirements of Sharia, mainly the implementation of the five pillars of Islam. The second stage is the stage of tariqa - the path of spiritual improvement. Along this route there are sites designated by the term “makam”. Each of the maqams represents a well-known mental state characteristic of a given stage.

The main maqams are: tawbah (repentance); vara (prudence, piety) – the traveler should try not to harm anyone. On the path of spiritual asceticism, other phenomena also arise - short-term moods or impulses, which are designated by the term “hal”. The last stage is designated as haqiqat of authentic and real existence. Having reached this stage, the Sufi learns the true nature of existence and God.

Navoi paints the following “portrait” of a Sufi: first of all, Sufis are busy with confession (tawba); further, they earn their living by honest labor, by the sweat of their brow “halal lukma”. In the context of reproaching clergy who live at the



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expense of believers or are engaged in begging, Navoi lists the earthly crafts of many saints.

Let us return to the historical periodization of the formation of Sufism and its terminology. So, the process of the emergence of Sufi brotherhoods begins (late 12th century) and the first initiation associations of Sufis - Suhravardiyya, Qadiriya, Rifaiya. The formation in the bosom of Khorasan, Mesopotamian, Maverannah and Maghrib mystical traditions of 12 main (usul) Sufi brotherhoods (XII-XIV centuries), and subsequently - their numerous branches, which formed into independent brotherhoods. The transformation of Egypt into the center of education of turuk (Arabic singular tarik - path; synonyms for the brotherhood of the order, in this case turuk means the unification of followers of Sufism) after the capture of Iraq by the Mongols. The spread of Sufi brotherhoods throughout the Muslim world, and the transformation of Sufism into the dominant religious life of Muslims.

We have already said that the teaching of “wahdat ul-wujud” (unity of existence) believes that the true essence of the phenomena of the surrounding world is one: there is a natural connection between the deity and the universe, between the divine and the natural, between God and man. Thanks to this, the formula is established - everything that exists is a reflection of the true essence - the being around us is one in its spiritual community. Therefore, the world of things that we see is not genuine, but an other being (majaz) of the true essence and represents something secondary, changeable and transitory. The material world in its essence, substantial basis, originated from a single spiritual principle, which is God. Just as the waves (mavzh), foam (khubob), and drops (katra) that we see have as their origin a single water, in the same way God is the first source of all



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the diversity of phenomena in the world. The diverse world of things that we see and perceive is a reflection of true being, the true essence or absolute. This is how the idea of the unity of deity, the universe and man is formed.

What is the existence around us, what are the patterns of its functioning and development, how is a drop (man) connected with the sea (god)? These are the questions that have always worried and continue to worry the adherents of tasawwuf. However, they do not give a definite answer, so Vahdat ul-Wujud has different trends. Among the Arabs, the teaching of vahdat ul-wujud, according to a number of oriental scholars [4], in contrast to its varieties among the Iranians and Turks, was formed on the traditions of Islam and is largely based on the provisions of the Koran.

The idea of tawhid (monotheism, monotheism) in tasawwuf receives its ontological justification in the concept of wahdat ul-wujud. In line with the same teaching, the idea of tawhid also receives its moral, ethical and aesthetic justification: as already noted, deity is absolute beauty (husni mutlak) and absolute goodness (khairi mutlak), and its comprehension is seen in love. This beauty is constantly in a state of emerging from concealment (batini) into clarity (zahiri). Nature, the universe, is a mirror (mirat, kuzgu), in which absolute beauty is reflected in all its visible qualities.

God is absolute good, the emergence of the material world with all its values is a consequence of the manifestation of absolute good, the beneficence of the Creator towards man; God is an absolute, eternal being, and all other being is relative. changeable, transient nature. All these three principles of understanding God in the concept of vahdat ul-wujud are expressed in the theme of love. These principles or rules are clearly found in the poetry of Alisher Navoi.



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Navoi considers the human heart (kungul, dil) to be the focus of the essence of the universe, a microcosm that reflects all the features of the macrocosm. It is likened to a nightingale in love with a rose, a candle illuminating the path to knowledge of the world and humanity. His being is determined by two virtues - beauty and love, their unity. Beauty is the secret of the universe and life, and love is a means of comprehending this beauty, an incentive to achieve it. Beauty is realized by those in whom the heat of love burns. Love requires from a person the efforts of reason and will, courage of spirit and sacrifice, the manifestation of heroism in the name of this beauty. This motif determines the ideological content of Navoi's heroic-romantic poems [1, p. 128]

That is why the path of love is thorny and difficult. He requires from the traveler (salik) hermitage, piety and righteousness, abstinence and concentration, introspection, self-knowledge (mushahadah). A lover dooms himself to many troubles and suffering, his soul is in discord, and his heart is in melancholy. A truly lover renounces all the blessings of life and devotes himself completely to his beloved (deity); he sees a reflection of the truth in every phenomenon and, cognizing it, he himself approaches the truth. This love acts as an organizing force that purifies and illuminates the human spirit on the path to the highest truth. This love inspires the heroes of the poems Farhad, Majnun and the lyrical hero (rind, dervish) in Navoi's poetry. These are the ideological motives of philosophical poetry arising from the concept of vahdat ul wujud.

The deification of man as the bearer of the spark of Truth, identical in essence with the deity, allows for the idea that God lives in the "I" and lives in God. The connection between the infinite (god) and the finite (man) is expressed in allegorical form in the poem "The Language of Birds." In this work, Navoi writes



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that the purpose of man, the meaning of his life, is seen in the gradual liberation from this existence by cleansing the soul from passions, overcoming its unity with the fundamental principle, the truth. Achieving this goal leads the salik (mystic following the path of knowledge of God) into a state of fakr-fan - disappearance.

This is what Navoi wrote in his “Pray for overcoming the path of renunciation:

“Whoever has not plunged himself, his essence into renunciation,

For this reason, the very meaning of renunciation has faded.

And then they will not crave unity forever -

In such detachment there is no aspiration for eternity.

May God grant Fani's renunciation as reward,

So that he will have the treasure for eternity!

Destroy its mortal essence within yourself,

So that, having perished, he would find an imperishable essence” [6, p. 313].

In everyday life, man, like all living beings, is influenced by everyday needs and temporary things. But man, as a being who carries within himself a rational principle (the light of the original source), is guided by reason and the highest moral principles, and strives to realize his spiritual essence. The human spirit in the world of accidents, having separated from its fundamental principle, acquired its own material shell (body), under which it hid itself. The soul (nafs) of a person reflects the spirit, but in the world of things it was influenced by various affects and acquired the duality inherent in the material existence of a person.

In Sufi teaching, the path to understanding God is also called tariqa. However, the tariqa has many ramifications, so it often acts as an independent Sufi organization (order) with its own charter and principles of its teaching. Most often, in tariqas, the education of a salik is divided into four stages. The first is



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Sharia (Muslim law). At this stage, the traveler is required to strictly observe all the religious precepts of Islam, follow the rules of social life and family. Its adherents must mind their own business (craft, trade, agriculture, mental activity) and earn money for their existence through labor.

The second stage is riyozat (art, abstinence). This is actually the beginning of entering the Sufi path, which is why it is sometimes called tariqah. At this stage, the traveler chooses a mentor - a sheikh, under whose guidance he educates himself, achieving power over his body, thoughts and feelings. In other words, he disciplines his mind and body, freeing himself from the influence of transitory affects [7].

The third stage is marifat (knowledge). The traveler reaches this stage in the process of long-term education of his soul through acquisition and moral improvement. At this stage, the traveler achieves complete harmony of spirit and body, gains wisdom and becomes a learned arif. Arif is at times in a state of hal (ecstatic union with the truth, lasting seconds). For him, the line between good and evil, between religions, is erased, for he treats everything dispassionately, his heart is full only of thoughts about the truth, as we saw in Navoi's parable about Majnun al-Haq (God's Majnun), who allows insolence towards Allah .

The fourth stage is truth (haqiqat), at which the traveler is in a state of fan. He loses his individual "I", he is constantly visited by hal (divine illumination). Only a few reach this stage.

Most adherents of the tariqa remain in the first and second stages. Those who have reached the third or fourth are mentors - murshids, as well as leaders of the tariqa (Sufi order). In the history of Muslim countries, along with genuine adherents of Sufism, there were many false Sufis, hypocritical sheikhs who used



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their position for personal enrichment and selfish purposes. Therefore, mendicant dervishes, hypocritical sheikhs who claim to be “holiness” and the ability to perform miracles, have always been subject to harsh criticism. This motif also exists in Navoi’s works.

In “The Confusion of the Righteous,” Navoi devotes an entire chapter to hypocritical sheikhs, in which he denounces such false sheikhs too sharply, one might say, even militantly and mercilessly. Here's what he wrote:

“Hey, you deceiver, you parasite in a huff,

Whose scream have I heard in the distance since morning!

Hey, hypocrite, in your rags

Sewn patches all around!” [8, p. 62].

Navoi does not skimp on words exposing the machinations of the sheikhs. He says that there is money hidden under many patches; The sheikh has a large turban, but under the turban there is no light, no mind. But he ascends to the holy minbar, Shaking his goat beard. Even if he is a goat, he is not afraid of thieves. Even though he is a goat, he steals himself.

Navoi continues to “finish off” hypocritical clergymen, of whom there are many today. He writes that a venerable, wise and old goat becomes a flock driver. But the deceiver Sheikh leads the gullible commoners into the valley of evil, to fiery Gehenna. “The refuge where debauchery reigns is called: “Temple,” “Chapel,” “Kharabat.” The mihrab of their mosques, says Navoi, is the arch of feminine eyebrows; The sheikh prays to these sinners' eyebrows, the shaitan himself tells him. And with his empty chatter he knows how to captivate people with him.



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And then comes the exposure of these hypocritical sheikhs and their ignorant followers and admirers. The essence of these sheikhs is base passion, Their goal is wealth, power, high rank.

“So let the world know the whole truth about them:

There are no more vile deceivers in the world” [8, p. 66]!

By the way, this gave rise to some Navoi scholars of the Soviet era to declare the great theologian almost an atheist-freethinker. As M. Aripov emphasized, “But this does not give grounds to see in Navoi a denial of religion or spontaneous materialistic and atheistic tendencies” [9, p. 121].

As already noted, Navoi was not a practicing Sufi. But in terms of his way of thinking and ideological principles, he was a mutasawwif, that is, an educated person who accepted the philosophy and moral principles of Sufism (tasawwuf), who propagated its ideas in his work. In his lifestyle and activities, he was a secular person. But his ideal of a person was the moral ideal of tasawwuf. We see this in the image of Farhad. In the process of forming his personality, all four stages of tariqa can be traced, although, of course, they are presented in the poem in an artistic and fantastic form.

At the beginning we see a young prince, very inquisitive and enlightened in all sciences and arts. Farhad is an energetic and hardworking young man who has learned the secrets of many crafts and arts and strives to learn new secrets. He is well-mannered and modest. However, Farhad, who is naturally prone to daydreaming, often retires and indulges in reflection, tormented in search of the meaning of his life and his place in it. This dreaminess and meekness of the future heir to the throne greatly worries his father, the old hakan.



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Farhad's father, the Chinese emperor, really wanted his son to inherit the throne, to become a sovereign ruler, "the shadow of God on earth." He was perplexed and asked himself:

"And my Farhad - he is young, he is full of strength,

Tasted the honey of all crafts and sciences,

And he became wise, like a gray-haired man,

And he is endowed with courage, too.

Why is he not a ruler or a warrior?

He is fully worthy to take my throne" [10, p. 65].

However, the Khakan saw one vice in his child - melancholy and soft-heartedness, endless sorrow, groaning and crying. Although all these qualities are good in hermits, the Khakan believes, they do not suit a royal person:

"Oh, this sorrow, his groaning, his crying!

Where can they find medicine, where can they find a doctor?

Oh, the pain and purity of his soul!

These properties are good in dervishes,

But to a royal person, a sage

Such pity is unbecoming" [12, pp. 250-258]

Navoi agrees with the Emperor of China that the king should not be too soft-hearted. More precisely, in the words of the Khakan, he asserts that whoever comes into the world as having power does not have the right to go to the extreme of kindness, one cannot reign loosely on earth: because the king is the shadow of God on earth; The sovereign must have the gift of observing the measure of mercy and the measure of punishment.



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Let's return to Farhad. The second stage of the prince's life corresponds, as it were, to the stage of riyozat (temptation, abstinence), when the traveler is seriously engaged in the education of the soul, freeing it from bad inclinations. In the poem, this is given as Farhad's struggle with fantastic evil spirits - devas: he performs three feats, crushing three devas: the dragon Ahriman, who embodied the enemy of humanity and personifies Shaitan (Satan); the dragon, who embodied all evil and fornication; a dragon-monster guarding the magical castle-talisman of Iskandar. Having defeated these three evil forces, Farhad takes possession of three things - the shield and sword of Sulaiman, which has the miraculous gift of cutting a villain in half and not inflicting wounds on an innocent; the magic ring of Sulaiman, which can impart knowledge and miraculous power; finally, the magic mirror of Iskandar, capable of revealing the secrets of all countries and times.

Sulaiman - the biblical King Solomon - is a character in many legends, in which he appears as the wisest of people and a fair judge; often magical qualities are attributed to him: understanding the language of animals, power over genies. In Muslim legends, it symbolizes the highest wisdom and justice. Thanks to these qualities, he commanded not only people, but also animals and spirits. Having mastered the shield and sword of Sulaiman, Farhad, as it were, acquired knowledge and wisdom.

Alisher Navoi often turned to the image of this half-legendary, half-truthful king and prophet. In "The Confusion of the Righteous," he writes that the great Suleiman was given the gift of omniscience, that this ruler and prophet filled the West and the East with glory

"Made the divas, peri, light and darkness



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Obey your ring.

There was an inscription on the ring; its meaning:

In truthfulness lies your salvation” [8, p. 126]!

Suleiman's struggle with the evil spirits-devas is a symbolic expression of self-education by overcoming one's passions and bad inclinations. It personifies the long and difficult work of the traveler on himself, during which the spiritual perfection of the hero of the poem is finally formed, his goals and life purpose are determined. All this corresponds to the stage of riyozat, at which the Sufi, under the guidance of his mentor, cleanses his “I” from external influences and vices.

The third stage of Farhad's life is associated with his trip to Greece in search of higher knowledge. Having crushed the devas, Farhad meets Socrates, who personifies knowledge and wisdom. In the poem, Socrates is described as a hermit sage who learned the secrets of the universe and revelation. By blessing Farhad, he introduces him to his spiritual “grace,” as is usually the case in the relationship between a murshid mentor and his murid novice. Socrates predicts for him fatal love, suffering and torment in the name of this love. Here we can clearly see a feature characteristic of the third stage of tariqa - marifat: the traveler learns his highest destiny.

Alisher Navoi often resorts to such Sufi terms as “may” (wine), maykhona (drinking house), in many of his gazelles and poems he praises the strong drink, calls on his readers to taste wine and get closer to God. He even has a separate work “Saki-name”. It goes without saying that the wine (May) mentioned by Navoi is not the drink that we imagine or know. The poet did not mean an alcoholic drink at all. Navoi was a very pious and chaste person; he angrily



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criticized ambitious and rich people of his time who indulged in drunkenness. He declared wine “ummul-chabois,” that is, the mother of all evils and disasters. In the poem “The Confusion of the Righteous,” he created a mocking image of drunkards and shamed them [8, pp. 180-187]. In this poem, the poet used wine as a symbolic expression of divine love - enlightenment, the apogee of the desire for knowledge, strong pleasure that appeared on the lover’s tongue after contemplating the beauty of the Beloved - inspiration, joy, euphoria. This is intoxication from pleasure and aspiration to the radiance of the miracle of the Absolute Spirit, which cannot be comprehended with the mind, but can be felt with the heart. Because, according to the philosophical teachings of Navoi, the universe is a mirror created by the Eternal Spirit out of self-love and the desire to look at one’s own beauty [11, p. 30].

The theme of wine, drinking house, drunkard, reveler in Navoi’s Sufi poetry is quite thoroughly discussed in the comments to the poet’s ghazals compiled by Erkin Vakhidov, Najmiddin Kamilov and others.

In conclusion, it can be stated that Navoi widely used Sufi terminology, continued the traditions of tasawwuf poetry and raised it to a higher level. Before him there were Sufi poets such as Ahmad Yassawi, Suleiman Bakirgoni, Sufi Allahyar, Pahlavan Mahmud and others, but they practically did not use Sufi metaphors and allegories. Navoi was the first to introduce this terminology into Uzbek literature.

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