



SEVEN BEAUTIFUL FIGURES IN NIZOMIY GANJAVIY'S EPIC POEM "HAFT PAYKAR"

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Abstract

This article focuses on the seven beauties in the epic poem "Haft Paykar", which is part of the "Panj Ganj", written by Nizomiy Ganjaviy, one of the great thinker of persian-tajik literature, and which summarizes the fate and spiritual development of the king named Bahrom Go'r, whose name is mentioned in Firdavsiy's "Shohnoma".

Keywords: Nizomiy Ganjaviy, belle, Haft Paykar, seven beauties, Panj Ganj, Bahrom, Bog'i Eram, story, epic, symbol, wine, Xamsa.

Haft Paykar (Persian: Haft Peykar) or Bahromnoma (referring to the Sassanid emperor Bahram V) is a romantic epic poem written in 1197 by the Persian poet Nizomiy Ganjaviy. The poem is part of Nizomiy's Xamsa. The original title of Haft Paykar in Persian can be translated literally as "Seven Portraits" and figuratively as "Seven Beauties". The poem is dedicated to the ruler of Marog'a, Aloviddin Ko'rpa Arslon bin Oqsungur, who was from the Ahmadiyya dynasty. Although the poem is a masterpiece of erotic literature, it is also a source of deep moral literature. Haft Paykar consists of seven stories, in which Bahrom takes seven princesses as his wives, dedicating one day of the week to each princess. The work also features the construction of a palace with seven domes, each of which is ruled by the planet Sun and has its own symbolic color. Bahrom visits each dome in turn, feasting there, becoming acquainted with wine, enjoying the favors of their queens, and listening to the tales each tells.

In this article, we would like to discuss the role of the seven beauties in the epic poem "Haft Paykar", which is part of the "Panj Ganj", in the development of the work. Undoubtedly, the tradition of Xamsa, one of the forms of epic writing in the literature of the Eastern peoples, was founded by Nizomiy Ganjaviy. He created 5 epic poems one after another between 1170 and 1204. After the poet's death, these epic poems were brought together into a single collection and called "Panj Ganj" ("Five Treasures"), and later became known as "Xamsa". The first epic poem in Nizomiy's five, "Maxzan ul-asror" ("Treasure of Secrets"), was written in 1180 and



dedicated to the g‘aznaviy ruler Bahrom Shoh. “Maxzan ul-asror” is devoted to philosophical and moral issues and consists of 18 chapters, an introduction and an ending. The second epic of Nizomiy’s “Xamsa”, “Xusrav and Shirin”, was written and completed around 1181. This epic was written at the behest of the Seljuk ruler Toghrul II. The third epic in Nizomiy’s “Xamsa”, “Layli and Majnun”, was created in 1188–1189 at the behest of Shirvonshoh Axsitan ibn Manuchehr. The fourth epic in Nizomiy’s “Haft paykar” (“Seven Beauties”) was written and completed in 1197. The epic consists of 4600 verses (1 verse is equal to 2 lines) and was created at the behest of ruler Alovddin Ko‘rpa Arslon (1174–1207). The last – fifth epic in Nizomiy’s “Xamsa” is called “Iskandarnoma” and consists of two parts: “Sharafnoma” and “Iqbolnoma”. The epic is 10500 verses long and was written between 1197 and 1204. The epic takes as its main character the image of Alexander the Great, a figure widely used in Eastern literature. While the “Sharafnoma” describes Alexander’s military campaigns and worldly power, the “Iqbolnoma” shows Alexander’s wisdom. (6;3)

The following table lists the names of seven beauties mentioned in Nizomiy Ganjaviy’s “Haft Paykar” and Alisher Navoiy’s “Sab’ayi sayyor”:

	Weekday	Planet name	“Haft paykar”	“Sab’ayi sayyor”
1.	Saturday	Saturn (Zuhul)	Furak	G‘azoli mushkbo‘
2.	Sunday	Quyosh	Yag‘manoz	Gunbadi zarnigor
3.	Monday	Oy (Qamar)	Nozpari	Nigori yag‘mo
4.	Tuesday	Mars (Mirrix)	Nasrinpo‘sh	Sarvi gulchehr
5.	Wednesday	Merkuriy (Utorid)	Ozariyin	Moviy kisvat
6.	Thursday	Yupiter (Mushtariy)	Xumoy	Sarvi sandal
7.	Friday	Venera (Zuhra)	Duristiy	Kofuriy asvob

Bahrom Go‘r saw beautiful pictures of seven daughters of seven kings of seven climates hanging on the wall of the Xavarnaq palace, and later the king built seven domes in the shape of seven celestial bodies for these princesses, and he decorated their heads with seven garlands. The color of each of them corresponded to the quality of seven stars, that is, Sab’ayi sayyor. One of them was the picture of



Furak, the daughter of the Indian king, one was the picture of Yag'monoz, the daughter of the Chin king, one was the picture of Nozpari, the daughter of the Khorezm king, one was the picture of Nasrinpo'sh, the daughter of the Saqlob king, one was the picture of Ozariyin, the daughter of the Mag'rib king, one was the picture of Xumay, the daughter of Qaysar, and one was the picture of Duristiy, the daughter of Kisro. From then on, King Bahrom began to enjoy the story of a beautiful woman every day.

Bahrom Go'r enters the black dome on Saturday and listens to the story of the daughter of the Indian king. According to her, the king of the "Shohi Siyoh" had a pious concubine who wore black clothes from head to toe. One day, after the hospitable king received a stranger dressed in a black robe, the khagan asked the stranger why he was wearing black clothes. He replied, "You will know from the semurg' that I am wearing black clothes." (3;26) Therefore, when the king went to the land of Chin, to the city of Madhushon, all the people were dressed in black clothes, and when he asked why, he entered a ruin and fell into a basket hanging from three sides. After a while, when he was plunged into darkness all around, he grabbed the leg of a bird that had fallen from the sky and went down to "Bog'i Eram." Suddenly, from afar, the fair maidens and the beauties who were dancing on the throne next to them appeared to the king. The queen invited the king to sit on the throne next to her and proclaimed him king. That evening, during a banquet, the king asked the queen to spend time with him. The queen replied, "Be patient" and agreed to spend the night with the concubine. After several days of this, the king finally lost his patience and, witnessing that he was trying to win the queen's favor at all costs, the maidens persuaded the king to close his eyes for a while. Then, when the king opened his eyes, he saw that the queen had disappeared, still sitting in a basket in the ruins. She then decides to wear a black veil, suffering from the pain of her husband's pilgrimage.

At the center of the story is the "King of Black" and his pious, black-robed concubine. The black robe here is not only an external sign, but also a symbol of an internal state – grief, exile, patience and spiritual purity. In ancient Eastern mythology, Semurg' is considered a bird of knowledge, elevation and truth – striving for it, therefore, striving for truth. The stranger's response, "Go, you will know from Semurg'" is an invitation to spiritual growth and a journey towards dreams. The king's long journey, his journey to a city inhabited by people dressed in black, and his landing in a basket in the ruins is the beginning of his spiritual journey. The world immersed in darkness symbolizes his state of uncertainty, loneliness and search for answers to questions in his inner world. The bird's landing in the "Garden of My Life" symbolizes a strong inner surge towards the world of dreams, desires, and the



destination of ideal love. There the king meets the delicate princess and her beautiful friends. The princess shows him attention, recognition and respect, but to achieve her, patience, waiting and trials are needed. The princess's constant request to the king for patience means that on the path of love there are obstacles, the test of time and the need for inner purity. The king finally loses his patience – this means that a person is impatient in the face of desires, weak in the face of difficulties in achieving his dreams. Then the princess and the world of dreams disappear – the king finds himself again in a ruined basket. This scene is a painful stage of understanding the truth: when a person considers dreams to be true and impatiently tries to achieve them, he loses those dreams. The king's decision to spend the rest of his life in black, that is, in exile, regret and patience, is a symbol of the only memory left from spiritual ascension, of lost love. The meaning of the story is that a person, striving for dreams and searching for truth and love, must maintain patience, loyalty and spiritual purity. Otherwise, dreams, like great but very delicate truths, disappear under the pressure of impatience and ego. And a person is left behind with exile, regret and inner emptiness. In addition, by telling the above story, Furak teaches Bahrom that a person must be patient and have faith not only in state affairs, but also in order to reach the source of love. Because patience is hard work, and the reward for this hard work is a beautiful peace and helps to build a just society. Therefore, the story is saturated with deep symbolism, representing the inner struggles of the human soul in the search for love, desire, patience, and truth, as well as the conflicts between dreams and reality.

On Sunday, the king wears a yellow robe, wears a golden crown on his head, enters the yellow dome, drinks yellow wine, and enjoys the following story of Qaysar's daughter. (3;34)

There was a king in Iraq who would never marry a woman. But he would buy a concubine, and the mistresses he bought would believe the words of a cunning woman in the king's palace and rush to marry him. One day, a slave trader told the king about a beautiful woman who was incomparable in beauty, but her buyers would force her to return to the slave trader the next day. The king bought the concubine and showed her many favors, but did not make her his wife. When the king asked the concubine why she did not want to be his wife, he told her a truth he had never revealed to anyone, that if any of his descendants got married and had children, the woman would die while giving birth to a child. After that, the concubine, seeing the king's greatness, asked him to marry her.

The beauty of the story is that through this story, the beautiful girl notes that the head of state should not rush into governing the country, and that only through



deep reflection can a solution be found. The story has a deep spiritual and moral content, highlighting the fact that the true value of a person, loyalty and inner purity outweigh external beauty, as well as the importance of selflessness and mutual trust in love. The story depicts a cautious, patient and wise leader in the form of a king who has never taken a wife. He treats women not only out of desire or lust, but also, understanding their true nature, and treats them with love and attention. The cunning wife in his palace is the embodiment of cunning – although she is supposedly an adviser, in reality she misleads people. This woman represents false advisers in society, people with evil hidden in their hearts. The beautiful girl who brought the slave girl is a symbol of a patient, honest and spiritually strong woman who has been carrying her fate and family's tragic curse in her heart for years, and it would not be out of place. She does not follow the king like other people, but hides her heart – this shows her humility and responsibility towards herself. From the girl's confession: "A child born from my lineage will be a guarantee for the life of its mother" (3;38), we see how strong a person's desire to be honorable and not harm those around him can be. The king, on the other hand, looks at this honest girl with compassion, respect and love. He shows her favor, but does not force anything. This emphasizes that true love should not be expressed through violence or coercion, but through patience, understanding and kindness. At the end of the story, the girl, seeing the king's nobility, opens her heart and expresses her readiness for marriage. This story means that true love and marriage are based on deep trust in each other, patience, honesty and understanding each other's hearts. The meaning of the story is that no matter how difficult a secret or pain a person keeps in his heart, if he meets someone who understands him, respects him and approaches him with love, he will open his heart. And the relationship that is formed on the basis of such an approach will be real and eternal.

Shoh Bahrom Go'r woke up from his sleep on Monday, and, wishing to go to the feast again, he put on green robes and entered the green dome. He drank some wine from the belle inside the dome, and after it got late, he asked to hear a story from the belle. The belle bowed to Bahrom and then began the following story:

A craftsman named Bashir, while looking for a bride, fell unconscious because he was in love with the fair-faced belle. After a while, he regained consciousness and could not find the tall belle. Because of this incident, he went to the Holy Land to find a beautiful wife, and there he accompanied Maloha, who raised herself to the sky, saying, "I am a wise person, I know everything on earth and in the sky with my mind." One day, while two companions are suffering from lack of water in the desert, they come across a pond. Bashir then explains that the people deliberately brought this water for thirsty travelers. Maloha, on the other hand,



suggests that the water was indeed placed by the people, but not for humans, but for hunting animals. Due to this, Maloha entered the pond to cleanse herself and after walking for a while, she drowned in the water. Worried about this, Bashir also entered the pond and took out her body, took the coins with her and buried Maloha. Then Bashir finds his wife and, realizing that she is a beautiful woman who has won his heart, accepts her in marriage.

This story has a symbolic and philosophical meaning, embodying human characteristics, the conflict between reason and passion, as well as concepts such as loyalty, love and faith. Bashir, who stands at the center of the story, is a person with pure intentions, loyal to love and patience. He accidentally sees a beautiful girl and falls in love with her, and that love pushes him on a life path, that is, a search, a journey. This journey is not only a physical one, but also an inner – spiritual journey. On the way to find beauty, Bashir encounters Maliha, who claims to “know everything.” Maloha here represents the exaggerated, arrogant side of the human mind. She is the image of a person who is overly confident in his knowledge and considers himself superior to everyone. When the two companions encounter a body of water in the desert, their differences in thinking are revealed: Bashir is cautious and positive, while Maloha is skeptical and evil-minded. As a result, excessive trust and suspicion lead her to her doom – she falls into the body of water and dies. Through this incident, the author does not praise intelligence, but shows that intelligence should also be used with humility and pure intentions. Bashir, on the other hand, tries to save Maloha, fulfills his human duty, and buries her body – which shows that he is a compassionate, loyal, and moral person. In the end, Bashir finds his love as a reward for his journey and lives a happy life with her. This ending means that there is a reward and reward in fate for people with pure intentions, loyalty, and patience. The main content of the story: A person should learn not to covet other people’s property, that all events happen by God’s decree, and that people should not wish evil upon other people. If a person lives his life in a way that combines reason and love, and lives with purity, loyalty, and humility, he will certainly achieve happiness and spiritual elevation. Excessive pride, however, leads to destruction.

Qizil qizil uzra zevare urdi,

Tongda qizil gumbaz tomon yugurdi. (1;390)

On Tuesday, Bahrom went to the red dome and listened to a legend in the language of belle. The daughter of the king of the O’ris region had acquired all the knowledge and skills in the world. However, since she did not want to get married, she went to a castle built on a high mountain and, thanks to the perfection and



wisdom of the flower-faced princess, she connected the road to the castle with several spells. In addition, since belle did not have a minister in painting and drawing, she drew her beautiful picture on paper and placed it below the picture.

Shirin lan dediki: “To‘rt mushkili saxt

So‘rayin undanki yo‘lboshchiyn baxt...” (1;395)

That is, “If any young man wants to marry me, he must fulfill my four conditions,” he wrote the following sentences and placed them at the city gate. In a situation where many young men were beheaded without being able to break the spell, a young man from the city’s nobles managed to break the spell and rode to the queen to fulfill the fourth condition. At that moment, the queen took two beads from her ear and sent them to the young man, indicating that this life is two days, it will pass quickly, take it as a spoil. The young man added three beads to those two beads, which meant that even if life was five days, it would pass quickly. He ground the beads into flour, ground them into powder, and mixed them with sugar, mixing them with life like sugar, saying, “Who will break these with trickery and cunning?” He added milk to the sugar and cinnamon and sent it without mixing it, as if sugar and cinnamon were mixed together, it would separate with a drop of milk. The king’s daughter drank the milk mixed with the sugar and cinnamon, and she reported that the young man’s wisdom made her like a child drinking milk. After that, the maid sent her ring to him, indicating her approval of the young man. Thus, when the last condition was fulfilled, the king held a wedding and married his daughter to the young man.

In the above story, the princess is a symbol of a wise woman who has reached a high level in science, craft, art and beauty, and is completely in control of herself. She chooses her own path, not wanting to get married, and builds a castle and inscribes the path to it. This symbolizes a woman’s right to make her own decisions independently. The incantation is a true test of love, and through four conditions, the princess shows that love and marriage should not be based only on external beauty or strength, but on intelligence, wisdom and patience. These conditions test the heart and perception of the lover. The logical riddle part is enriched with purely poetic symbols. These are:

Two dur – the shortness of life and its preciousness;

The young man’s addition of three dur: even if life is long, it still passes quickly;



Grinding flour and sugar into small pieces: when love and life are mixed together, it is difficult to separate them;

Separating with milk: with wisdom, even the strongest bonds can be separated; The princess drinking it: this is recognizing wisdom, accepting it with love and opening her heart to the young man.

After the young man fulfills all the conditions with patience, consideration and knowledge, the king's daughter agrees to him. They start a family, which means that love is not only built on physical strength, but also on the harmony of the mind and heart. This legend suggests that the path to love and happiness should be built on courage, intelligence, patience and respect. With the wisdom of a woman, the patience of a man and a sincere understanding of each other on both sides, a true union occurs. Furthermore, it highlights that in order to overcome the hardships that a person endures in order to follow the path of perfection, he can only achieve this by philosophically thinking, gathering all the information in full detail, and taking steps forward in such a work.

Bahrom, who came out of the red dome on Wednesday morning, heard a story from the eloquent tongue of a monk dressed in a blue robe. According to the story, in the province of Misr, a handsome man named Yusuf the Egyptian, Mohon, was having a party and was wandering around the garden drunk when he came across a strange merchant and, after hearing the merchant's words, followed him in search of the goods he wanted. Mohon, who was following the merchant in this way, saw that his guide had disappeared after daylight. After a while, a man and a woman caught his eye from afar and told them about the incident. Then the man who listened to him said, "Oh young man, that man is not a human being, he is a giant named Babylon, who deceived a hundred thousand people like you and brought them to this place," and urged Mohon to go with them. While they were walking, both men disappeared at dawn. Even though he realized that they had deceived him on the way, the same thing happened again. Mohon, who was tormented by this situation, saw a ditch in the desert. When he looked there, he saw a giant standing in front of a garden. The king of that land asked Mohon to have a child for him. For this, Mohon had to sit on a throne on a tall tree without getting down. When the old man left, Dilarom came to the garden and was able to dethrone him. As a result, the girl also turned out to be a giant. Mohon, who was disappointed by this situation, cleansed himself with water and began to repent. One day, while Mohon was lying on the desert floor, a man dressed in green clothes appeared above him. He said that he was Hazrati Hizr (peace be upon him) and that he had come to Mohon with good intentions, and took Mohon to his home. (3;50)



At the beginning of the story, Mohon is wandering in a beautiful garden, immersed in pleasure, when he is deceived by a stranger merchant. Here, the merchant is a symbol of worldly desires and false dreams. The further Mohon follows him, the further he gets from reality. Every person and situation he encounters on his way is actually beautiful to the eye, but inside is full of fraud and deceit. The men and women he meets, even the seemingly savior, turn out to be giants. This shows that even behind any beautiful appearance, there may be a hidden essence that harms a person. Mohon wanders on this painful path and finally falls into a state of despair. After all the deception and distractions, he seeks to purify his heart, repents and cleanses himself with water. This state is a spiritual awakening, a person's realization of his "I" and turning to Allah. At this moment, Hazrati Hizr (a.s.) appears and shows him the path to salvation. The arrival of Hazrati Hizr is a sign of divine mercy and guidance. Mohon's honest intentions, repentance, and sincere humility lead him to this right path. The essence of the story is that a person, wandering in the whirlpool of worldly desires, false dreams, and deception, finally finds the true path to salvation – through repentance and spiritual purification. The experiences of the hero named Mohon show the journey of the human soul from worldly desires to spiritual maturity. If a person does not follow the path to spiritual maturity, then destruction can occur even behind any attractive appearances. Only repentance, purity, true intentions, and following the divine path will lead a person to salvation.

On Thursday, King Bahrom came to the sandalwood palace and listened to a colorful story from the Chin girl. One day, while young men named Xayr and Sharr were traveling together, Xayr's food ran out. When Sharr asked him if he had any food, he said that he would give me water only if he gave me your two eyes. When Xayr finally agreed, Sharr gouged out his eyeball with a dagger and left without giving him any food. While Xayr was walking in solitude, he met the daughter of a cattle farmer, and when the girl treated him with a sandalwood leaf, his eyes regained their light. After this incident, he married the farmer's daughter. Some time later, when he moved to another city, he heard that the daughter of the king of the city was suffering from a headache, he treated her with sandalwood leaves and married her. He learns that the daughter of the same king's minister has become blind due to smallpox, and he marries her in the same way. In this way, Xayr becomes the owner of a huge fortune. One day, while walking in the garden, he sees Sharr and, after trying to punish her, changes his mind and frees her.

This story teaches a deep spiritual lesson about the contrast between good and evil, patience, forgiveness, and human perfection. The names Xayr and Sharr represent the virtues and vices symbolized by their names. Xayr is goodness,



selflessness, and patience, while Sharr is evil, betrayal, and selfishness. During the journey, when Xayr was in need, Sharr blindly tormented him, asking for his eyes, and ultimately giving nothing, shows that sometimes even the closest people in the world can betray a person, and it is precisely those close to him who can do evil. But Xayr, despite losing his eyes and being left with nothing, is patient, does not complain, and this patience ultimately serves his benefit. He is cured by a sandalwood leaf – here the sandalwood leaf is a symbol of nature, medicine and divine mercy, and the idea is that if a person is patient, nature and fate themselves will show him the way to salvation. The fact that Xayr subsequently takes three wives in a row – each of whom brings him prosperity, prestige and wealth – is the result of his pure intentions and inner purity. At the same time, the story once again proves Xayr's spiritual maturity: having gained wealth and power, he encounters Sharr, who betrayed him. At first, he wants to punish him, which is a natural state of human anger, but then he forgives him. This forgiveness is a sign of true greatness, inner strength and humanity. So, goodness ultimately triumphs, and with patience and tolerance, one can triumph over evil. The most important thing is that even when a person gains wealth and power, he must remain a just, forgiving, and perfect person. This story emphasizes that good deeds done from the heart will definitely be rewarded.

Odina kuni bu jahonni umed

Xonani oftobdan ayladi safed.(1;416)

Bahrom left the sandal-colored palace and entered the white dome. Then he listened to a legend from a beautiful woman dressed in white. There was a garden of a handsome young man named Yusuf, and he used to visit it every day. But one day when he went there, the gate of the garden was closed. When he opened a hole in the wall and entered, the fairy found herself at a party of beautiful women. When the girls hired to guard him caught the young man and tried to beat him, he said that he was the owner of the garden. After that, when he wanted to meet and talk to a beautiful woman, he encountered various difficulties. At one point, a wall of a ruin collapsed, and at another, a cat and a fox stood in his way. Finally, using this arrangement, he married the beauty and achieved his goal.

This story is about the trials and tribulations that a person goes through on the path to beauty, love, and the palace of dreams. The story is rich in symbolism, and it shows that only those who act with determination, dedication, and wisdom on the path of love will achieve their goals. Yusufi the handsome young man is the embodiment of beauty, purity, and enlightenment. His garden is a place of spiritual beauty, inner peace, and perfection. Going to this garden every day is a person's



constant striving to cultivate his soul and understand himself. However, one day the garden gate is closed, which means that dreams and desires do not always come true immediately in life, and sometimes the paths are blocked. His opening a hole in the wall is a symbol of determination and courage. Only a person who does not give up on his intention, despite external obstacles, will achieve his goals. The fairy-like beauties and the girls guarding them represent the attractive but challenging situations on the path to human dreams. Overcoming them is possible with patience and intelligence. The young man's statement that he owns the garden is his belief in his dream. After that, he tries to reach the beauty he is talking to, but each time he encounters an obstacle: a ruined wall, a cat, a fox – all these symbolize various problems, doubts and tricks that one encounters in life. To overcome them, patience, intelligence and a wise plan are needed. In the end, the handsome young man Yusufi bravely overcomes these trials and achieves his goal – he marries the beauty. This marriage means not only love, but also the achievement of spiritual perfection, the realization of dreams. The story means that the path to true love and beauty is not always easy. But only those who are patient, ambitious, and work with their minds and hearts can achieve it. Every obstacle is a test, every test is a step towards progress.

In the Haft Paykar epic, seven beauties are associated with the symbols of the seven planets (or seven celestial domes) (2;247), each of whom lives in a separate palace, and each of their stories teaches Bahrom Shoh a life lesson. They are:

	Princess's country	The color of the dome	Weekday	Qualities promoted in the story
1.	Zangi girl	Black dome	Saturday	His story tells of the destruction caused by passion and selfishness. It teaches patience and willpower.
2.	Rum girl	Brown dome	Sunday	His story illuminates the virtues of wisdom, justice, and honesty.
3.	Xitoy girl	Red dome	Monday	His story describes the suffering caused by deception and false dreams. It teaches a lesson about spiritual vigilance.
4.	Slavyan girl	Green dome	Tuesday	His story illuminates courage, loyalty, and honesty.



5.	Hind girl	Yellow dome	Wednesday	His story reveals the deception of illusion and pleasure.
6.	Mag'rib girl	Sandalwood dome	Thursday	His story is about forgiveness, purification, and spiritual awakening.
7.	Naxchivon girl	White dome	Friday	His story beautifully portrays true love, selflessness, and spiritual maturity. (4;243)

In conclusion, it is worth noting that through the image of these seven beauties, Nizomiy Ganjaviy figuratively shows the seven stages of life, the seven paths of human virtues and the seven levels of spiritual perfection. Each girl is a status, a lesson. These seven beauties are a symbol not only of beauty, but also of wisdom, spiritual perfection and every human virtue.

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