

Impact Factor:

ISRA (India) = 3.117
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 0.126
ESJI (KZ) = 8.716
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](https://doi.org/10.15863/TAS) DOI: [10.15863/TAS](https://doi.org/10.15863/TAS)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 09 Volume: 77

Published: 17.09.2019 <http://T-Science.org>

QR – Issue



QR – Article



Matluba Djaborova

Tashkent state University of Uzbek Language and Literature named after Alisher Navoi,
teacher

DEPICTING JAMSHID'S IMAGE IN ALISHIR NAVOI'S WORKS

Abstract: The Timurid statesman and poet Alisher Navoi (1441-1501) was the great example of justice, enlightenment, and creativity in Timurid prince Sultan Husain Baykara's court where Navoi promoted the image of Sultan Husain as a just and enlightened lover depicted in his works as a traditional symbol of Jamshid as just and creative shah. Being well aware of myths and fables through historic books and literature works, Navoi created a new symbol of mythical Jamshid inspired by "Shahnama" by Firdausi. The skills and specifics of the use of traditional characters by Navoi are a special object of this research. Although he depicted shah Jamshid as a just ruler as one of the important problems of his time, Navoi expanded upon the historical-mythical image of Jamshid by re-developing and adapting many mythical images from "Shahnama" by Firdausi, the roots of which goes back directly to the first written source "Avesto". In his book "A history of Ajam State", epic dastan "Khamsa", and "Khazoyin ul-maoniy" Navoi skillfully pictures the image of Jamshid as a great, powerful, just, and enlightened ruler. What is significant about this research is the emphasis on positive features peculiar to the human as knowledgeability, entrepreneurship, and mastership, craftsmanship, and business-master as it was significant in Navoi's multifaceted creative character. Thus, in Navoi's creative fiction and lyric works the traditional image of Jamshid is masterfully depicted vividly and brightly to promote justice and mercy for the rulers of that time.

Key words: traditional character, oriental literature, traditional symbol, historical-mythical image, goblet.

Language: English

Citation: Djaborova, M. (2019). Depicting Jamshid's image in Alishir Navoi's works. *ISJ Theoretical & Applied Science*, 09 (77), 107-117.

Soi: <http://s-o-i.org/1.1/TAS-09-77-20> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.09.77.20>

Scopus ASCC: 1208.

Introduction

In his works Alisher Navoi (1441-1501) used effectively the traditional characters of the oriental literature. That's why the skills and specifics of the use of traditional characters by Navoi is a special object of research. This is the secret of the popularity of the thinker's works. "Loving and highly assessing the folklore creation Navoi had used it very efficiently and properly"¹. For example, the weight of such literary images as Farkhod, Shirin, Layli, Majnun, Bakhrom, Iskandar; mythical images as Hizr, Suqrot and such historical-mythical images as Jamshid and Faridun have become traditional characters in his creative fiction, and are significant in Navoi's creation. That is why, the poetics of traditional characters in the creation of the poet is a problem

worth of special study. One of such characters is Jamshid. The name of Shah Jamshid is often met in the majority of Navoi's poems written in Turkic and Persian languages.

While depicting the image of Jamshid Alisher Navoi was primarily inspired by Firdausi. "In the image of Jamshid Firdausi created the character of two shahs opposed to each other. One of them is a just and enlightening lover shah Jamshid whom the poet praises high, the other is an arrogant and selfish shah whom the poet criticizes and convicts to death. By treating them so, on the one hand, Firdausi preserves the basis of mythology, on the other hand, he puts forward the idea of fight for a just rule as one of the important problems of his time, through just and enlightening lover Jamshid's image he calls the rulers

¹ Mallayev . Alisher Navoi and Folk's creation. –Tashkent: Gafur Ghulom literature and art publication, 1974. – P.86.

Impact Factor:

ISRA (India)	= 3.117	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PPIHII (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

to take an example from him, to serve for people and country, to get support from the majority, and warns them through arrogant and selfish Jamshid's fate"². This tradition continues in Navoi too. That is, in creating Jamshid's image Navoi follows Firdausi's steps³.

Alisher Navoi treats the image of Jamshid in different occasions. In fact, first, he brings the reports connected with the activity of historical, mythical shah Jamshid, second, he shows as a positive example the just and creative features of Jamshid; third, he uses Jamshid's goblet for different purposes as a symbolic image in certain couplets of oriental literature.

Jamshid's image in a History of Ajam State

First of all, Alisher Navoi treats the character of Jamshid in his work "A History of Ajam State". He says that while writing his work he applied many historical and literary works to have been created differently⁴. In "A History of Ajam State" the Persian sultans were distinguished into four layers. The first of them was called the Peshodiys who were represented by eleven shahs. Navoi defines Jamshid as belonging to the fourth shah of the Peshodiys. "Some said that he was a relative of Tahmuras, others said he was the son of his relative. As soon as he became a ruler he structured the world state with justice and mercy. In appearance he was handsome and in perfection he had no equal⁵. (8.606). In his work Navoi describes as shah the characters of Kayumars, Hushang, Tahmuras and Jamshid. Like in "Shahnama" these characters retained their mythological-historical features. But this information about Navoi's Jamshid is more consistent with his depiction in "History of Tabari" than in "Shahnama"⁶. Navoi tried to describe the character of Jamshid just like that of Tabari as a historical person. "He made wonderful creations, including military tools which before had been made of stone and wood. He made metal arrows and spears and knives as well as shields" (8.606)

Alisher Navoi said that he had taken this information from historical books and enlisted their authors. But those works brought by Navoi were not the only first sources about mythologies and fables (first and foremost the source "Avesto", Bundakhishn" and other books), but also there had been works created under a new historical atmosphere which were later re-developed and adapted to this historical atmosphere.

Alisher Navoi was well aware of myths and fables not only through historical books, but also with

the help of literature works. From this point of view, "Shahnama" plays a special role. For the basis of "Shahnoma" is presented by folks' mythology and oral folklore⁷. The initial root of this mythology goes back directly to the first written source "Avesto".

Though Navoi does not mention "Avesto", it is clearly felt that he used it in depicting the history of Jamshid. "And there he built a great building with rare architecture and designs that mankind might seem unable to construct such buildings, until one sees it he cannot believe it. And it is called "Chilminor" (forty-towers) (8.606). This information is provided in "Avesto" about Jamshid's underground city surrounded from four sides with columns. It reminds of episodes about the construction of Vars. No information is provided about Vars neither by Tabari nor by Firdavsi. So, Navoi uses "Avesto" for providing this information.

The episodes on celebration of Navruz holiday were provided like that of information by Beruni. "At that time when the sun rose up from the meridian, sitting on the throne of that palace he announced to the world the challenge and call of justice and he named that day Navruz" (8.606). This information about the appearance of Navruz is commented in details in the work "The monuments left from the ancient peoples" by Beruni.

In the book "A history of Ajam State" Jamshid is described through developing a traditional plot in other sources as arrogant, announcing himself as creator – God and urging people to worship him. "And the empire had ruled for seven hundred years. As a result, this pride and arrogance of a great state owner caused him miscreant feelings that he ordered the world worship him, made idols resembling himself, sent them to regions and countries and ordered the folks to worship himself" (8.606). But Jamshid's strange practice was not left without response. Navoi states that the consequence of such arrogance is a pitiless death. "The divine consequence of each arrogant action is clear, he shall be subjected to punishment".

The tragic death of Jamshid that he was sawn into two parts was described similarly almost in all sources. Only the name of the murderer is different. For example, in "Avesto" his name is Spityura, in Firdavsiy- Zakhok, in Tabari – Bivaras and etc. Though Navoi said that Jamshid had been killed by Zakhok, he admitted the fact in Tabari that he had been killed by Bivaras.

² Mallayev . Alisher Navoi and Folk's creation. –Tashkent: Gafur Ghulom literature and art publication, 1974.

³Shodiyev E. Alisher Navoi and Persian-Tajik Literature. – Tashkent: Ukituvchi, 1989. – pp.36-49.

⁴Yusupova D. History of Uzbek classic literature (Alisher Navoi's period). –Tashkent: Akadernashr, 2013. – pp.211-214.

⁵Navoi A. Collection of complete works. 1-10 vol. – Tashkent: Gafur Ghulom publishing house, 2011. (Hereinafter all examples

were taken from this collection, volume and pages are shown in brackets. M.J.)

⁶T Tabari "History of Tabari". Toshbosma, invent. No18038.- P.3.

⁷Mallayev . Alisher Navoi and Folk's creation. –Tashkent: Gafur Ghulom literature and art publication, 1974 – P.95.

Impact Factor:

ISRA (India) = 3.117
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHHI (Russia) = 0.126
ESJI (KZ) = 8.716
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

“It was Shaddod Odqa’s fate that he had sent his kin’s son Zahhok with banner carrying troops so that they might catch him, cut him into two parts with a saw and destruct his body into pieces. In Tabari his murderer was Byurosbqa, but nobody was mentioned in the other history” (8.606).

According to the opinion of the folklore studies scholar M. Jurayev, Byurasp is Zohhak himself. In his research he brings the etymological vocabulary of the word Byurasp and proves that Byurasp is Zahhak himself⁸.

In “A History of Ajam State” after the history of Jamshid the following four lined verse was provided:

*As soon as Jamshid sat on the throne,
He got used to arrogance alone.
For hostility he made tricks hard,
He cut into pieces by ruler’s sword.
(Jamshid taxt uzra tutti maqom,
Dimog ‘ig’a yo ‘l topti savdoyi xom.
Ani qildi Haq makri aylab sitez,
Siyosat qilichi bila rez-rez.) (8.606)*

In this place the episode was depicted about the reason of Jamshid’s tragedy and his death. Since Jamshid was at a loss before the opportunities presented him by Allah he forgot his self and God, and because of his arrogance he was described as to have been destructed into pieces by the just policy of the creator.

The Character of Jamshid in “Khamasa”

In his lyric and epic works Alisher Navoi turned Jamshid into a tool of affective literary description, and uses skillfully the description of different moral ideas, moods and feelings, narrations of his characters and flaws peculiar to Jamshid, as well as his goblet and thrown. For example, In a number of pages of the first dastan of Khamasa, “Hayrat ul-abror” Jamshid’s name was mentioned for similarity and comparison. For example, in the chapter where Sultan Husain was sung praises, he praises the power of the shah, and he wants that in his saltanat shahship should be as terrific and in Jamshid’s:

*May he walk like that of Rustam did,
May he have throne as Jamshid
(Tushsa u Rustam kibi qilsa xiron,
Taxt uza Jamsheddek etsa maqom.) (6.59)*

While praising the image of Sultan Husain Navoi creates the character of shah in his imagination. If the shah possesses the characters which Navoi wants, on the throne he should rule as Jamshid, even he should rise to a higher degree than Jamshid, and should shine as the sun in the sky. In this place he wants to see in the image of Sultan Husain the symbol of Jamshid as just and creative shah. For example,

*On a throne he is as Jamshid, godson,
There is nothing light like the sun*

*(Masnadi uzra o ‘zi Jamshiddek,
Yo ‘qki, sipehr avjida xurshiddek.) (6.60)*

In another chapter of the dastan about praising of sultans, Jamshid’s name is often mentioned as an example:

*His throne Jamshid made his lodging set,
No strange hand to kiss than his goblet
(Masnadi Jamshed uza aylab maqom,
Topmay iliging o ‘parin g ‘ayri jom.) (6.104)*

As the author thinks when somebody who becomes a shah, may be addicted to feasting, addicted to drinking. As if feasting culture peculiar to a padishah is a heritage left from Jamshid.

In other places of the dastan, Jamshid is often mentioned:

*He has wealth as Jam and Zahhok,
His troop is twice of Iskandar, no talk.
(Jam bila Zahhokcha johi aning,
Ikki Skandarcha sipohi aning.) (6.178)*
*To be like Jamshid is his generation’s tradition
His mirror is as Jam’s goblet for world’s
reflection*

*(Zotig’a Jamshidlig’ oyin bo ‘lub,
Ko ‘zgu anga jomi jahonbin bo ‘lub.) (6.222)*
*Know the reason was peace and stability
As it was the period of Baddiuzamon’s time
so was it in Xusrav’s and Jamshid’s time.
(Bilki erur moyai amnu amon,
Xusravi Jamqadr Baddiuzamon.) (6.280).*

In each of the said pieces Jamshid is mainly mentioned as a great and powerful shah, this character of his is described regarding different rulers.

In “A History of Ajam State” Alisher Navoi retells about Jamshid as the following:

As soon as he became a ruler he structured the world state with justice and mercy. In appearance he was handsome and in perfection he had no equal. He made wonderful creations” (8.606). One of the creations Jamshid had made is his goblet. In the second dastan of “Khamasa” “Farkhod and Shirin” Jamshid’s goblet is described as “a talisman”, through this symbol Farhod’s spiritual world is discovered. In the old literature Alisher Navoi calls it as the first “Kayoni’s goblet”:

*Jamshid’s throne in peace they held,
A red goblet like the sun he desired.
(Tutub Jamshed taxti uzra orom,
Tilab xurshed yanglig’ la ‘lgun jom.)*

*Pouring in your mouth from Kayoni’s goblet,
He has drunk so called an alive water, I bet.
(Quyub og ‘zingg’a ul jomi Kayoniy,
Ichibkim, bo ‘lsun obi zindagoniy.) (6.349)*

In a cave Farkhod meets Suhaylo. Suhaylo tells him Jomasb’s word as his debt. He was explained that

⁸Jurayev M., Narziqulova M. Myth, folklore and literature. – Tashkent: National library publication, 2006. – P.94.

Impact Factor:

ISRA (India) = 3.117	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

in order to disclose the magic secret of Iskandar's mirror, first of all, he has to defeat ajdar and Ahraman dev, and he has to seize Faridun's ganj and Solomon's ring. After that Iskandar's magic secret will captivate itself. Seizing the magic secret Farhod possesses the goblet of Jamshid:

*When there arrives that day, behold
Mystery of Jamshid's goblet'll unfold.
(Tilism ul kunki ochg'ay bemadoro,
Bo'lur Jamshed jomi oshkoro.) (6.427)*

*To reveal the magic you've support
Find Jamshid's goblet in the magic's pot.
(Ko'rarsen chun tilism ochmoqqa ta'yid,
Tilism ichra toparsen jomi Jamshid.) (6.429)*

Thus, by defeating misfortune and dangers Farhod seizes the goblet of Jamshid. Regarding this the poet addresses the soqi (wine server).

*Come, hey soqiy, let's drink and get pleasure,
Pour wine in Jamshid's goblet with measure .
(Kel, ey soqiy, tuzib ishrat maqomin,
Quyub may, tut manga Jamshed jomin.)*

*To disclose Iskandar's mirror I do,
And I watch Jamshid's goblet too.
(Sikandar ko'zqusini aylab ifsho,
Qilay Jamshedning jomin tamosho.) (6.455)*

In his ghazals Navoi often mentioned the jomi Jam (Jamshid's goblet), but he did not speak of its qualities in details. To do it, the lyrical limitation would not allow him. But in dastan, what the purpose of the author to mention very often the goblet of Jamshid was, becomes more clearer. Navoi describes the features of Jamshid's goblet in his epic poem. This episode is provided in the prose description of the epic poem as the following: "Farkhod opened the door and stepped in. In the corner of the room he saw a goblet with a flaming light. In lightness it was like the sun, not the sun, but it was like the goblet of Jamshid. Being in the center of the world, it shined like the sun, like the mirror to display the world. In this mirror all what is happening in this world can be seen vividly. External side of the goblet displayed the center of the earth, the inner side of the goblet nine skies would illuminate with charm. Its external side would seem like a perfect man's soul, the internal side would seem like that of a pure souled man's heart"⁹.

During the process of events Farkhod seizes this goblet and finds out its secret. As is seen, the secret of goblet described here is that it vividly reflects just before one's eyes the toils taking place in this world:

*He looked and wished good luck a lot,
To display the world found a symbol pot.
(Anga qilg'och nazar istab kushoyish,
Jahon timsolig'a topti namoyish.) (6.458)*

A mirror he saw like that of the sun bows.

As Jamshid's goblet the world it shows

(Ko'rub ul nav'kim mir'oti xurshed,

Jahonni ko'rguzub chun jomi Jamshed.) (6.469)

The goblet of Jamshid has also the allegoric meaning: If Jam's goblet is a perfect man's soul to show the world as a mirror, the mystery (tilsim) is a numberless pictures covering the soul of other things from God as that of an erosion. In order to acquire Jamshid's goblet, as it is described in the epic poem, it is necessary to defeat and obtain the magic which hides the soul in a castle, guards it with fierce lion and awful creatures like an iron spear¹⁰.

In defining and praising his heroes the poet masterfully uses the image of Jamshid. In status he makes Farkhod equal to those of great shahs as that of Faridun and Jamshid:

*As if his origin goes back to Afrudun
His respect is higher than Jamshid
(Ki, Afridun sari borur nasabda,
Erur Jamsheddin ortuq hasabda.) (6.507)*

*In kinship Jamshid is his Grandfather
In dignity the sun is his last promoter.
(Nasabda jaddi ahlo anga Jamshed,
Hasabda so'ng'i mavlo anga xurshed.) (6.55)*

*You are a shah as if the world's sun
As if Jamshid and Khurshed are time's son.
(Seningdek shahki xurshedi jahonsen,
Qayu xurshed, Jamshedi zamonsan.) (6.578)*

In his epic poem "Layli and Majnun" Jamshid's name is met only once in the chapter which praises Husayn Bayqaro. The poet likens the goblet in shah's feast to Jamshid's goblet:

*Each juice is like wine from Jamshid's goblet,
May the sun's bread be sacrifice to it.
(Har sharbat ayog'i jomi Jamshed,
Har sadqa fatiri qursi xurshed.) (7.37)*

In his epic poem "Saba'I Sayyor" the poet widely uses the image of Jamshid for exaggerating Bahrom's empire and its wealth. He equals his throne to Jamshid's throne, his goblet to Jamshid's goblet:

*If your dwelling is Jamshid's throne,
If your goblet is the sun's cup alone.
(Maskaning bo'lsa masnadi Jamshed,
Qadahing bo'lsa sog'ari xurshed.) (7.324)*

In other paragraph the poet praises his character as a heir of Jamshid:

*To the throne Jamshid's heir got the site,
The sun accompanied him with its might.
(Taxt uza chiqti vorisi Jamshed,
Anga yondashti g'ayrati xurshed.) (7.394)*

⁹www.ziyouz.com Prose narration of Farkhod and Shirin. – P 80.

¹⁰Qurbonov A. Mirror of Iskandari or soul's mystery./ Role and importance of literature in enlightening–moral upbringing of the

youth. Materials of Republican conference. –Tashkent: TSPU named after Nizami, 2014., -pp.44–52.

Impact Factor:

ISRA (India) = 3.117	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

In reports initially the image of Jamshid is depicted as a just Shah. His discovering ability also is exaggerated. But arrogance and cheating would demolish him. These two opposing poles, the positive and negative characters would occur in Bahrom too. First, Bahrom was also depicted as just, people loving shah at first, then later he becomes addicted to feasting and goes deep into razolat swam. Bahrom's inclination to addiction, to feasting has passed to Bahrom from Jamshid. The second part tells stories about the gold-master Zayd Zahhobb who had lived during "the period of Jamshid".

Navoi involves into the structure of the report the plot on building three most wonderful thrones for Jamshid himself in accordance with adventures undergone by Zayd in the Oriental literature.

This episode about making the throne by Jamshid is also present in "Shahnama" by Firdavsi. It tells that after making many discoveries, Jamshid builds the gold throne for himself. After taking his seat on the throne he orders devs to give him a tour on the sky by carrying the throne. Firdavsi depicts the appearance of such prejudices as arrogance and pride through the description of the throne. But Navoi reveals Zayd's positive and negative characters with the help of the plot about constructing that very throne.

In the image of Zayd the author praises such positive features peculiar to the human as knowledgeability, entrepreneurship, mastership, craftsmanship and businessman-ship, and at the same time, blackens such negative features as cheating and tricking.

On the example of Jamshid, Navoi teaches that "shahs must use masters of sciences and crafts, and administer the country with their assistance"¹¹.

In his epic poem "Saddi Iskandari" Navoi provides information about shahs of ancient Iran and states that Jamshid represents the generation of Peshdodiys. After Kayumars, hushtang, Tumaris, Jamshid takes the throne:

*Jamshid enjoyed shah-hood the world's known,
He had become the owner of throne and crown.
Folks benefited so much from him alone,
He created wonderful, unusual crafts well-known.*

*(Yana surdi Jamshid olamg'a raxsh,
Ki, ham taxtgir erdi, ham tojbaxsh.
Xaloyiqqa ko'p yetkurub intifo',
G'arib amr ko'p ayladi ixtiro'.) (8.70)*

It's prose description: "after that Jamshid enjoyed the pleasures of shah-hood in the world, became the owner of the throne and crown. Folks benefited much from him, he created wonderful and extraordinary crafts"¹². In one of the paragraphs of

"Saddi Iskandari" there is a story about the goblet of Jamshid:

*When shah Jamshid seized the world so,
He was a promoter of sciences as khisrow.
(Ki olamni olg'onda Jamshid shoh,
Kim ul xusrave erdi hikmat panoh.)*

*For many years, sciences they'd gathered,
Trying into mystery two goblets they turned.
(Necha yil yig'ib hikmat ahlin tamom,
Tilism ettillar sa'y etib iki jom.)*

*One was named Jomi Getinamoy,
The other was Jomi Ishratfizoy,
(Birisin dedi: Jomi Getinamoy,
Birisin dedi: Jomi Ishratfizoy.) (8.233)*

Navoi tells a story that when Jamshid took his seat on the throne, he gathered science community and have them make two types of goblet. The first of them is famous with the name "goblet of getinyama". In all works which had been created before Navoi, particularly, in "Shahnama" this "goblet of getinyama" was thought to reveal the secrets of the world. As a traditional symbol the "goblet of getinyama" found its expression in the works created during the later periods. But the second type of goblet – "the goblet of ishratfizoy" is a discovery of Navoi's interpretation as that of Jamshid's goblet.

In the lyric poetry the image of goblet is often met. Since when it is said Jomi Jam ("Jam's goblet") it is said to have been filled with wine it becomes Jam's goblet which shows all events happening in the world.

Navoi was able to describe and introduce the qualities of the second goblet by empowering the literary power of Jamshid's goblet as describing perfectly as: "no matter how much one drinks from it its wine never ends, and if it is put upside down it would not pour out"

*Addiction to wine is his fate,
For him wine has never finished.
(Ki, may jozibi bo'lgay ajzo anga,
Tamom o'lmag'ay boda aslo anga.)*

*No matter how much they drank, full it remained,
To watch it was nice and joy they had entertained.*

*(Necha ichsalar bo'lg'ay ul lab-balab,
Zihi xush tamosho, zihhi xush tarab.)*

*The more they drank, the less it became not,
When turned upside down, pour it would not.
(Agarchi necha ichsa o'kulmagay,
Vale egri ham bo'lsa to'kulmagay.) (8.233)*

¹¹Mallayev N. Crown-flower of word's art. – Tashkent: Gafur Ghulom literature and art publication, 1991. – P.103.

¹²Navoi A. Iskandarnama/Prepared for publication by O.Tojiboyeva. –T.: "Mumtoz suz", 2013. –P. 11.

Impact Factor:

ISRA (India) = 3.117	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

The purpose of this story “Jomi Jam” would be revealed more vividly in the following lines:

*On that day Iskandar had the goblet,
Gathered people, feasted on wine lot.
(Skandarga chun ro ‘zi ul jom o ‘lub,
Tuzub majlisu bodaoshom o ‘lub.)*

*Scholars’ community watched it,
Not putting it off their hands a bit.
(Qilib hikmat ahli tamosho ani,
Ilikdin dame qo ‘ymay aslo ani.)*

*In feasting, drinking the shah was tenfold,
He forgot the goblet displaying the world.
(Bo ‘lub shahg ‘a ul nav’ ishratfizoy
Ki, yod aylamay Jomi Getinamoy.) (8.233)*

(Prose description: That is, the first goblet informed of the works taking place in the world. He who becomes befriended with this goblet, more correctly, the rule becomes aware of secrets of the world, he is alert and warned. The shah who is addicted to the second goblet, forgets everything except wine, would be addicted to feasting and drinking.

Navoi reveals and describes that Iskandar forgot the first goblet, and became befriended with the second goblet through which he shows that the shahs of those times used to forget the alertness, and were not well aware of folks conditions, and used to enjoy feasting and drinking.

In addition, In several paragraphs of “Saddi Iskandari”, in praising and defining the great power of his poetic characters, he used the traditional image of Jamshid:

*Still the shah was shining like the sun,
The world’s wealth he acquired as Jam.
(Yana shoh raxshanda xurshiddek,
Jahon mulki fathig ‘a Jamshiddek.) (8.301)*

*As Jamshid he did enter the palace,
Happiness and wealth he hoped, alas.
(Kirib borgoh ichra Jamshidvor,
Bo ‘lub baxtu davlatdin ummidvor.) (8.405)*

Besides, in different places of “Khamsa”, on the example of Jamshid’s character Navoi summed up his philosophical thoughts that the wealth is mortal, even it has not been loyal to the greatest and the most powerful persons of the world:

*See where Faridun and Jamshid had gone,
So had Eraj, Khushang and Zakhok done.
(Ko ‘rki qayon bordi Faridunu Jam,
Eraj Hushang ila Zakhok ham.)
(“Hayrat ul-abror”, -p.221.)*

Where are Tahmuras, Jamshid and Zakhok,

*Each got world’s wealth which would shock.
(Qani Tahmurasu Jamshedu, Zakhok
Ki, har bir oldi olam mulkini pok?)
(“Farkhod and Shirin”, -p.720.)*

*Where is Tahmuras, where is Jamshid,
All were gone hopeless from the world.
(Qani Tahmurasu qani Jamshid?
Bordilar borcha dahrudin navmid.)
(“Saba’i Sayyor”, -p.616.)*

JAMSHID’S IMAGE IN NAVOI’S LYRICS

On the suggestion of Husayn Bayqaro, Alisher Navoi wrote in 1492-1498 his book “Khazoyin ul-Maoniy” consisting of four devons. This devon by Alisher Navoi includes 3132 poems created in 16 lyric genre¹³.

In many couplets of “Khazoyin ul-Maoniy” Jamshid’s name is not mentioned. However, Jamshid’s name is used and repeated for different purposeq, for example, in “Gharayib us-sigrar” – 19 times, in “Navodir ush-shabob” – 18 times, “Badoye` ul-vasat”- 21 times, “Favayid ul-kibar” – 10 times, “Favoyid ul-kibar” – 10 times, and totally - 68 times; Besides, in “Badoye` ul-vasat” -1 time, “Favoyid ul-kibar” – 2 times, totally 3 times, including soqiynama in “Favoyid ul-kibar”.

In the majority of his poems, Navoi uses Jamshid’s image to certify, to compare or to express his thoughts more vividly, in some of his couplets to exaggerate the lyrical episode or to express the lyrical hero’s psychological state he resorts to Jamshid’s image and his famous goblet. In addition, as a poetic device the poet uses effectively Jamshid’s image for developing poetic devices.

In the example of shah Jamshid, Alisher Navoi teaches that the wealth is mortal, it would not be loyal to anybody, both to a pauper and a great ruler who is famous throughout the world. The couplets of the same content are often met in Navoi’s ghazals. In them the poet resorts to philosophical thinking together with traditional characters, for example:

Where are Khotam, Qorun, Jamshid and Afridun?

Alas, do charity for a little attention from Heaven.

(Qani Xotam, qani Qorun, qani Jamshidu Afridun?)

Bas ehson qil sanga gardundin adno e ‘tibor o ‘lg ‘och.) (1.118)

Let me hold you, Solomon, or Jamshid in the world,

Neither to this the goblet nor to that the ring was loyal.

¹³ To get more information see: Yusupova D. History of Uzbek classic literature (Alisher Navoi’s period). –Tashkent: Akademnashr, 2013.

Impact Factor:

ISRA (India) = 3.117
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHHI (Russia) = 0.126
ESJI (KZ) = 8.716
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

*(Tutay jahonda Sulaymon seni va yo Jamshid,
Ne munga jom vafo ayladi, ne anga,
uzuk.)(3.336)*

*To Jamshid the shah-hood was not loyal, he
failed.*

*In the goblet his fate was written, it he read and
fell.*

*(Bukim, Jamshidqa davron vafo ko 'rguzmayin
yiqti,*

*O'qu kayfiyatinkim, yozilibtur davri jom
ichra.)(4.573)*

In three couplets brought above, the poet thinks deeply of disloyalty of the wealth, and reminds that even such great rulers passed in history as Qorun, Khotam, Faridun, Jamshid, Iskandar and Solomon have been the victim of this disloyalty. Navoi proves his opinion on the example of "those shahs whose fame reached the seven continents".

In some of his ghazals, along with the poetic image Jamshid's goblet, Navoi applies another symbolic image "mir'oti Iskandar, through this poetic image the artful skill for choosing words will become more and more clearer. For example:

*Iskandar, Jamshid are subjected to love for
Navoi, I bet,*

*The trace of horseshoe was revealed in mirror,
goblet.*

*(Iskandaru jamliqdur ishqingda Navoiyg'a
Kim, raxshing izu na'lin ko'zgu bila jom
etmish.)(1.278)*

From the matla` of this ghazal it describes the most charming beauty of a beloved, her indifference to a lover's state, but the lover can't be tolerant to the beauty of the beloved, because the beautiful idol's one glare can convict him to death, and as soon as the development of events reaches the matla` the lover is satisfied with the trace of the beloved's steed. The trace left from horseshoe of the steed seems as the mirror of Iskandar and Jasmshid's goblet, it vividly shows all the events in details about the beloved. As Iskandar looked at his magic mirror, so did Jamshid at his magic goblet, and became aware of the secrets of the world, through these traces the lover becomes aware of the beloved's state. For example:

*The mirror turned black, goblet's filled with
poison,*

*To Iskandar and Jamshid he became a
companion.*

*(Bo'lur tiyra ko 'zgun, to'lar zahrai joming
Tutaykim, bo'l Iskandaru Jamg'a solis.)(2.94)*

In Navoi's creation the names of ancient shahs are remembered as a model or as an example for taking a lesson from them. In the couplet said above, the poet makes his advices and warnings against lovers of position, idols of government officials, teaches and calls them to take an example of Iskandar and Jamshid's images. Through remembering the great rulers of the past he recognizes that the wealth is

mortal; position, wealth, power are all mortal and lack loyalty. The blackening of the mirror and filling the goblet with poison represent a symbolic description that it hints that a human being would never be able to be a perfect creator.

In another group of ghazals the poet himself reveals himself in the image of a lyrical hero. He suffers from the tortures of missing and separation. His state of being charmed and admired by the beloved is likened to the state as if Iskandar cannot take off his eyes from his magical mirror, as if Jamshid forgot all except his goblet. For a lover, the lips of the beloved are likened to Jamshid's goblet, her face is compared to Iskandar's mirror.

Your lip is Jamshid's goblet, face is Iskandar's mirror,

I'm captive to those who have beautiful appearances so far.

*(Labingdur jomi Jamshidu yuzung mir'oti
Iskandar,*

*Musallamdur sanga husnu jamol ahlig'a
sultonliq.)(3.321)*

In this couplet the poet pays much space to hyperbole in describing the beauty of the beloved. However, the honey on the lover's lips is likened to Jamshid's wine in mystics which would never finish in his goblet, and her expression of fairy-beauty's face, her mimics and glares are made similar to that of Iskandar's mirror which informs of the secrets of the world.

The couplet says that no matter how many people might enjoy the honey of the beloved's lips, it would never end. As if her lip is Jamshid's goblet, the endless honey is his wine.

The next couplet tells that the poet pleads Allah to change him for a moment into Iskandar and Jamshid so that he might address the wine-pourer, throw sight at his beloved's lips (goblet) and her face (mirror), for example:

Hey, wine server, with a bright goblet,

For a moment turn me to Iskandar, Jamshid.

(Soqiyo, oyinagun jom bila

Bir dam etgil meni Iskandaru Jam.)

There were left neither Jamshid nor Iskandar,

There were lost also the goblet and mirror.

(Ki, na Jam qoldiyu ne Iskandar,

Itti ul jom ila ul ko'zgu ham.)(3.401)

In the mortal world where the goblet was not loyal to Jamshid and the mirror was not loyal to Iskandar, the mortal world for a lover is also valuable time which can never be found again.

The poet has another group of poems which serve as a means for the poet's philosophical thoughts about Jamshid's image that the world is mortal, it is temporary, for example:

Drink wine, neither Jamshid knew the secret of heaven's goblet,

Impact Factor:

ISRA (India) = 3.117
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHHI (Russia) = 0.126
ESJI (KZ) = 8.716
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

Nor was he aware of a wine-drinker like that of Jamshid's fate.

*(Boda ichkim, charx jomi sirrini Jam bilmadi,
Garchi ul yuz Jam kibi mayxoraning davrin
bilur.)(1.199)*

In this couplet, the great poet likens the circling wheel to Jamshid's goblet. The wheel's secrets are extraordinarily complex. Though Jamshid is well aware of goblet's going round the wine round-table feast, he passed away without comprehending goblet's secrets. It is difficult to know the secrets of the world that's why one would rather drink wine than think of this world. In the couplet Jamshid's goblet is applied as a symbol of the world.

In this couplet Jamshid is a symbol of being unaware of the world's secrets, in another couplet he is interpreted as being unaware of wine's secrets, for example:

*This wine burned my soul, keep wine server close
to yourself,*

*Because Jamshid was not aware of goblet's
secret itself.*

*(Bu ersa mayki kuydurdi vujudim kishvarin atri,
Yaqin bil, soqiyokim, jom sirrin bilmay o 'tmish
Jam.)(2.431)*

Hey wine server, said the lyric hero addressing him, the sweet flavor of wine burned and turned into ash the country of my body and soul. If wine were like this, I knew clearly well that Jamshid had passed away from this world without knowing the secrets of the goblet. In the couplet wine is love, body and soul are a greediness, the goblet is symbolic expression of wine. Not only the wine itself as a love's image, even its sweet flavor can burn man as if it burns the human greed in the fire. But wine is understood only as feasting wine by those who might pass away from this world as Jamshid without being clearly aware of this secrecy.

In majority of Alisher Navoi's gazhals Jamshid's goblet is mentioned regarding one more literary image – broken ceramics (singan safol). The poet uses the images Jamshid's goblet and a broken ceramic opposing one another and creates a model for tazod art:

*Poor I was, like Jamshid's goblet, they turned my
soul into wine,*

*My ruined dignity they turned into the treasure
of Khorun, fine.*

*(Muflis erdim may qilib sing'on safolim jomi
Jam,*

*Xotirim vayronasin xud ganji Qorun
qildilo.)(1.594)*

The couplet initially describes the following scene: a poor man is standing helplessly with a broken

ceramic in his hand in a ruin. "This poor will have luck to drink wine", says he, wine will change my broken ceramic into Jamshid's goblet, the ruin of my memory into Qorun's ganj. For sure, the poor mentioned in the couplet has never been a poor without wealth. He is a poor (muflis) who lacks the luck of knowing the secrets of divine love, the pearls of divine enlightenment.

In addition, a broken ceramic, a broken bowl, Jamshid's goblet are not Jamshid's goblet. If the broken ceramic and a broken bowl represent a soul unaware of love and enlightenment, Qorun's ganj is a divine enlightenment, and Jamshid's goblet is a soul filled to the brim with the divine enlightenment¹⁴. So, it becomes known that the divine love would turn a poor into Jamshid, his valueless soul like that of the broken ceramic into Jamshid's goblet filled with divine enlightenment and pearls.

In this couplet it is not difficult to feel a thought stated in harmony with the previous couplet, for example:

*The love's world is wine in our broken bowl, how
perfected.*

*He who drinks it not choosing Jamshid's goblet,
be respected.*

*(Ishq dayri bazmining sing'an safoli ichra may,
Kim ichar, Jamshid jomin tanlamas himmat
anga.)(2.13.)*

In this case, as different from the previous couplet, Jamshid's goblet is used in its original meaning, it is not a soul filled to the brim with the divine enlightenment, but it's a symbol of material wealth and glory. "If in the feast of love's winery, he who drinks wine in a broken ceramic cup, his kindness rises high", says the poet, that he would not even remember Jamshid's goblet, for example:

Hey wine server, you offered me wine by revealing Jam's goblet face,

If you make me forget my hundred griefs, so will you too, if I trace.

*(Soqiyo, ochting chu may tutmakda Jomi Jam
yuzin,*

*Yuz g'amim daf' ayladingkim, ko'rmagaysen
g'am yuzin.)(3.481)*

Here the poet, by using the word "face" three times, he realizes the so called stylistic device "fun" He says: "Hey, wine server, – says he, – when you were offering wine, you opened the face of Jamshid's goblet. With wine in Jamshid's goblet you pushed away a hundred grieves of mine, I hope that you will not see the face of the grieve like me. In the couplet wine is opposed against the grieve. It is an instrument to remove sadness¹⁵. Since wine washes off the grieve of the soul, the concerns of the world, the man who

¹⁴Qurbonov A. Jamshid's goblet is a broken ceramic. /Jomiy and Uzbek literature. Materials of international scientific conference. –Tashkent: "Al-hudo" – "Movarounnahr" publications, 2005.-pp. 62–71.

¹⁵Qurbonov A. Mirror of Iskandari or soul's mystery./ Role and importance of literature in enlightening–moral upbringing of the youth. Materials of Republican conference. –Tashkent: TSPU named after Nizami, 2014, --p.44–52.

Impact Factor:

ISRA (India) = 3.117
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHU (Russia) = 0.126
ESJI (KZ) = 8.716
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

has Jamshid's goblet is a wine server by himself, that is, a soul of the perfect man.

The ghazals by Alisher Navoi have been analyzed many times by literature study scholars, diverse analysis and interpretations opinions were expressed on the semantic aspects of material and spiritual meanings of ghazals. The initial ghazals of the devon "Gharayib ul-sighar" of "Khazoyin ul-maoni" begins with the words: "*Ashraqat min aksi shamsil-ka'si anvorul-hudo*".

In this ghazal the religious and Sufi views of the poet are expressed with literary ways. The poet defines his divine love, divine missing with such literary devices as *wine, goblet, wine-server*. Of course, these images are reflected in allegoric meaning. Naturally, this ghazal has been analyzed by several scholars of Navoi studies¹⁶ and "Khazoyin ul-maoni" is assessed as an opening (Fatihah) ghazal of the collection¹⁷. On the basis of these analysis let's observe the third couplet of the ghazal which mentions Jamshid's name:

What nice wine it is, even when it is offered in a broken bowl.

Goblet is world's mirror, he who drinks it turns into Jamshid.

(Ey, xush ul maykim, anga zarf o'lsa bir sing'an safol,

Jom o'lur getiyname, Jamshid, ani ichkan gado.)(1.22.)

It means that what wonderful wine it is, if its cup is a broken ceramic then the cup turns into a world-mirror's goblet, the poor who drinks wine from it, would change into Jamshid.

For this wine is not an ordinary wine, it is wine of unity, that is, it combines into a unity, into a unique whole sum. Surely, it is connected with the Sufi views of the poet. This couplet is analyzed and qualified by Sufi scholar N.Komilov as the following: "If man is engaged only in world concerns (erosion), he would miss the divine ray. In reality, the supreme goal of man is to understand his creator and to return to Him. That's why, he must wash the dirt off his soul and turn it into a goblet reflecting Allah's rays because the man who reaches this level can perceive that the world itself is a mirror and a goblet which reflect Allah's face. In this state man feels himself powerful, perfect and even though he is a poor humble, he would ripen in this fire of love, feels himself stronger than padishah Jamshid"¹⁸. From this it is possible to

perceive that for the poet *wine* is a way, an instrument which would lead him to heaven, too his creator.

The analytical thoughts of literature scholar A.Rustamov does not negate the thoughts said above. "In this couplet Navoi says that if a person acquires wine of unity, even it is in a broken ceramic instead of a goblet, it would be better, if such a broken ceramic bowl is filled with such wine, it would turn into Jamshid's magic getiyname goblet, i.e. turns into a world's mirror, the person who drinks it, though poor he might be, he enjoys the drunken state of Jamshid's shah-like feasting pleasure and joy"¹⁹.

Regarding this couplet researcher A.Qozikhujayev expresses the idea that Navoi hints at "the reports that Jamshid had created wine and had a goblet made that if poured wine into this goblet it would display the whole world, it means: first, the soul of a wise man is also a mirror which shows both the world and divine charm because it expresses the idea full of love, divine secrets and wisdoms, second, it denotes darvish's broken soul ("a broken ceramic") which is more considerate and more valuable than Jamshid's shah-like goblet, it is these "Broken souls" who can reflect the heavenly rays, display the world"²⁰.

Besides, A.Qozikhujayeva analyses the ghazal couplet by couplet by providing its vocabulary, comments on terms and says the following about this couplet: "the words *Ey, xush ul maykim...* ("Hey, wine is fine...", are used in the couplet with the purpose of raising somebody's wonders to the highest degree. If wine of unity (*Mayi vaxdat*) falls into the soul of a broken hearted person, if it takes place in the poor's helpless soul, it would turn into a soul pure from alien illustrations which perceives the essence of the whole existence. At every second, at every moment of his passing life he raises to the status of padishah"²¹. This ghazal absorbs Navoi's views about the divine love, through his couplet, the poet says that, first, it is wine which reflects the beloved (here the beloved is in the sense of Allah), i.e. a person who drinks the wine of unity (if he could reach this degree, is found worth), he would reach the greatness, the highest position. Surely, this position is not a position or dreams of the mortal world. This is greatness in the immortal world, finally, it is the greatness in the life of the beloved. Should there be the supreme status than this for mankind? Second, it calls the mankind to reject the alien and flaws of this world because the

¹⁶Komilov N. A trip to the world of meanings. – Tashkent: Tamaddun, 2012-p.16; Qozikhujayev A. About the first ghazal poetics of the devon "Khazoin ul-maoni"/Issues of Uzbek Literature (collection of scientific articles). – Tashkent: 2013. –pp.171 -183.; Mullakhujayeva K. The harmony of a Sufi symbol and literary devices in Alisher Navoi's ghazals ("On the basis of Badoel ul-devon").PhD diss. On philology. 2005. –p. 13.

¹⁷Aliybek Rustamiy. Lessons from writers' ethics. – Tashkent: Manaviyat, 2003. –p.54.

¹⁸Komilov N. A trip to the world of meanings. – Tashkent: Tamaddun, 2012 – p.16.

¹⁹Aliybek Rustamiy. Lessons from writers' ethics. – Tashkent: Manaviyat, 2003.-p. 60.

²⁰Komilov N. A trip to the world of meanings. – Tashkent: Tamaddun, 201/ - p.16.

²¹Qozikhujayev A. About the first ghazal poetics of the devon "Khazoin ul-maoni"/Issues of Uzbek Literature (collection of scientific articles). – Tashkent: 2013.-p.177.

Impact Factor:

ISRA (India) = 3.117	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

person who has world's aliens in his soul, should not be lucky to drink the wine of unity.

The ghazals of Alisher Navoi are unrepeatable due to their peculiarity of ignorance from enlightenment. The sixth couplet of the ghazal which begins with the words: "*Ko'rgali husnungni zoru mubtalo bo'ldum sang'a*" Jamshid's goblet is applied in two meanings. In this ghazal the poet expresses his enlightened thoughts:

Were Jamshid's goblet and Khizir's water we might still share,

Hey wine server, the world I quitted, I became your beggar.

(Jomi Jam birla Xizr suyi nasibimdur mudom, Soqiyo, to tarki joh aylab gado bo'ldum sang'a.) (1.37)

Hey wine server, after rejecting positions and doing pauper's begging in front of you Jamshid's goblet and Khizir's water became my usual food.

In Uzbek literature Khizir's image reveals itself with its colorful qualities, "But initially relating it to Khizir, what comes first to one's mind is a leading impression, its lasting aliveness, being immortal forever, his being an owner of an alive water. Khizir is the "water of livelihood", an owner of alive water"²².

"According to our folk's mythical impression, Khizr is an extraordinarily mystic personage who is immortal, alive forever, who could be a witness for events which might have happened even long ago"²³. His alive water is a factor for lasting aliveness. In Navoi's creativity Khizir's alive water is often mentioned for diverse purposes.

The lyric hero of this couplet is the poet himself. If to look upon Jamshid's goblet and Khizir's water overtly they are wonderful things: one, if filled with wine, it turns into a mirror to show the whole world and a goblet which no matter how often you drink its wine never ends, and another one is the alive water. The lyric hero consents to become a pauper in order to acquire these two extraordinary powers for reasoning his love. The lyric hero expresses his feelings, inner sufferings, fire-like love to his beloved, to his angel. In the ghazal the hero's beloved reveals herself in the image of a wine-server. The lover has become a beggar of love's wine in wine-server's hand.

Thus, the traditional symbol in Alisher Navoi's ghazals, first, Jamshid is a fair and folk-loving person, he is depicted as a famous shah who has ruled for many years. The reports about him are often cited. However, in his ghazals Navoi as different from ghazals by Firdavsi does not remember a Jamshid's image who is addicted to arrogance and egoism. Second, as a lyric lover the poet has achieved to describe lively the lover's image in the image of a

shah and a pauper as a lover he reflects the tortures of love, sufferings of missing of the beloved. It means, the beloved is as great as Jamshid the lover is as poor as a beggar and etc. Third, in the majority of poet's ghazals the famous goblet of Jamshid is mentioned. This image in the perception of the poet is depicted in the sense of a soul, the world, life, and the wine in the goblet is depicted as water of love, as alive water. Also, in some other couplets Navoi mentions the broken ceramic against the symbol of Jamshid's goblet and through this he achieves to exaggerate his psychological state, to strengthen the lyric image of the lover.

Thus, in his lyric poems the poet masterfully uses the image of shah Jamshid to express literarily lover's feelings, soul sufferings, finally, his Sufi views artfully.

CONCLUSION

In lightning upon Jamshid's image in Navoi's works it is possible to arrive at the following conclusions: "A History of Ajam State" narrates the history of Jamshid with the description of his specific characters. Since Navoi collects different historical, mythical factors which were created on the theme Jamshid and depicts a perfect historical character of Jamshid's image. His epic poems included into "Khamsa", in particular, "Farkhod and Shirin", "Sab'ai Sayyor", "Saddi Iskandari", by comparing his leading characters to Jamshid, he has accomplished to describe them more vividly and brightly.

In his epic poems "Sab'ai Sayyor" and "Saddi Iskandari" Navoi uses reports about Jamshid and creates stories about Zaid Zahhob, a Goblet of a World Mirror and the Goblet of feasting.

By using Jamshid's image in his ghazals Navoi has created such bright examples of stylistic devices as tashbeh, istiora, mubolagha (hyperbole), tazod. Through Jamshid's symbol Navoi puts forward such ideas as justice, construction, valuing the science and crafts. In some of his couplets he states that the throne and crown, wealth and state would not be loyal to anybody, he uses the image of shah as Jamshid for confirming and certifying his opinions. In his couplets written in Sufi conception a broken ceramic is opposed against Jamshid's goblet. The broken ceramic was interpreted as perfection, Jamshid's goblet - as the wealth of the past world. In some couplets by Navoi Jamshid's goblet or a goblet of world news or a goblet of the world mirror is represented as a soul of a wise man.

Thus, in Navoi's works Jamshid's traditional image is specifically interpreted as a historical and literary symbol.

²²Khujayev T.R. Uzbek literature and folklore of the first half of the XV Century. ND. 1996. – P. 48.

²³Nurmonov F.I. The genesis of Khizir's character and its interpretation in Uzbek folklore. ND.2007. – P. 70.

Impact Factor:	ISRA (India) = 3.117	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

References:

1. Navoi, A. (2011). *Collection of complete works*. 1-10 vol. Tashkent: Gafur Ghulom publishing house.
2. Navoi, A. (2013). *Iskandarnama/Prepared for publication by O.Tojiboyeva*. Tashkent: "Mumtoz suz".
3. Mallayev, N. (1974). *Alisher Navoi and Folk's creation*. Tashkent: Gafur Ghulom literature and art publication.
4. Mallayev, N. (1991). *Crown-flower of word's art*. Tashkent: Gafur Ghulom literature and art publication.
5. Shodiyev, E. (1989). *Alisher Navoi and Persian-Tajik Literature*. Tashkent: Ukituvchi.
6. Yusupova, D. (2013). *History of Uzbek classic literature (Alisher Navoi's period)*. Tashkent: Akademnashr.
7. (n.d.). Tabari "History of Tabari". *Toshbosma, invent. No18038*, p.3
8. Qurbonov, A. (2014). *Mirror of Iskandari or soul's mystery*. Role and importance of literature in enlightening–moral upbringing of the youth. Materials of Republican conference. Tashkent: TSPU named after Nizami.
9. Qurbonov, A. (2005). *Jamshid's goblet is a broken ceramic*. Jomiy and Uzbek literature. Materials of international scientific conference. Tashkent: "Al-hudo" – "Movarounnahr" publications.
10. Komilov, N. (2012). *A trip to the world of meanings*. Tashkent: Tamaddun.
11. Qozikhujayev, A. (2013). *About the first ghazal poetics of the devon "Khazoin ul-maoni"*. Issues of Uzbek Literature (collection of scientific articles). Tashkent.
12. Rustamiy, A. (2003). *Lessons from writers' ethics*. Tashkent: Manaviyat.