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Article



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THE IMAGE OF THE RIND AND THE ISSUE OF ASCETICISM IN THE EXAMPLE OF THE GHAZALS OF ALISHER NAVOI

Abstract: The article examines some aspects of Alisher Navoi's ghazals, glorifying wine and which in Navoi studies is called rindona. When analyzing these ghazals, the author focuses on the image of rind and opposes it to the image of zokhid – a hermit, and this method serves to reveal the essence of rind and zokhid (hermit). In highlighting the basic concepts of the ghazals of this cycle, where the main images are rind and the hermit (zokhid), attention is paid to the artistic and philosophical interpretation of the basic concepts, such as riya, tawba, takwa, sidk, ikhlas (hypocrisy, repentance, piety, devotion), and selected materials are analyzed from this point of view, conclusions are drawn. In this case, of course, the author relies on scientific and theoretical sources and the opinions of Eastern thinkers. It is noteworthy that the author seriously studied the issue of denying rind by Sharia, which ensures the priority of the ascetic, with the help of which he tried to reveal the essence of rind and the current associated with it. Unlike a spiritually immobile hermit (zokhid), rind strives for spiritual growth and the author analyzes this process based on such concepts as riya, tawba, taqwa, sidk, ikhlas, which Navoi interpreted in his poems (ghazals). Exploring the opposite sides of rind and zokhid, the author reveals the spiritual world of the protagonist of these ghazals, rind, who aspires to the Almighty, to eternity.

Key words: rind, hermit, conflict, hypocrisy, repentance, piety, wine, religion, hypocritical sheikh, tajalli, manifestation of divine beauty, devotion, inner pride.

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Introduction

The contradictions and oppositions in the nature of the rind and the ascetic are a way of perception the rind and realizing the divine truth. Because the profession they chose, the path they took, the conflict between them serves to reveal this truth. In fact, the world of Kasrat itself, its secrets, are built and perfected on the basis of the strength of contradictions. The world was created for human knowledge and understanding. The world of contradictions directed toward this purpose: contradictions open the way to secrets. Rind has an aura that determines its existence both in literature and in social life. Understanding and feeling it leads to the emergence of the essence of Rindism. Navoi says about this:

*Munkiri sahl ba rindon, ki agar dar nigary,
 Olame dar tahi har xirqa nihon xohad bud* [1, 268].
 (Meaning: O munkir, do not look at the rinds with a disdainful eye, if you examine them carefully, you will see that a world lies hidden under every old cloak).

We witness that in Alisher Navoi's rindition ghazals in the Turkic and Persian languages, used the concepts of asceticism, ascetic, and asceticism to reveal the essence of *rind* and rindism, based on the contrast between these two concepts and phenomena. The attitude of the relationship between the ascetic and the asceticism, which stands at the other extreme in the interpretation of the rind and the rindism, is related to the opposition between the rind and the

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ascetic. The relationship between the rind and the rindism is more characteristic, clearer, and different than the relationships between the lover and the ascetic, or the gnostic and the ascetic. In places where contradictions intensify, the path to secrets opens up. The destinations that the ascetic advocates and strives for, his dimensions are criticized within the perspective of the rind and rindism. The path of rind and rindism, in turn, firmly denied by the ascetics. And this ultimately leads to the issue of the attitude towards Islamic views that embody the truth of the universe and human. Just as the concepts embodied in literature have a vital foundation in real life, the issue of the hermit's dissatisfaction with the rind and their lifestyle and attitude to material wealth also has a serious existential basis. This has led to the denial of the rind in social life and to the emergence of the opposing "rind and hermit poles" in literature. Behind the ascetic's negative of the rind, Sharia views take a strong place. Therefore, religion and Islamic views are clearly opposed to rind and rindism in rindona literature. If, in literature, this is considered a method specific to rind style, in the formation of rind compositions and in the interpretation of their meanings. In real life, it brings the rind closer to reality and opens the way to understanding it. The rind's insult and devotion to duty help him to be cleansed of all elemental human flaws. Because for a person negative attitude towards materiality is essential for his spiritual development. The closeness inherent in the nature of the rind, and resistance to apparent negativity and criticism are important in deepening one's world, further discovering it. They enable him to perceive hypocrisy and exposing it, they play a vital role and in the triumph of the spirit. What is hypocrisy? This concept, understood in the sense of lying and hypocrisy, is one of the basic concepts in revealing the essence of rindism. As I.Haqul writes: "Hypocrisy is falsehood, an attempt to make a lie appear true, insincerity, and deceit for one or another material benefit" [10, 204]. Hypocrisy indicates the owner of destiny's involvement in the ego. Because not giving up on oneself is not being separated from the ego. Such a person is far from divine transparency and beauty. "Hypocrisy is the enemy of all good and beautiful qualities. In the heart where hypocrisy takes root, there will certainly be envy and hostility. Hypocrisy forces any person to give in to hypocrisy, to distance himself from righteousness and to embark on the path of deceit and hypocrisy" [10, 204]. In this case, the person who is destined will be aware of the illusion even if it is not experienced by others. As I.Haqul said, if a person remains at a level that has not attained sincerity and wholehearted devotion, "inner pride" may not be recognized.

*Avval rasvo bo'l, so'ngra rindlar tomon kel,
Chunki taqvo bilan mayxona tomon kelib bo'lmaydi*
[1, 255].

The soul of the Merciful that exists in man, is pure and free from hypocrisy. Therefore, every created human being has the responsibility to understand and recognize it. Therefore, he must realize that it is his responsibility to realize that what is asked for other than himself in the two worlds is hypocrisy. Not seeing anything other than oneself or realizing that everything else is from Self represents the spiritual position of loyalty. At the ultimate stations of sincerity and faithfulness, there remains no room for hypocrisy. (This, of course, the heart is meant.) In Rindona poetry, the desire to be shameless is understood in the context of getting rid of everything, from sensual needs to spiritual transparency, in order to achieve this purity. Its complexity lies in the fact that it does not ignore the obvious, material signs, but also encompasses intellectual and emotional concepts that are essentially harmonious. The superiority of the Sufis in this regard is that they penetrate the root of the dream and examine the concepts based on the wholehearted devotion. "... For Sufism, the main foundation is love, pleasure, heavenly feelings born of divine beauty. Therefore, in true Sufis, the inner stagnation and spiritual immobility that may be observed of some ascetics and devoted worshippers completely absent. They perceive the world as being in constant movement and renewal. Most importantly, the hypocrisy or inner pride that can sometimes be found among those devoted to piety and worship is in Sufism eradicated from its very roots [10, 188]. Therefore, according to Sufi-Rind thought, anything outside absolute sincerity to God from deeds performed purely for His sake to the purity of thought, consciousness, and feeling is considered to contain an element of hypocrisy. For example, "The Malmatiyyah regarded anyone who drew attention to their own heedless, and one who rejoiced in them to be hypocritical [10, 207]. "... if a person performs obligatory acts for the sake of hypocrisy – that is, to be seen by people - then he has not truly performed that act. This is pure hypocrisy. As Allah the Exalted said about the hypocrites: "Indeed, the hypocrites will be in the lowest depths of Hell. (Qur'an, An-Nisa 4:145) [5, 23]". The Rind-Sufis strove precisely for the sake of the pure Truth, for the purity and beauty of the inner being that is regarded as His locus of vision. Unlike the ascetics, the Rinds did not find peace in obedience and worship. On the contrary, their inner state was adorned with beautiful love, ardent affection. They naturally understood that becoming complacency about one's performed deeds could weaken faith and diminish love and devotion toward the Truth. Because complacency condemns the soul to lovelessness. The perspective of the Sufis, especially the people of Rind, regarding sincerity and purity of intention is so vast and all-encompassing that it leaves no place for the burden of self. For this reason, they perceive an element of hypocrisy in the ascetics' obedience and

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worship, because: "The ascetics' intention was to gain forgiveness in the Hereafter through worship and to reach the delights and pleasures of Paradise promised in the Quran". For Sufis, obedience and worship in the hope of Paradise are also a form of desire. However, for a Sufi, there should be no desire either for this world or the Hereafter. The only true longing is for the vision" [8, 10]. Navoi-Faniy shows the difference between a rind and a hermit in this spiritual level:

*Ba har qadam sari rindon shudast xok, ba dayr
Ba zuhd kay shavad on jo nihod po gustoh*
[1,214].

(Meaning: At every step of the tavern, the heads of the rinds are level with the ground, / How then can one step into such a place with ostentations piety like an ill-mannered intruder?)

Results and discussion

So, in piety there is a demonstration, a release from the heart, and inner separation. Stepping over such a ladder of gratitude is equivalent to stepping on the top of a thorn. In Sufi interpretation, earth is taken as a symbol of loyalty to the Truth, purity from the vices that give life to the soul, and the elimination of arrogance. Maykhana is such a place where those who deserve the status of soil find their destination. As stated in the bayt, "at every step the libertines head being level with dust" depicts such sublime and divine ascents and moments that within them are embodied the waves of sacred longing of pure souls intoxicated by the manifestation of the Truth yearning toward their ultimate Abode. The fact that the head is leveled with the ground indicates that there is nothing left in them (in the rinds) except a heart warmed by the love of the Truth. The rinds are deemed worthy of such a spiritual station that one departs from the world of forms, and the veils of mystery are lifted. So, is it possible to step there with the burden of piety? At the very roots of piety, self-respect finds life. Of course, there is hypocrisy in it, and arrogance finds salvation. Where hypocrisy exists, modesty draws its veils and retreats. Is it possible to walk towards the people of the tavern the mystic fellowship? Navoi regards such a way of thinking as a sign of discourtesy, moral deficiency, and spiritual immaturity. In the bayt, the use of the term "head" forms an internal and interlinear contrast within verse (head - soil; head - step - foot) and serves as a basic symbolic pivot that unlocks the meaning of the couplet.

Interpreting the concept of hypocrisy, which plays an important role in the essence of Rindoba ghazals, allows the semantic scope of this concept to expand even further. In Navoi's view, hypocrisy is a sign of spiritual immaturity and a dependence on materiality. In fact, the presence among the shaykhs whose duty in society is to call people to the Truth of those who, behind the veil of hypocrisy have bound their love to the world, led in the poet's work to the

emergence of the very image of the hypocritical shaykh. Navoi, in his work "Mahbub ul-qulub", describes this type of person as follows: "A hypocritical shaykh tries to show himself good and beautiful. He is like a vessel gilded in gold - shining on the outside, hollow within. His appearance resembles that of a dervish, yet insides he is empty and devoid of true essence. He seems to dismiss everything with a wave of the hand, but in reality it is all a deception; his miracles are nothing trickery. A luxurious turban is a burden of arrogance, and every hair on his head marks a sign of corrupt thought. The tattered coat on his shoulders reveals his deceitful ways. His garment called the "Rido" serves as a concealing cloak, a veil for his faults [4, 41].

In poems of rindona content, ostentation conveys a profound meaning alongside such concepts as the lower self and ego-identity. In such poems, the moral qualities characteristic of the lyrical hero are revealed primarily through his attitude towards ostentation and the hypocrites. This can also be observed in ghazal 288 from the divan "Favoyid ul-kibar":

Menga bu nukta xarobot aro bo 'ldi masmu'
Ki, fano jomi riyo ahliga bo 'lmish mamnu' [2, 199].

Meaning: the kharobot symbolizes the heart being purified of alien impurities. To recognize ostentation Riyo and to struggle against it starts from this address. The word destruction mentioned in the couplet is one of the symbols widely used in ghazals. In the dictionary sense, as stated in many places, it expresses the meanings of ruin, wine cellar, and comes in the meaning of "To be ruined in Sufism is to enter the path of contentment, poverty, get rid of animal desires, unnecessary, bad habits, and put yourself in the rank of humility" [6, 153].

So, destruction is a symbol of the soul being cleansed of the dust of the outside world. Understanding hypocrisy and the fight against it begin from this very point. Fano is the joining of the human soul, freed from human qualities, with the divine world, and the poet describes this unity in the image of the cup of futility. He considers the people of hypocrisy, who have not been freed from the problem of identity, to be alien to this status, and at the same time, since hypocrisy is not in the essence and nature of the hypocrite, he describes him as the owner of the cup of fano:

Qaysi rindeki riyo zotida yo 'qtur bittab',
Ko 'rinur jomi fano tortsa behad matbu'.

So, in fact, the concept of riya, which expresses the meanings of lies and hypocrisy, is used in the ghazal as a symbol of a moral flaw that hinder spiritual perfection and signifies the persistence of merely human qualities.

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In Sufi literature, recognizing hypocrisy and struggling against it has been examined as an important issue. This is often illustrated through the image of the ascetic. Because the ascetic since the action of ascetics are driven by the hope of attaining comfort in the hereafter. From the Sufi perspective, this expectation itself being a form of self-interest or spiritual greed is regarded as hypocrisy. For this reason, Navoi (in his ghazals) considered the ascetics to be hypocrites and criticized them:

*Boda bu maqbulliq zotimda mavjud ayladi
Kim, meni zuhdu riyo ahliga mardud ayladi* [3, 481].

In such ghazals, the poet views hypocrisy as a defect in one's fidelity to the love of the God. The one who enters the path of truth achieves spiritual elevation in the process of fighting against it. If someone has such defects, he is not capable of spiritual growth (rising to the level of poverty). The poet emphasizes this idea in the following couplet of the ghazal as follows:

*Kimki zotida erur shoibai ujbu riyo,
Qilgali qobil emas faqr tariqiga shuru'.*

The poet, in the couplet, unites the qualities of ostentation, self-admiration, and imperfect hypocrisy through the device of proportionality, and by employing the art of contrast, shows them as an obstacle on the path to poverty. "Poverty" is a high status for a person striving for perfection, and a person who follows the "path of Sufism" (tariqat) reaches the valleys of demand, love, enlightenment, istighna, monotheism, wonder, and poverty, and finally reaches the valley of destruction.

This means reaching the level of perfection. Thus, attaining poverty is, in fact, almost the same as attaining the degree of perfection, - writes N. Ramazonov. A person "cannot free himself on his own from obstacles on the path of fano. On this path, he needs a wise guide - a sorcerer, love and its grace - a boda" [7, 18]. Therefore, the lyrical hero regards wine as his salvation and turns towards the tavern:

*Dayr pir qulimenkim, qilibon may shoyi',
Bergay ul ujbu riyo jonibi o'rtarg'a shuyu'.*

The poet says that when the radiance of divine love wine spreads and permeates the human spirit, arrogance and hypocrisy within it disappear. In the couplet, Navoi uses the words shoyi' and shuyu', which end with the letter ayn and express the meaning "to spread", employing them on the basis of poetic device of contrast – spread versus restriction or disappearance. (There are also features of paronomasia tajnis in this usage.) Also, in a seeker's journey towards union with the Truth, the heart, filled to the brim with divine knowledge, plays an important

role. In the following verse, he is recognized by the term "mugbachai bodafurush". With his wisdom, the gnostic frees the seeker from the mind and awareness that tether him to the worldly life, granting his soul a sense of freedom:

*Toki bir jom bila mug'bachai bodafurush,
Xirad-u aqlni majnun yasagay bal masru'.*

The intellect, emphasized in the mind, is an obstacle for the human soul thirsting for freedom. In classical literature, it is a symbol of connection with the world. And it is always positioned against vanity, the place where the secrets of Truth are discovered. The 16th-century poet Muhammad Fuzuli, who lived in Iraq and composed a collection of poems in Arabic, Persian, and Turkish, devotes his work "Rind and Zahid" ("Conversation of the Mind and the Heart") to this very issue and talks about the achievement of eternal bliss by the people of the spirit - the rinds [9,103].

(In this work, the great thinker focused on revealing the essence of Rind and Zahid in the breadth of Sharia and theoretical issues. In the work, the debate between Rind and Zahid is approached from the point of view of Islamic interpretation, and the truth of Rind is revealed in the solution. The entire plot of the work is built on the basis of the debate between these two characters, and on this basis, their truth becomes clear.) In the heart of the mystic, the cup that shines with brilliance possesses such power that the pure soul of the seeker who attains it spiritually partakes in the divine radiance illumination. If the mystic were to hold such a divinely enlightened cup meaning, if he allowed me to partake in the gem of his heart, then all my piety and worship, my knowledge and religion would be devoted to him. This sentiment is expressed in the next couplet by the lyrical hero of Navoi's poetry:

*Menga ul jomni gar tutsa, fidosidur aning
Ilm-u dinu xirad-u zuhd ila taqvo majmu'.*

In this couplet, the poet uses the art of proportionality to emphasize that science, religion, intellect and piety are all characteristics inherent to the worldly life. At the same time, the spiritual image of the devoted rind, who aims to transcend worldly events is manifested as a vessel illuminated by the radiance of the Divine.

The ghazal's eulogy reflects the following message: "Do not tell others about yourself until you reach the status of a sage who is aware of the secrets of divine enlightenment, and until you reach the level of a messenger who shares the rays of divine grace."

*Dayr pir bila to mug'bacha bo'lmay, qilma,
Ey Navoiy, yigit-u qarig'a holingni ruju'.*

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The understanding of others is expressed in the couplet through the paired words young and old man. This word pair, which forms the basis of Tazad art, serves to emphasize the transience of life and the impermanence of the world. At the same time, the concept of young and old man, representing the worldly common people attached to the world, is used in contrast to the symbols of the spiritual guide and the ascetic mugbacha, and pointing to the eternal relevance of those possessing lofty hearts, as envisioned by the poet. Also, Navoi employs the *amr* and *nahi* methods of essay art to get attached to the transient world using.

It seems that *riya*, along with the concepts of *nafs* and self-esteem, plays an important role in the expression of Navoi's socio-philosophical and Sufi views. This concept, which means falsehood, becomes a symbol in the poet's work, particularly in his ghazals, expressing the meaning of an obstacle in the spiritual and moral world of the individual striving for the enlightenment of the Truth. It also serves as an important key in the study of Navoi's moral and enlightening views.

In his lyrical experiences, Navoi-Foniy focuses on informing the ascetic about the spiritual world of the *rind*, giving an idea of its sublime level. The poet is aware of the worldview of the *rind* and the ascetic, their spiritual worlds. Therefore, he seeks an answer to the ascetic's constant reproaches to the *rind* and finds a worthy answer in his verses:

G'ulomi rindi xarobatiyam, ki lol omad,

Chu xost ta'ni mayash kard porso gustoh [1, 214].

(Meaning: I am a slave to such a destructive spirit that the hermit, with impudence, tried to reproach me for my drunkenness, and he was left speechless).

When a person is encounter with wonder, he is left speechless. Hayrat itself is a product of the spiritual state. The *rind* has found his abode in the *kharabat* the tavern that is the dwelling place of this spiritual state. In this couplet, as usual, the ascetic wished to defeat the *rind* by reproaching him for his wine drinking, but the *rind* stunned him with the wonders of the state, leaving him speechless (that is, it manifested the radiant rays of Truth in itself).

May does not obey the boundaries of space and time, the intensity of form and wind: it rises, imprints the expressions of divinity beyond our imagination, and warns of the existence of a Great Power beyond human thought, perception, and capabilities. Navoi-Foni arranges the scene of such divine imaginations in these lines:

Mae xoham, ki tobad dasti zuhd-u ilmro zo 'rash,

Xiromad shergir, az raxnai mayxona har mo 'rash.

Meaning: I desire such a wine whose strength would bend the hand of asceticism and knowledge, and from

the crevice of the tavern, let every ant that emerges step forth like a lion [1, 469].

The term repentance occupies a special place in the study of the truth of the *Rind*. Also, in the process of interpretation, its meaning expands even more. Of course, repentance is inherent in man. This indicates his recognition of Allah, his faith in Him, his confession and regret for his sins, and his hope in the Creator. This is taken into account in Sufi dictionaries. "Repentance means turning away from everything other than Allah" [8, 481]. This is just like an expression of intellectual confession. In fact, this is a demonstration of the triumph of the spirit that constitutes the essence of man. In this, the tax reaches its destination - may - it is immersed in the world of *tajalli*. Breaking the chains of repentance refers to rushing towards the divine realm, destroying the obstacles that stand in the way, leaving behind the dimensions of the world of form and ascending to the eternal realm, and even in the final destination, the *rind* informs the people of illusion of its fate:

Dar maykada gar g'arqi mayam tavba shikasta,

Ey shayx, zi mo darguzar, on olami ob ast [1, 152].

(Meaning: O shaykh, if I break my repentance and in the tavern, become immersed in wine forgive us, for the tavern is a world of water [1,153].

The use of the term water in the verse is based on its being a symbol of eternal life.

Also, a serious approach to the issue of piety is of great importance in revealing the essence of the *rind*. Among the many issues raised in Fuzuli's work, special attention is paid to piety. Because the thinker connects the terminological interpretation of *riya* with piety. *Riya*, which is the opposite of *sidq-u-ikhlas*, which is the stronghold of faith, is reflected in piety and is criticized by this *rind*: "O Zahid, know that this is the house of Satan, and those who sit there are rebellious people. What kind of wisdom is this that Allah Almighty has administered the house of His enemy with His own hand. What kind of work is this that Allah Almighty has given respite to those who oppose Him so that they may achieve their desires, throw stones at the cup of piety, and break piety into pieces?" [9, 75]. This passage serves to reveal not only piety, but also the truth of the *rinds* in life, the path they have chosen.

Sin, defect, flaw are inherent in man. The defects that separate the ascetic and the ascetic from each other prevent their truth from merging: "Two things corrupt the world. Both of these are similar in form. The first of these is show, which sets a trap for the ascetic. The second is adultery (sin - O.B.), which cuts off the path of asceticism. When these two corrupters disappear, the truth of the ascetic and the ascetic will merge" [9, 101].

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CONCLUSION

Thus, the opposition between the Rind and the ascetic exists only until the world of the Rind truly begins. Because the ascetic can see only the outward appearance of the Rind, and this conflict pertains solely to the worldly realm. What is essential is that rindism opens the way to the Truth. Studying the rind

and the path of Rindism is therefore, one of the way to reach the Truth and Its secrets. Investigating Navoi's Rindona poetry constitutes an important step along this path. In uncovering the truths related to the rind and rindism in Navoi's work, the method based on the Rind-ascetic opposition hold a special place.

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