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JAMSHID'S IMAGE IN NAVOI'S LYRICS

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.

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"⁴. 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 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"⁵. This tradition continues in Navoi too. That is, in creating Jamshid's image Navoi follows Firdausi's steps⁶.

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

⁴ Mallayev . Alisher Navoi and Folk's creation. Tashkent: Gafur Ghulom literature and art publication, 1974. P.86.

⁵ Mallayev . Alisher Navoi and Folk's creation. Tashkent: Gafur Ghulom literature and art publication, 1974.

⁶Shodiyev E. Alisher Navoi and Persian-Tajik Literature. Tashkent: Ukituvchi, 1989. pp.36-49.

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.

Materials and analysis. On the suggestion of Husayn Bayqaro, Alisher Navoi wrote in 1492-1498 his book "Khazoyin ul-Maoniyy" consisting of four devons. This devon by Alisher Navoi includes 3132 poems created in 16 lyric genre⁷.

In many couplets of "Khazoyin ul-Maoniyy" Jamshid's name is not mentioned. However, Jamshid's name is used and repeated for different purposes, for example, in "Gharayib us-sigar" – 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.
(Tutay jahonda Sulaymon seni va yo Jamshid,
Ne munga jom vafõ 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 vafõ 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 Jamshid'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:

⁷ To get more information see: Yusupova D. History of Uzbek classic literature (Alisher Navoi's period). –Tashkent: Akademiynashr, 2013.

*The mirror turned black, goblet's filled with poison,
To Iskandar and Jamshid he became a companion.
(Bo'lur tiyra ko'zgung, 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, ovinagun 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,
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 enlightenment⁸. 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

⁸Qurbonov 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.

not see the face of the grieve like me. In the couplet wine is opposed against the grieve. It is an instrument to remove sadness⁹. Since wine washes off the grieve of the soul, the concerns of the world, the man who 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 studies¹⁰ and "Khazoyin ul-maoni" is assessed as an opening (Fatihah) ghazal of the collection¹¹. 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 getiynamo, 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"¹². 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 getiynamo 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"¹³.

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"¹⁴.

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

⁹Qurbonov 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.

¹⁰Komilov 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.

¹¹Aliybek Rustamiy. Lessons from writers' ethics. Tashkent: Manaviyat, 2003. p.54.

¹²Komilov N. A trip to the world of meanings. Tashkent: Tamaddun, 2012. p.16.

¹³Aliybek Rustamiy. Lessons from writers' ethics. Tashkent: Manaviyat, 2003.-p. 60.

¹⁴Komilov N. A trip to the world of meanings. Tashkent: Tamaddun, 201/ p.16.

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"¹⁵. 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 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 sanga*" 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 sanga.)(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"¹⁶.

"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"¹⁷. 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.

¹⁵Qozikhujayev A. About the first ghazal poetics of the devon "Khazoin ul-maoni"/Issues of Uzbek Literature (collection of scientific articles). – Tashkent: 2013.-p.177.

¹⁶Khujayev T.R. Uzbek literature and folklore of the first half of the XV Century. ND. 1996. – P. 48.

¹⁷Nurmonov F.I. The genesis of Khizir's character and its interpretation in Uzbek folklore. ND.2007. – P. 70.

Conclusion. 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 Jamshud'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.

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ДЖАМШИДТИҢ НАВОЙЛИҚ ЛИРИКАДАҒЫ ЖОЮ

Аннотация. Тимуридтік мемлекет қайраткері және ақын Өлішер Навои (1441–1501) - Тимурид ханзадасы Сұлтан Хусейн Байқараның сотында Навои Сұлтан Хусейн бейнесін әділ және жарық сүйетін адам ретінде бейнелейтін әділеттіліктің, ағартудың және шығармашылықтың керемет үлгісі болды. Джамшидтің дәстүрлі символы ретінде әділ және креативті шах.

Тарихи кітаптар мен әдебиет туындылары арқылы аңыздар мен ертегілерді жақсы білетін Навои Фирдаусидің «Шахнама»-дан шабыттандырған мифтік Джамшидтің жаңа символын жасады.

Навоидің дәстүрлі кейіпкерлерді қолдану шеберлігі мен ерекшеліктері осы зерттеудің ерекше объектісі болып табылады.

Ол шах Джамшидті өз заманының маңызды мәселелерінің бірі ретінде әділ билеуші ретінде суреттегенімен, Навои Джамшидтің тарихи-мифтік бейнесін Фирдаусидің «Шахнама» -дан көптеген мифтік бейнелерін қайта құру және бейімдеу арқылы кеңейтті. Тікелей «Авесто» алғашқы жазба дереккөзіне оралу керек. «Аджам мемлекетінің тарихы» кітабында «Хамса» эпостық дастанында және «Хазойин ул-маоний» Навои Джамшидтің ұлы, қуатты, әділетті және ағартушы билеуші ретіндегі бейнесін шебер суреттейді.

Бұл зерттеудің маңыздылығы - Навоидің жан-жақты шығармашылық сипатында болғандықтан, адамға білім, кәсіпкерлік және шеберлік, көлөнер және бизнес-шебер сияқты жағымды қасиеттерге баса назар аудару.

Осылайша, Навоидің шығармашылық көркем әдебиеті мен лирикалық шығармаларында Джамшидтің дәстүрлі бейнесі сол кездегі билеушілер үшін әділеттілік пен мейірімділікті насихаттау үшін айқын және жарқын түрде бейнеленген.

Түйін сөздер: дәстүрлі кейіпкер, шығыс әдебиеті, дәстүрлі символ, тарихи-мифтік сурет, кобдиша.

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ОБРАЗ ДЖАМШИДА В ЛИРИКЕ НАВАИ

Аннотация: Тимуридский государственный деятель и поэт Алишер Навои (1441-1501) был великим примером справедливости, просвещения и творчества в дворе принца Султана Хусейна Байкары, где Навои пропагандировал образ султана Хусейна как справедливого и просвещенного любовника, изображенного в его произведениях как традиционный символ Джамшида, как справедливого и творческого шаха.

Будучи хорошо осведомленным о мифах и баснях по историческим книгам и литературным произведениям, Навои создал новый символ мифического Джамшида, вдохновленный «Шахнамой» Фирдауси.

Навыки и особенности использования традиционных персонажей Навои являются особым объектом этого исследования.

Хотя он изобразил шаха Джамшида как справедливого правителя как одну из важных проблем своего времени, Навои расширил историко-мифический образ Джамшида, переработав и адаптировав множество мифических образов из «Шахнамы» Фирдауси, корни которых уходят вернемся непосредственно к первому письменному источнику «Авесто».

В своих книгах «История государства Аджам», эпическом дастане «Хамса» и «Хазойин ул-маоний» Навои умело

представляет образ Джамшида как великого, могущественного, справедливого и просвещенного правителя. Что важно в этом исследовании, так это то, что он акцентирует внимание на положительных чертах, присущих человеку, таких как знание, предпринимательство, мастерство, мастерство и бизнес-мастер, что было важно в многогранном творческом характере Навои. Таким образом, в творческих художественных и лирических произведениях Навои традиционный образ Джамшида мастерски ярко и ярко изображен, чтобы способствовать справедливости и милости для правителей того времени.

Ключевые слова: традиционный персонаж, восточная литература, традиционный символ, историко-мифический образ, джам.

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