



Article

Author's Concept in Understanding the Text

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Abstract: The article is analyzed the research methods of text hermeneutics, the main factors that determine the quality of understanding and explanation of the text, and the importance of studying the author's objective and subjective views on things and events. It is analyzed that the criterion of scientificity, which determines the concept of Alisher Navoi as a person and a writer, is one of the important reasons that form the basis of the author's views. The role of the concept of enlightenment in Navoi's conceptual system is revealed through the commentary on the 201st poem in the book "Gharaib us-sighar" and, "Mahbub ul-Qulub" ("Beloved of hearts"). A step-by-step approach to classical text analysis is presented consistently. A series of necessary approaches have been defined so that the problems of the poetic text do not become a phenomenon outside the reality of the text.

Keywords: Concept, criterion of scientificity, concept of enlightenment, theoretical basis, systematic approach, content of text (or inside of text), scientific truth, material reality.

Introduction

If we look at the history of the study of Alisher Navoi's literary heritage, we can see that mainly outside the text, that is, the determination of various dates related to the author's life and work, the analysis of historical and social data was carried out based on a consistent and systematic approach, and many results were achieved in the direction of the same goal [1]. However, no matter how much we study the period in which the poet lived, the historical figures with whom he interacted, and the social environment, the real truth of Navoi's phenomenon will not be revealed until we enter into the text through each stanza, verse, and word, and understand its whole and fragment. His word about the creator is the last conclusion. No one knows the personality of Navoi better than Navoi. Navoi himself is living in the verses and lines that he wrote down. If we learn the text, we know better Navoi's language, the more we know Navoi [2]. Our scientists such as Porso Shamsiev, Izzat Sultan, Hamid Suleiman, Alibek Rustami, Aziz Qayumov, Batirkhan Valikhajhaev, Abdukadir Hayitmetov, Muslihiddin Muhiddinov, Najmiddin Kamilov, Yakubjon Iskhakov, Anvar Hajiakhmedov, Matnazar Abdulhakim, Wahab Rahmonov, Ibrahim Haqqul, Shuhrat Sirojiddinov, Nusratulla Jumakhoja took a step towards the goal and achieved a certain result. They are among the experts who have their place and voice in 20th-21st century navoiology. These scholars indeed have different aspects in their attitudes and approaches to the accuracy and interpretation of the text. However, they have a common goal of getting into the text and learning the text. It is for this purpose that there is a need to interpret stanzas or poems. The continuation of this passion until the end of the interpretation process determines the outcome of the study [3].

Methodology

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This study is based on a qualitative hermeneutic methodology aimed at analyzing the role of the author's concept in understanding literary texts. The research utilizes methods such as textual analysis, semantic interpretation, comparative analysis, and a systematic approach to examine the internal structure of classical literary works. Primary sources include the works of Alisher Navoi, particularly "Gharaib us-sighar" and "Mahbub ul-Qulub," which are analyzed to identify key conceptual elements. Secondary sources, including scholarly studies on Navoi's poetics and literary methodology, are used to provide theoretical support [4]. The hermeneutic method is applied to interpret the relationship between the author's worldview and the textual reality, emphasizing the importance of understanding both objective and subjective aspects of meaning. Content analysis is used to examine key concepts such as enlightenment, scientificity, and metaphor, while comparative analysis is employed to evaluate different interpretative approaches. The study also incorporates elements of stylistic and rhetorical analysis, particularly in examining metaphorical expressions and their role in conveying deeper meanings. The reliability of the research is ensured through consistency in analytical methods and cross-referencing of sources. This methodological framework allows for a comprehensive and systematic understanding of the author's concept and its influence on textual interpretation [5].

Experiment

Scientific factor in Navoi's concept

As long as we are talking about the awareness of the author's concept in the full understanding of the text, we refer to the skill of entering the text, which is formed in experiments. Recognizing the direct influence of the objective existence and reality outside the text in the understanding of the text, we say: the artistic reality inside the text is the primary consideration when reading and learning a specific classical text. The textual reality cannot be imagined without the personal views of the author. In this sense, one of the factors determining the concept of Alisher Navoi as a person and a writer, who occupies a central place in the history of Eastern spirituality, and in particular, determined the rise of Uzbek literature to classic status, is scientificity. Science by its very nature requires precision. If the conclusions presented as "scientific truth" are free of assumptions, the quality of scientificity will be high [6]. According to this principle, the methodology of studying Navoi's views cannot exist outside of his beliefs. Because Navoi, as a Muslim of the East, was born in a religiously healthy environment, grew up in this environment, and matured in this environment [7]. His attitude to things and events was formed on a scientific fundamental basis, that is, feeding on the Holy Quran. The fact that this Divine Book has been preserved as it was revealed is fully reflected in the historical documents connected by a continuous chain from the time of the Prophet until today. The reliability of historical documents is proven by irrefutable scientific evidence. The place, time, and reason for the revelation of each ayath have been studied with great precision through the hadiths of Muhammad, peace be upon him, in the history of mankind. The place, time, the reason for the revelation of each ayah, and all aspects of human history are studied with great precision through the hadiths of Muhammad (peace be upon him) [8].

Great muhaddith (*scholar of hadith*), Imam Muhammad ibn Ismail Bukhari collected 600 thousand of hadiths. He met ninety thousand people while collecting hadiths. Among these hadiths, he included about 7 authentic hadiths in the famous book, "الجامع الصحيح" "al-Jame al-Sahih" ("Collection of Authentic Hadiths"), which he wrote sixteen years. The question arises: why out of 600 thousand hadiths collected with so many years of work, only 7 thousand hadiths were included in the book? The reason is that the hadiths recognized as a commentary on the Quran should be completely free of any doubts or speculations. Because the solutions to the main problems in every field of science are found directly or indirectly in the Qur'an and hadiths, scholars dealing with the science of tafsir (*the science of explanation of the Qur'an*), hadith (*a collection of traditions containing*

sayings of the prophet Muhammad), *aqeedah* (refers to those matters which are believed in, with certainty and conviction, in one's heart and soul), *fiqh* (the theory or philosophy of Islamic law), *methodical fiqh* (the methodology of deducing law about religious actions from its evidence), and *syarat* are obliged to approach the studied topics with responsibility [9]. Therefore, research in the field of all sciences will be justified only if they are built on a solid scientific foundation that is completely free of any guesses and hypotheses. Because the Quran is such a reliable source, writers like Navoi, who were inspired by it, achieved unparalleled creative achievements in the literary world. Thanks to the scientific criterion that appeared to the world and man, the era of great discoveries continue to this day. The clarity of Navoi's thinking, the extreme clarity of his images, and the logical fluency of his meanings are also the result of the system of the author's views being formed within the framework of scientific criteria subject to regular order [10].

Results and Discussion

The role of the concept of enlightenment in Navoi's conceptual system

Eastern classical literature, in particular, Alisher Navoi's literary legacy, cannot be imagined without the concept of "enlightenment". The reason is that enlightenment is the main factor that increases the value of our thousand-year-old literary heritage, which is an integral part of the spirituality of our nation, defined by the creative credo of classical writers. The dictionary meaning of the Arabic word "enlightenment" is *to know, to recognize* [11]. But there is a difference between the *knowledge of science* and the *knowledge of enlightenment*. *Enlightenment* means perceiving the signs (qualities) of things while knowing through knowledge means perceiving the thing itself (essence). In other words, knowing later what was not known before is enlightenment. Therefore, the adjective *the orif*, which is the root of the word enlightenment, cannot be applied to Allah. Because the formation of knowledge after ignorance is a characteristic of the created, not of the Creator. Navoi says about this in the first part of "Hayrat ul-Abror" ("The amazement of good people"):

Who can do described of your enlightenment,
You did it with knowledge and enlightenment.

That is, I cannot explain your enlightenment in terms of quality, but you created man as a scholar who creates that enlightenment. In ancient sources, especially in our classical literature, the concept of familiarity with the Creator is expressed through the word *enlightenment*. Later, the meaning of the word enlightenment in our language expanded even more. Adjectives requiring the original began to be used instead of the original. For example, the word "*enlightened person*" does not directly mean the quality of conscious awareness of God. Today, the view that the enlightenment of a person of our time consists of being aware of a lot of information, mastering official etiquette, that is, being educated, cultured, and intellectual has become the norm [12].

Enlightenment is the theoretical basis of development

If you look at the history of human civilization, you can see the constant search of the child of Adam to find a solution to eternal questions such as: "who am I.", "where did I come from...", "where am I going...", between mortality and eternity, in different eras. It can be observed that despite the various errors and mistakes, everyone comes to the same result from different paths, which is the basis of all developments. The science of enlightenment, which reveals the truth, is the theoretical basis of that result. In the 16th chapter of "Mahbub ul-Qulub" ("Beloved of hearts"), Alisher Navoi divides the poets into categories and measures their highest level with the same theoretical basis: "the highest level of poets are those who have acquired the treasure of divine enlightenment (Know the Lord) and do not need to introduce themselves to the people. Their work is to gather the gems of meaning from the treasure of enlightenment and arrange these gems on a line of poetic weight (*basic rhythmic structure of a verse*) to bring them to the hand. Since writing

poetry is a very respectable, honorable, and pleasant activity, a verse about it has been revealed in the Quran" [13].

A practical presentation of Navoi's views

Metaphor is one of the leading elements of the literary text, but also the original expression of artistic thinking. Because the human mind by nature is not able to comprehend existence, eternity, which has no beginning and no end. But he wants to revive the infinity in his imagination, though not with intellectual logic, but with emotion, and there is no doubt that *metaphor* is the only way to do this. The dictionary meaning of the Arabic word "*majoz*" is "*to pass*", or "*to move*". If the word is used in a different sense than its original meaning, it is called "*lafzi majoz*" or *figurative metaphor*. In this case, there should be a connection between the original meaning and the figurative meaning and a reason that prevents the original meaning of the word used in the figurative sense from being understood. For the definition to be more understandable, we will consider the rule and the conditions that require it in the example of the verse of the poem:

Dilnawaz Revives every patient with a bit of vagary

I am sick too but, in a hundred ways she flirts with me

The stanza begins with the verb "*to revive*". It is the Creator alone who gives life and death. But the owner of this verb is expressed not by the names and attributes of Allah, which appear in the Quran and hadiths, but by the word "*dilnawaz*", a women's name meaning "heart-catching", "pleasant", and "beloved". 99 beautiful names of Allah are mentioned in hadiths. All these names contain the meaning of the Creator's kindness towards His servants. In particular, the names of Ar-Rahman, Ar-Rahim, Al-Ghafur, Ar-Rauf, Al-Afuw reflect the unlimited mercy of God Almighty towards His servants. In particular, the names of Ar-Rahman, Ar-Rahim, Al-Ghafur, Al-Rauf, Al-Afuw reflect the unlimited mercy of God Almighty towards His servants [14]. The name Al-Wadud means the one who loves righteous servants and is loved by his servants. So, there is a mutual connection between the meaning of the name Al-Wadud and the meaning of the word "*Dilnawaz*". The original meaning of the word "*Dilnawaz*", this meaning is not applied to the Creator, but to the creatures, i.e. human beings. But the verb "*to revive*" in the stanza prevents us from understanding the word "*Dilnawaz*" in the verse in its original meaning. As long as a person is not able to resurrect, then the word "*Dilnawaz*" which is the possessor of the verb "*revive*" is used metaphorically in place of the attribute Al-Wadud of Allah in the text. In the science of Baloghat (*the science that reveals the secrets of the Arabic language, showing its subtle and elegant aspects*), this is called mental metaphor (المجاز العقليّة). When the real executor of the verb in the sentence is left out, and the ratio of this action is given to another executor, a mental metaphor appears. If we say the meaning of the stanza: "He who has the quality of Al-Wadud resurrects", this will be a real metaphor (المجاز الحقيقيّة). That is, in this expression, the verb to resurrect is attached to the One who performs this verb.

Well, the possessive and participle in this verse are clear, now let's try to interpret the secondary clauses according to the real metaphor. Illness is a sign, but also a result, of a lack of physical health, and sin is a result of a lack of spiritual health. The point that unites both situations is a weakness that leads to destruction. So, the "sick" mentioned in the text can be called a "sinful servant". Sin brings a person closer to destruction, and repentance from sin earns him the mercy of Allah. Repentance is a gift of the Almighty, a blessing to His servant. God's mercy is infinitely great, but there is such a grace in it that it finds its way into any rough, sin-hardened heart. It brings love and maudlin to the fading eyes and makes them sparkle and revives. The Persian word "*noz*" that appears in the verse has the meanings of "temperance", "gentle", and "elegant" in addition to the meanings of "whimsicality", and "masculinity" adopted into the Uzbek language. So, we can understand this word in the text as the mercy of Allah. Now the meaning of the verse looked roughly like this: "The One who loves His servants and has the quality of Al-

Wadud, who is loved by His servants, caressed the sick servant, who was almost dead from the pain of sins, with a look of mercy. He immediately got rid of the pain and rose to his feet, and Allah resurrected him". But if we say that the word "tirgizur" (*to revive*) in the verse refers to the art of exaggeration, the situation changes completely. In that case, the doer of this verb, which is used with exaggeration in the sense of "revives", "heals", has moved from the Creator to the created, so either our prophet Muhammad (peace be upon him) or a pir (teacher) or a lover did this work. The meaning of the verse does not change even when our Prophet Muhammad (peace be upon him), is a teacher or a lover in the right place the word "dilnawaz" captivates the heart, on the contrary, it deepens and becomes more beautiful. Because exaggeration is one of the artistic arts of "Badi ilm" (*A science that studies the ways to make a sentence beautiful according to the requirements of the situation - المحسنات المعنوية*). The art of exaggeration that is reasonable and customary – *tabligh*, may be reasonable, but what is not customary – *ighrak*, and what is neither reasonable nor customary – *ghuluw*. Therefore, the strongest form of exaggeration was used here. That is, it is neither reasonable nor customary for one person to resurrect another person. There are such beautiful examples in the faith and behavior of the last prophet of God Muhammad (peace be upon him), peace be upon him, that a person who knows little of them will love the Messenger (peace be upon him) of God, and find a cure for his pain from this beauty. Imagine that you impartially performed a deed that the Prophet (peace be upon him) did, and it was as if he had a glance at you when he approved of your work. Doesn't this look bring any serious illness to its feet, doesn't it seem like life has entered a dead person from this dream?! Also, the look of a teacher or someone who encourages you will cure your pain and lift your mood. In a poem of Navoi: O zahid (ascetic) whose name is famous among the people for his obedience! Know that these things are a bridge to God for the lover, don't judge by appearance, he hasn't deviated from the truth, but is on the way to the same goal.

*O ascetic, Don't say always that there is a flaw in your sect,
Did I perform with you prayers in which mosque?!*

We will try to explain the second verse of this poem with the concept of "tawfiq", noting that Navoi is a Muslim of the Islamic faith. "Tawfiq" – is that Allah conforms the deed and action of His servant to what He loves and approves of " [Jurjoni 2018, 133]. The tension in the reality of the poem, "it's my turn to be treated, and I'm being ignored by the doctor," is actually a confession. That is, he admits that his actions are not in harmony with the Creator's love and approval. He even shows his servitude and rushes, but he does not stop, he tirelessly prepares himself for the favor he will receive from his Creator. This is also confirmed by this hadith: "Surely, the servant prays to Allah, the Great and Mighty One likes his action and says: "O Gabriel, fulfill this need of my servant, (but) delay it (a little). For I love to hear his voice continually". Allah Almighty tests His servant with various situations. And man begs and prays to God to survive these tests. So what we think of as a calamity is an opportunity to connect with Allah Almighty, the only solution to our problems. That is why Sufyan b. Uyaina, one of the *tabeins* (*Muslims who saw the companions of our Prophet, may God's prayers and peace be upon him, are called "subordinates"*), said: "What a servant hates is better than what he loves. Because what he hates makes him pray, and what he loves distracts him from prayer". This internal process, the image of the spiritual world, which took place in the example of one stanza, is the main criterion defining Navoi's artistic thinking, but also common law. In many places, the image of the "Zahid" (ascetic) whose job is to deal only with the external, always appears in front of him, as the poet describes his mental states, which are only visible to him and the Creator. Then the poet shows that the situation that looks great outside is completely different inside through his attitude to "Zahid": "O hermit, don't always be surprised by my condition and say that there is a flaw in your path. In which mosque did I pray with you and you saw my defect?!" - and exposes the true nature of Zahid people.

*Don't forbid my heart that in love from that face
 Can Samandar object to her own fire.
 One day, that bad heart will soften from my craving,
 The beggar of love is on the way, like a grass that melts steel.*

In this poem, Navoi dares to openly say that despite all the efforts of the Zahid people, they cannot understand the secret of love and He goes so far as to say: "Don't block my heart, which has burned itself in the fire of love, from the source of light in that face!" The impossibility of this work is explained by the fact that the legendary samandar bird, which appears in the fire and lives in the fire and cannot be saved from the fire. The compulsion expressed in the ghazal turns into a simple "asking" in the next stanza. Because the requester began to favor the giver. It was as if the desperate beggar accused the recipient of affection as "unloving," but eventually recognized that any hardened heart can be softened. Only for this, the seeker of mercy had to constantly prepare himself for the relationship with Allah, sighing like a fire that melts steel. But he has no patience for this, the servant is impatient, and he is in a hurry to judge:

*O my Lord, how can I get along with him?
 If I complain, he will increase his oppression even more
 Don't want to be privy to the secret letter of the sky
 Because the previous ones did not object to this letter either.*

If I complain about his oppression, he will increase his oppression, if I complain, he will be angry. - he complains to God about the stubborn games of fate. Then a shout comes from the unseen: "Don't want to be privy to the secret of the blue letter of the sky. Because even the owners of secrets before you did not talk about the content of this letter". The blue letter of fate is the sky. The surface of the sky is like an open page of a book full of various strange letters. The people who are considered worthy to be privy to the secret of this letter are the prophets. They were considered worthy to be confidants, but the right to be in the secret knowledge belonged to the owner of the secret, they realized this, they did not seek more than what was said, they accepted fate.

*Oh, Navoi, you are "oludadoman", aren't you?
 They say that "Pakbaz" with love is pure.*

According to the tradition, Navoi starts the ghazal by blaming his lust, accusing himself with the derogatory phrase "oludadoman", that is, "dirty skirt". If we understand this phrase in a figurative sense, it will be roughly like this: "you are a person who has set out to be impartial in love, keeping your eyes and actions pure, why did you halfway throw yourself into the world's temptations, sink into the mire of fleeting desires, and sell your devotion to worthless clothes?! Perhaps there is a little exaggeration in these comments, in any case, the word "oludadoman", which the poet did not use here in vain, prompted us to assume so. The word "magar" at the end of the verse allows for two different interpretations of this stanza. If it is considered that this word is used in place of the conjunction "although" in the sense of condition, then the whole verse is concluded with the self-accusation. that is: "O Navoi, even though you built a game with pure love and earned the name of "honest player", let me know that your skirt is soiled with the love of the world.."! It is logical that the poem ends with the confession of servitude and humility, a solution by Navoi's beliefs. But usually in classical texts, the word "magar" is used as a contradictory conjunction. That is, it connects the sentence before it and the sentence after it based on the opposition. The meaning of the sentence before "magar" was the poet's self-reproach, his confession that he was a bad person. Taken logically, the stanza should end with this meaning. But another characteristic of Navoi's style is that thought does not fit into the scope of logic, or rather, the expansion of the boundary of extraordinary logic. The same situation is observed here. Navoi dared to reveal the hidden meaning from stanza to stanza using the word "magar": "O Navoi, you did not justify

your claim as a righteous person, you gave yourself to the world, you lost the opportunity... But you have one thing - you are a lover who has entered the game of love, and the lover you invite to this game is a pure breed who has made a name for himself with his honest game. So, what is in the shadow of this great deed of your "Oludadoman" that is evil?! A trifling thing is an inconspicuous stain". If you want, consider this ending as a servant's hope for God's infinite mercy, as a focus on the importance of the spiritual connection between a teacher and a student, or as an evaluation of the impartiality between a lover and a beloved. All these conclusions are proof of how strong the reserve base of the thinker who knows Allah is, and how powerful his universal coverage is.

Now as to the points expressed around the verse, there is simplicity and clarity in the previous interpretation. The next one seems a little more complicated, but it fits the general spirit of the poem. Simplicity and clarity are due to the integrity of the content, and the reason for the complexity is the feeling of stylistic harmony, the creation of this pleasure is a delicate, labor-intensive task. In any case, these interpretations, on the one hand, indicate how wide and deep the scope of Navoi's thinking is, and on the other hand, they show how powerless the reader is to fathom this sea [15].

Conclusion

As an example of the experiments carried out while studying the texts of Navoi's literary heritage, taking into account the concept of the author, we can cite several works related to the prose narratives of the epics "Khamsa" prepared by Gafur Ghulam, Amin Umari, Shakir Husainzoda, Inoyat Makhsum. Many works of Alibeg Rustamiy, Abdugadir Hayitmetov, Najmiddin Komilov, Ibrahim Haqqul, and Nusratulla Jumahoja can be cited among the studies related to the poem commentary. In this regard, the researches carried out by Azamkhan Kazikhojaev, Manzar Abdulkhairov, and Akrom Malikar in later periods are also worthy of attention. However, in many cases, the methodical patterns presented by our scientists for the study of Navoi's poems are narrow for scientific-fundamental comments. In scientific-fundamental interpretations expand without breaking away from the reality of the text. This continuous expansion reaches such a point that one ghazal, one stanza commentary contains a boundless universe within the text, the reality of the text encompasses the entire universe. The commentator will be able to observe the reality of the ghazal, which includes all times and places. He listens to the voices radiating from the hidden meanings behind the words and sentences in the verses, separates the owners of the voices one by one, and names them. The situations in the imaginary reality are individualized, in the group consisting of the lyrical hero, an unknown person, and the author, the participation of the commentator can be felt, and the communication between verses is revived. A. Kazikhozhaev explains the important aspects of this process in his article "Baloghat in Navoi's poem": *"poetic weight, rhyme, artistic arts are external decorations of the poem and in a certain sense open the way to the essence. But the ghazal will not reveal its secrets to us if it is limited to the study of poetic weight, rhyme, and artistic arts. The ancestors did not live in a certain pattern for thousands of years. They solved the poem codes very easily and understood, and enjoyed it. In life, the word alive is viable. And the living word lives in a lively dialogue, not in a dry monolog, one-sided speech. The threads of live communication are connected to each member of the society, and through this to the big time"*.

As the process of analysis is gradually directed into the text, the researcher approaches the text to the meaning composed of each word in the stanzas, the situation expressed by the words, and the situations. Since the research system is built on the same basis, the issue of a comprehensive study of poetic elements such as genre, composition, plot, and image targeted in the research does not become a phenomenon outside the reality of the text, as is the case in most theoretical works. The text spreads and takes root, and simple and clear theoretical conclusions grow from the analysis and interpretations. A separate problem arises outside the text when interpretation is disconnected from the text. There are other problems encountered in entering this problem that is not necessarily

related to the text. The name "theorizing" fits this process, which is rooted in the text. Sometimes such "theorizations" are evident in the places where they try to explain classical literary texts with the concepts of Sufism and fail to do so. If someone who is not an expert in a certain field tries to explain that field, it will only confuse and lead the listener or reader to follow his tracks and lead him to a dead end.

From the above, it became clear that to understand Navoi, it is one of the primary conditions to be aware of what Navoi knew and to approach the reasons that reveal the meaning of the text as much as possible. Only then will we have a vivid and whole image of Navoi, who showed a perfect example of faith in every action.

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