

RESEARCH ARTICLE OPEN ACCESS

Personal Perfection and Moral Issues in The Didactics of Hafiz Khorezmi

Kurbanova Shukurjon Yeldashbayevna

Independent researcher at Urgench State Pedagogical Institute, Uzbekistan

Received: 29 January 2025 **Accepted:** 28 February 2025 **Published:** 31 March 2025

ABSTRACT

This article examines the didactic views of Hafiz Khorezmi, focusing on personal perfection, moral maturity, principles of education, and their significance.

Keywords: Hafiz Khorezmi, personal development, morality, upbringing.

INTRODUCTION

Modern research continues to shed light on the intellectual and literary heritage of the great scholars, poets, and creators of the East in the fields of philology, history, and pedagogy. In particular, it is worth highlighting the works and didactic approaches of Turkic-language writers of the 14th–15th centuries such as Ataiy (late 14th – early 15th century), Mawlana Lutfi (1366–1465), Gadoiy (late 15th century), Sakkokiy (early 15th century), Hafiz Khorezmi (1430s–1440s), and Alisher Navoi (1441–1501).

Especially, Hafiz Khorezmi, through his creative work, promoted values such as enlightenment, humanism, and moral purity, leaving behind a lasting spiritual legacy for both his contemporaries and future generations. His ideas on personal perfection, moral maturity, and love are of great relevance to today's educational practices. Integrating these views into modern educational systems can contribute not only to academic development but also to the moral and spiritual formation of young individuals.

In his poetic works, Hafiz Khorezmi emphasizes the importance of human virtues such as honesty, loyalty, selflessness, and love in the development of society. He presents love not merely as a personal emotion between individuals, but as a sincere approach to life itself. The broad promotion and development of these values remain

one of the key factors influencing not only youth education but also the spiritual and cultural progress of society. Therefore, a deep theoretical analysis of these values, exploration of their historical and philosophical foundations, and development of innovative methods in harmony with modern pedagogical approaches are among the most pressing priorities today.

Literature Review

The educational and didactic works created in the medieval Eastern world were grounded in educational, economic, political, religious, and philosophical ideas, serving the spiritual and cultural progress of society. These works, written in various styles, aimed to elevate human consciousness, knowledge, and culture. A significant portion of Central Asia's literary heritage is infused with Sufi thought, which profoundly influenced the content and essence of poetry.

Although lyrical expressions, artistic features, language, symbols, and metaphors may vary in such literature, the core message is often centered on moral and spiritual values. Scholars who have studied Hafiz Khorezmi's lyrical poetry have paid special attention to his artistic devices, philosophical ideas, and discussions of moral perfection.

Research on this topic has gained relevance not only within our country but also internationally. Foreign researchers such as A. Karahan [1], A. Ustuner [2], A. Khudoydodov [3], Y. Akpınar [4], S. Seyitov [5], R. Toparli [6], and V. Kavusi [7], as well as local scholars such as H. Sulaymonov [8], M. Sulaymonov [9], H. Sanakulov [10], J. Jo'rayev [11], Yu. Jumanazarov [12], M. Inog'omxo'jayeva [13], and I. Haqqulov [14] have made significant contributions to revealing the literary, artistic, and philosophical depth of Hafiz Khorezmi's works. The results of these studies are regularly shared with the academic community, serving not only as a source of inspiration for new research but also as a scientific and theoretical foundation for applying the poet's legacy to contemporary educational practices.

Hafiz Khorezmi's didactic views emphasize moral education and the spiritual development of the individual, with the concept of love at their core. In his poetry, love is interpreted not just as a personal feeling, but as a tool for spiritual purification and a path toward human perfection. These theoretical foundations are also elaborated upon by our mentor M. Sulaymonov [15]. Applying such didactic approaches in practice can help achieve important pedagogical goals such as the development of aesthetic taste, moral understanding, worldview, and creative thinking in the younger generation [16; p. 105]. Indeed, based on the views of Sh. Qurbanov and E. Seitkhalilov, R. Rustamova highlights moral and spiritual education as one of the key tasks facing the science of pedagogy [17; p. 19].

Hafiz Khorezmi approaches the issue of personal development, characteristic of Eastern traditions, in a unique and distinctive manner. He interprets the concept of love not only as an artistic and aesthetic notion but also as a fundamental factor in shaping a person's spiritual and moral education. The results of theoretical research on the methods and approaches of spiritual and moral upbringing demonstrate that the teachings of Eastern thinkers in this field are pedagogically effective. In particular, Z. Ismoilova confirms the scientific validity of these views in her research [18; p. 8].

METHODOLOGY

Hafiz Khorezmi, who embodied the core characteristics of Eastern poetry—spiritual depth, Sufi philosophy, and aesthetic beauty—emphasizes in his ghazals that the most essential criterion of human perfection is moral maturity. From this perspective, the concept of morality emerges as

a fundamental notion encompassing a person's inner world, behavior, and social values.

Researcher D. Farsaxonova defines the concept of morality as follows:

“Morality is a set of behaviors, conduct, and etiquette manifested in a person's relationships with others, the family, and society.” [19; p. 13]

In Hafiz Khorezmi's work, the pursuit of moral excellence is interpreted as a factor leading to spiritual elevation. This process is poetically expressed through artistic and aesthetic means. In the poet's style, the notion of "education" (tarbiya) in the path of love is given special significance and is interpreted in two different meanings in his diwan:

Firstly, "tarbiya" refers to the process of education, upbringing, and personal formation. It reflects the lover's journey toward perfection through various trials and experiences on the path of love.

Secondly, "tarbiya" may also denote suffering and hardship, emphasizing the lover's endurance of both spiritual and physical trials along this path.

In Hafiz Khorezmi's ghazals, the concept of "tarbiya" is closely linked with the formation of the human soul and its movement toward perfection, interpreted through the dynamic interplay of two main approaches: reason (aql) and love (ishq). In his poetic worldview, human life is depicted as a process of striving for perfection, in which trials of love, personal experience, and inner exploration play a central role. Essentially, human spiritual growth is shaped through the interaction of opposing forces.

One of the most significant expressions of this opposition is the conflict between reason and love.

Reason represents the path of understanding the world through experience, logic, and analysis. While it ensures order and consistency, it confines the individual within the boundaries of rational thinking.

Love, on the other hand, signifies a powerful internal state that leads the human heart toward infinity. It is closely tied to emotion, devotion, and the pursuit of aesthetic beauty.

In the poet's creative interpretation, this dichotomy can be explained through methods such as synthesis, inductive

reasoning, and abstract thinking:

In Hafiz Khorezmi's poetry, the contradiction between reason and love is portrayed as a vital component of a mature individual's development. While reason guides one to self-awareness through knowledge, experience, and logic, love enables the heart to reach for the infinite. According to the poet, personal maturity arises not only through intellect but also through the capacity to feel with the heart.

In the process of self-realization, rational thought alone is insufficient; spiritual and intuitive experience also plays a crucial role. This perspective aligns with the scientific view that human cognition consists of two primary forms: rational cognition (understanding through intellect) and intuitive cognition (perceiving through the heart). A mature individual harmonizes both processes, forming a deep understanding of life's experiences.

Reason organizes human thought and systematizes knowledge, while love deepens emotional perception and brings consciousness closer to its essential meaning.

2. In Hafiz Khorezmi's teachings, personal perfection is directly connected with moral maturity. In this process, a person must find balance between caution and selflessness in their actions. Reason encourages prudence, balance, and rational decision-making, whereas love demands self-sacrifice, devotion, and liberation from limitations. According to Hafiz Khorezmi's didactic perspective, a mature individual should not follow only the path of caution or only that of selflessness but must be able to integrate both.

A morally refined individual maintains this balance through life experiences—acting with awareness of the delicate boundaries between risk and trust, thoughtfulness and courage, restriction and freedom. Such balance holds significant importance in social life. In order to develop one's abilities and adapt to their environment, a mature person must ensure harmony between thought and emotion, caution and devotion. This idea resonates with contemporary psychology, where it aligns with the theory of rational and irrational decision-making, reflecting the dual nature of human cognition.

3. According to the poet, in the process of becoming a mature individual, one grows through inner spiritual exploration. There are emotions in life that cannot be

resolved through logic and analysis. Love is one such state—it completely occupies the human heart and exists independently of external influences. This idea is linked to the process of spiritual perfection, self-awareness, and the pursuit of internal harmony.

A mature individual, directed toward self-perfection, often grows through pain and emotional experiences, and confronting these is a natural part of the journey. In Hafiz Khorezmi's ghazals, this notion is conveyed through poetic symbols, illustrating the trials a person must overcome and how they comprehend their experiences on the path to self-realization.

From this point of view, Hafiz Khorezmi's didactic concepts align with the principles of modern existential psychology, which emphasizes the search for life's meaning, self-understanding, and the attainment of spiritual maturity through personal experience. A person must go through various complex life trials, be shaped by them, and move toward complete self-awareness.

RESULTS

Hafiz Khorezmi's creative heritage, centered around the theme of love, integrates with educational principles that reflect the concept of personal development, thus contributing to both intellectual and spiritual growth of the individual. To fully understand the poet's views on personal perfection and moral education, it is sufficient to analyze one of his ghazals that reveals his philosophy of love.

To dard-i ishqi bo'ldi xasta ko'ngulga munis,

Bo'lmadi ayshu ishrat yoning'a ul muhavvis.

Aql ila ishq hargiz tuz kelmadi bu yo'lda,

Oshiq qoshinda sig'mas chun zohid-i muvasvis.

Parvonatak bu jonni o'tg'a ravon yoqayim,

Ravshan yuzi qachonkim bo'lsa charog'-i majlis.

La'l-i xayoli qilsa muflis mani, tong ermas,

Mayxorani chun aylar boda mudom muflis.

Ustod jodu ko'zi ta'lim-i g'amzasing'a

Shogird bo‘ldi jondin muftiyu ham mudarris.
Lavh-i jahonning ichra chakmadi qoshi yanglig‘,
Naqsh-i qazovu qudrat to bo‘ldilar muhandis.
Hofiz bikin jahonda mashhur bo‘lg‘ay erdim,
Yod aylasa bu qulni sulton Abulfavoris. [20; 259-b.]

In this ghazal, Hafiz Khorezmi puts forward profound philosophical reflections on love, reason, devotion, renunciation of worldly interests, knowledge, and spiritual perfection. These verses encourage the individual to engage in self-improvement, strive for spiritual growth, and perceive love not merely intellectually, but as a heartfelt, emotional experience.

"To dard-i ishq bo‘ldi xasta ko‘ngulga munis,
Bo‘lmadi ayshu ishrat yoning‘a ul muhavvis."

In this context, the poet presents love as a companion and confidant for the human heart. The phrase "xasta ko‘ngil"—a heart suffering from longing—finds solace in the pain of love. From this philosophical standpoint, suffering and pain are seen as necessary elements for the spiritual perfection of the individual.

The poet also condemns the deceptive pleasures hidden behind the guise of "aysh-u ishrat" (worldly indulgence and superficial delight), referring to the term "muhavvis" as one who is immersed in frivolous entertainment. This critique aligns with Sufi traditions, which are rooted in the idea that true personal growth is attained through spiritual purification.

For instance, Jalaluddin Rumi [21] also emphasizes the importance of suffering in love as a fundamental element in the path toward human perfection. This notion closely relates to the Sufi concept of "fanā"—the state of self-annihilation or the dissolution of the ego.

"Aql ila ishq hargiz tuz kelmadi bu yo‘lda,
Oshiq qoshinda sig‘mas chun zohid-i muvasvis."

In this couplet, the poet reveals the conflict between reason and love. Reason encourages a person to act with caution and to measure everything carefully, while love is a state that defies logic and calculation. For this reason, a person walking the path of love does not rely on reason, but rather follows the conviction of the heart. This approach is essential for spiritual perfection, because a person who lives only by reason cannot attain wholeness, while one who lives solely by love risks losing themselves. To achieve true maturity, one must find balance between these two forces.

For example, Alisher Navoi, in his epic "Farhod and Shirin", also depicts the balance between love and reason. Farhod undergoes many trials because of love, but ultimately overcomes them through reason [22; p. 448]. Similarly, Hafiz Khorezmi emphasizes the interplay and struggle between love and reason on the path to human perfection.

This couplet conveys the core philosophical meaning of the ghazal. The contrast between reason and love can be further explained using Tables 1.1 and 1.2 below.

Concept	Sufi Interpretation	Philosophical Interpretation
Reason (Aql)	Limited in understanding the Absolute Truth. Reason can only grasp worldly knowledge.	Based on logic and rationality. In the teachings of Aristotle and Kant, reason is seen as a tool that guides a person toward the right path.
Love (Ishq)	A path leading to divine truth, which cannot be reached through knowledge and reason alone.	In Western philosophy, more often associated with individuality and emotion.

Table 1.1. The Philosophical Essence of Reason and Love

From the Sufi perspective, in order to attain spiritual perfection, a person must transcend the limits of reason and

approach the truth through love. In the ghazal, the poet presents the figures of the oshiq, zohid, and muhavvis to portray different states of the human soul.

Figure	Definition	Role in the Sufi Context
Oshiq	A person who sacrifices themselves on the path of love.	In Sufism, the lover is depicted as someone who renounces worldly concerns to attain divine truth.
Zohid	One who strictly follows religious rules but denies love.	In Sufi tradition, the ascetic is often portrayed as someone who focuses on outward religious rituals, failing to grasp the inner essence of love (including love for the Divine).
Muvasvis	A figure who instills doubt and hesitation.	Symbolizes the obstacles or internal voices that attempt to divert the lover from the path of love.

Table 1.2. The Sufi Interpretation of the Lover, the Ascetic, and the Tempter

Through these symbolic figures, the poet reflects the inner struggles of the lover striving for divine truth and the obstacles encountered on the path to spiritual perfection.

"Parvonatak bu jonni o'tg'a ravon yoqayim,

Ravshan yuzi qachonkim bo'lsa charog'-i majlis."

The poet portrays himself as a moth (parvona) and expresses his readiness to "burn his soul in the flame." This is because the radiance and beauty of the beloved are themselves the very essence of that flame. Similarly, the lover desires to sacrifice himself in the fire of the beloved's love. Through the metaphor "charāgh-i majlis" (the lamp of the gathering), the poet describes the beloved's beauty and illuminating nature.

This imagery represents a purely Sufi approach, in which a person renounces worldly desires and devotes themselves to divine love in order to attain true spiritual perfection. This idea is referred to in Sufism as "fanā", the annihilation of the self. Such interpretations are common throughout the medieval Eastern world, notably reflected in the teachings of Jalaluddin Rumi [21]. Hafiz Khorezmi continues this line of thought, emphasizing that for a person to attain true spiritual maturity, they must renounce their ego and sense of self.

"La'l-i xayoli qilsa muflis mani, tong ermas,

Mayxorani chun aylar boda mudom muflis."

Here, the poet conveys the transience of worldly possessions and emphasizes that excessive attachment to them leads to spiritual decline. The word "muflis" means "one who is deprived of wealth." The poet states that even if the la'l (a symbol of external beauty) were to take away all his riches, it would not be surprising. Through this, he stresses that a person's inner world must take precedence over material wealth.

This approach is in harmony with the views of Yusuf Khos Khajib [23] and other thinkers, who also taught that it is not material wealth but rather knowledge, wisdom, and spirituality that lead a person to true perfection.

"Ustod jodu ko'zi ta'lim-i g'amzasing'a,

Shogird bo'ldi jondin muftiyu ham mudarris."

In this couplet, the poet describes the power of the beloved's beauty and gaze, emphasizing that life itself is the true teacher. He suggests that even muftis and madrasah scholars can learn from the "enchancing gaze" (jodu ko'zi) of the beloved—whether this beloved represents a worldly lover or divine truth. This highlights the idea that a person must be engaged in a lifelong process of learning.

This is a philosophical perspective, underscoring that an

individual should constantly strive for self-improvement and continuous learning. For example, Al-Farabi [24] also emphasized that the attainment of the highest human virtue is achieved through knowledge and experience.

"Lavh-i jahonning ichra chakmadi qoshi yanglig‘,

Naqsh-i qazovu qudrat to bo‘ldilar muhandis."

In this verse, the poet emphasizes the idea of predestination and human powerlessness in the face of fate. Fate is depicted as a plan drawn by an engineer—a metaphor for the creator of destiny—similar to the curved line of the eyebrow formed during the act of creation. This suggests that life follows a set of predetermined laws, and a person must understand these principles and align their goals accordingly.

Such a perspective is also found in the works of Alisher Navoi, who explored similar themes in his poetry.

"Hofiz bikin jahonda mashhur bo‘lg‘ay erdim,

Yod aylasa bu qulni sulton Abulfavoris."

In this verse, Hafiz Khorezmi reflects on his creative labor and literary legacy. He expresses a desire for his works to gain worldwide fame but emphasizes that this fame depends on the recognition of the ruler—Sultan Abulfavoris. This reflects the literary traditions of the time, highlighting the relationship between poet and patron. It is known that the poet lived and worked under the patronage of Ibrahim Sultan, a prominent figure of the Timurid dynasty. Hafiz Khorezmi was active in Shiraz and even composed an elegy (marsiya) dedicated to Ibrahim Sultan after his death [20; 25; 26; 27]. However, H. Sulaymonov has noted that there is no conclusive evidence as to whether Hafiz Khorezmi arrived in Shiraz before or after Ibrahim Sultan's ascension to the throne [20; p. 9].

Based on these considerations, further scholarly inquiry into the poet's life and work, particularly from this perspective, would be highly valuable.

Though remaining within the scope of the topic, it is worth noting that the historical identity of Sultan Abulfavoris remains unclear. It is possible that he was either an alternate name for a known ruler or one of the sovereigns who ruled in Shiraz before or after Ibrahim Sultan. In general, it is well-documented that rulers in the East often

supported science, literature, and the arts. If Hafiz Khorezmi indeed composed poetry in his honor, then Sultan Abulfavoris may also have been among those rulers who patronized intellectual and artistic activity. Nevertheless, this issue requires more in-depth scholarly research.

In the verse mentioned above, Hafiz Khorezmi may be expressing hope that by linking his literary legacy to the ruler's recognition, his works will reach future generations. During the medieval period, the fame and influence of a poet's work were closely tied to several key factors:

1. Support from rulers and wealthy patrons, who played a significant role in promoting and protecting literary activity.
2. Manual copying and distribution of literary texts, which helped disseminate the poet's name and work to subsequent generations.
3. The influence of the poet's works on later literary traditions, which contributed to the lasting relevance and legacy of their creative output.

In addition, the poet refers to himself as a "slave", a common metaphor in Sufi literature, symbolizing the human being's humility before a great being (e.g., a sultan or the Divine). This symbolic expression represents a sign of spiritual maturity and humility.

CONCLUSION

Hafiz Khorezmi's didactic perspectives, as conveyed in his poetry, reflect core principles on the path to moral excellence and spiritual elevation. One of the central themes in his artistic and aesthetic expressions is the analysis of inner emotional experiences that guide the individual toward moral and personal development.

In his creative vision, the concept of "tarbiya" (education/upbringing) plays a vital role, used in two fundamental meanings:

- First, as a process of education and formation, wherein the lover, through trials on the path of love, progresses toward spiritual perfection. This process is closely tied to the person's spiritual elevation and inner purification, with each difficulty serving as an essential experience in striving toward maturity.

- Second, "tarbiya" also carries the meaning of suffering and hardship, suggesting that the challenges faced in love contribute to the individual's spiritual refinement.

In Hafiz Khorezmi's poetic worldview, this process is not only about enduring trials in love but is an essential stage in shaping the human soul on the path to perfection.

The poet places the interplay between reason (aql) and love (ishq) at the center of human development. While reason is the tool for understanding the world through intellect, experience, and analysis, love represents the soul's yearning for infinity, devotion, and the pursuit of beauty. Although these forces may seem contradictory, Hafiz Khorezmi demonstrates that their harmony is a decisive factor in spiritual growth. Reason brings order and consistency, yet may limit human thought; love, associated with boundless emotion and sacrifice, leads the individual toward spiritual ascent.

Thus, one of the central ideas in the poet's work is the necessity of balance between reason and love in achieving true maturity.

In portraying personal perfection through the trials of love, devotion, and spiritual purification, Hafiz Khorezmi interprets these experiences as life's form of education. According to him, only through experience can a person move closer to truth and completeness. In his ghazals, he presents life experiences as a crucial factor shaping the individual. Every trial and difficulty, every pain and inner struggle, serves as a means toward human perfection.

The criteria for moral development and personal formation in Hafiz Khorezmi's poetry may be interpreted through the following approaches:

1. Forming a system of spiritual education – Incorporating concepts such as love (for nature, homeland, society, family, parents, beloved, etc.), patience, and self-sacrifice into the educational process is essential for personal development. Without these, true spiritual growth is difficult to achieve.
2. Growth through experience – Life's trials must be viewed as instruments of perfection. Each hardship should serve as a lesson, enabling personal growth.
3. Balance between material and spiritual life – A

person should not be overly attached to material pleasures but should treat them as needs or tools. The poet's didactic approach teaches individuals to find equilibrium between material and spiritual worlds.

4. Establishing the principle of harmony between reason and love – Living by reason alone creates a one-sided perspective, while living by love alone detaches one from rational thinking and reality. Therefore, integrating both forces is essential in life.

5. Viewing life's challenges as a tool for spiritual development – The key factor shaping the individual is their accumulated experience. Every difficulty should be seen as a motivator for personal growth.

In summary, Hafiz Khorezmi's poetry encompasses fundamental principles of striving for moral maturity, achieving perfection through life's challenges, and ascending spiritually. Love purifies the soul, while reason guides it on the right path. His didactic approach, harmonized with artistic and aesthetic expression, explores the human spiritual realm and the journey toward inner completeness. For this reason, Hafiz Khorezmi's poetry is recognized not only for its literary artistry but also as a philosophical and ethical masterpiece of humanity's spiritual heritage.

REFERENCES

- Karahan A. Hafiz-i Harizmi//Tarihte Müslümanlar №5, 2020, Ankara. – 244-248 s.
- Üstüner A. "Hârezmli Hâfız Divanında Türk Adı // Turkish Studies 9(6), 2014. Ankara. – 1107-1116 s.
- Худойдодов А. Место газелей Хафиза в истории таджикско-узбекских литературных связей (XIV-XIX вв.): Кандидата филологических наук ... дисс. автореферат. – Душанбе, 1991. – 24 с.
- Akpınar Y. Kardaş Edebiyatlardan Haberler-Yayınlar // Kardaş Edebiyatlar (3), 1982. – 47 s.
- <https://qalamger.kz/literature/audarma/hafiz-horezmi-k-zim-sa-an-ara-any-n-sezbejd/836>
- Toparlı R. Hârezmli Hâfız'ın Divanı(İnceleme-Metin-Tıpkıbasım). 1998. Ankara: Türk Dil Kurumu Yayınları. – 14 s.

- Valiallah K. Ibrahim Sultan as a Founder-Artist in Timurid Period Iran. - Ankara: 2015, Ankara University, – 8 p.
- Сулаймон Ҳ. Ўзбек шоири Ҳофиз Хоразмий ва унинг Ҳайдарободдан топилган девони. // Адабий мерос. - Т., 1976. 6-сон., – 34-43 б.
- Suleymonov M.Y. The role of Hafiz Khorezmi in Turkish poetry // ISJ Theoretical & Applied Science, 05 (73), 2019. – 527-530 p.
- Санакулов Ҳ. Р. Кичик ёшдаги мактаб ўқувчиларининг касб-хунарга қизиқишларини меҳнат анъаналари асосида тарбиялаш: Пед. фанлари номзоди ... дисс. - Тошкент, 2001. – 146 б.
- Жўраев Ж. Ўзбек адабиётидаги илк марсия.// Шарқ юлдузи. - Т., 2015. 6-сон., – 10-21 б.
- Жуманазаров Ю. Хофиз Хоразмий ва ўзбек адабий тили // Адабий мерос. - Т., 1983. 1-сон., – 42-46 б.
- Иноғомхўжаева М. Хофиз Хоразмий лирикасида ташбех // Адабий мерос. - Т., 1982. 2-сон., – 82-85 б.
- Ҳаққулов И. Ғазал гулшани. - Т.: Фан, 1991. – 38 б.
- Сулаймонов М. Ҳофиз Хоразмийнинг дидактик қарашлари // Халқ таълими. - Т., 1992. 10-12-сон., – 20-22 б.
- Kurbanova Sh.Ye. Hofiz Xorazmiyning shaxs ma'rifiy-axloqiy kamolotiga oid qarashlarining ta'lim samaradorligini oshirishdagi o'rni // Ilm sarchashmalari. – Urganch., 2025. 2-son., – 103-107 b. (Muallif maqolasidan.)
- Рустамова Р.Ш. Талаба-ёшларни маънавий-ахлоқий тарбиялашда маданий-маърифий тадбирлар самарадорлигини ошириш омиллари: Пед. фанлари номзоди ... дисс. - Тошкент, 2008. - 132 б.
- Исмаилова З.К. Маънавий-ахлоқий тарбиянинг назарий ва экспериментал-методик асослари: Пед. фанлари доктори ... дисс. – Тошкент, 2006. – 46 б.
- Фарсахонова Д.Р. Педагогика олий таълим муассасалари талабаларини маънавий-ахлоқий тарбиялаш методикасини такомиллаштириш: Пед. фан. бўйича фалсафа доктори(PhD) ... дисс. – Тошкент, 2020. – 190 б.
- Ҳофиз Хоразмий. Девон. 2 том. 1-китоб. -Т.: ЎзКПМК, 1981. – 304 б.
- Jaloliddin Rumiy. Hikmatlar. -Т.:Yangi asr avlodi, 2020. – 192 b.
- Alisher Navoiy. Farhod va Shirin. -Т.: G.G'ulom, 2006. – 536 b.
- Yusuf Xos Hojib. Qutadg'u bilig:(“Saodatda eltuvchi bilim”). -Т.: Cho'lpon, 2007. – 200 b.
- Abu Nasr Forobiy. Fozil odamlar shahri. -Т.: “O'zbekiston milliy ensiklopediyasi” Davlat ilmiy nashriyoti, 2004. – 160 b.
- Sulaymonov M. Hofiz Xorazmiy marsiyasi. (ingliz tilida)//NamDU Ilmiy axborotnomasi, 2020. Maxsus son., – 290-296 b.
- Sulaymonov M. Hofiz Xorazmiy marsiyasi haqida//Filologiya masalalari. 1-qism. – Namangan.: 2013. – 22-25 b.
- Toparlı R. Hâfız-ı Harezmî'nin Sultan İbrahim'in Ölümü Üzerine Yazdığı Mersiye. - Marmara: 1997, Marmara Üniversitesi Fen-Edebiyat Fakültesi Türklük Araştırmaları Dergisi (Mehmet Akalın Armağanı) (8), - 511-524 s.