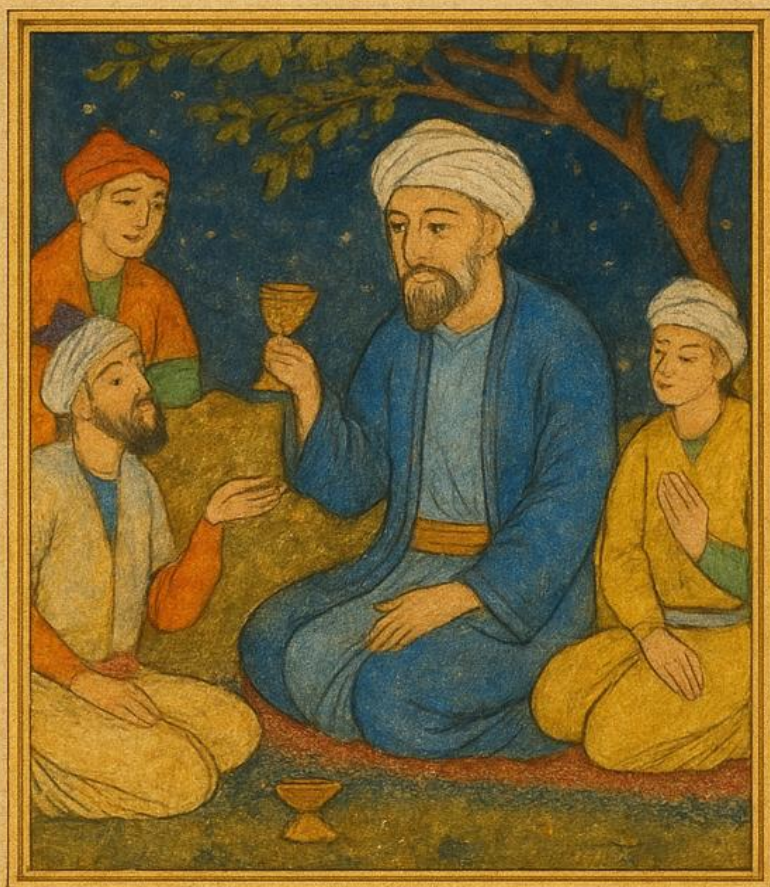


MAKSUD ASADOV



SAKINAMEH
IN NAVOI'S
WORK



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Maksud ASADOV

**SAKINAMEH IN
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This book is related to the lyrics of the great thinker and poet Alisher Navoi, as well as his famous genre such as the Sakinameh and its elements in the epic "Khamsa". His poems in this particular style are analyzed and interpreted in detail in this book.

The book can be used by scientific researchers involved in language and literature, students of philological faculties of higher educational institutions, teachers of the Uzbek language, and in general, fans of this field or interested in classical literature.

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INTRODUCTION

Alisher Navoi, one of the greatest representatives of classical Turkic literature, occupies a unique and influential place in the cultural and literary history of Central Asia. His creative heritage, written primarily in Chagatai Turkic, played a decisive role in elevating Turkic literature to the level of the world's major literary traditions. Navoi's works are distinguished by their philosophical depth, rich poetic imagery, and synthesis of ethical, aesthetic, and mystical ideas. Among the diverse poetic genres employed by Navoi, the *Sakinameh* holds a special position as a symbolic and ideological component of his literary worldview.

The *Sakinameh*, traditionally known as a poetic address to the cupbearer (*saqi*), is a well-established genre in Persian-Turkic classical poetry. While on the surface it appears to celebrate wine, the cup, and intoxication, its deeper meaning is closely connected with Sufi symbolism. In mystical interpretation, wine represents divine knowledge, the cup symbolizes the human heart, and intoxication signifies spiritual enlightenment and liberation from worldly attachments. Through this genre, poets conveyed profound philosophical reflections on life, love, fate, and the relationship between humanity and the Divine.

In Navoi's works, the *Sakinameh* transcends its conventional lyrical function and becomes a powerful artistic means of expressing moral, social, and spiritual concerns. Navoi skillfully integrates the genre into his epics and lyrical compositions, using it to articulate ideas of justice, human perfection, inner purification, and the transient nature of worldly power. His *Sakinameh* passages often serve as moments of philosophical pause, inviting the reader to reflect on ethical values and the true purpose of human existence.

The study of the *Sakinameh* in Navoi's work is therefore essential for a deeper understanding of his poetic system and intellectual outlook. Analyzing this genre allows us to explore Navoi's interpretation of Sufi concepts, his mastery of symbolic language, and his contribution to the development of Turkic classical literature. This research aims to examine the thematic, symbolic, and aesthetic features of the *Sakinameh* in Navoi's works, highlighting its role in conveying both mystical and humanistic ideals.

THE POEMS LIKE SAKINAMEH IN ALISHER NAVOI'S LYRICS

“This theme (wine - M.A.), considered an important point in Navoi's poems, was associated with the traditional features of his work, like the poems of his predecessors in Eastern classical literature, and, on the other hand, with the poet's new abilities, which appeared with their philosophical and public views¹.

The great poet used many images like wine, cup, Saki², sacred wine³, bowl, broken bowl, chalice of getinamo⁴, chalice, mukhbacha⁵, pub, and ancient wine in “Khazayin ul-Maani”.⁶ According to the well-known Uzbek scholar N.Kamilov, “this poem has a unique programmatic feature for other ones that follow it. if you can realize the meaning of this ghazal⁷ you can find a key to understanding other ones in the poet's divans because there is a reflection of the main way of the poet's worldview, and it continues in subsequent ghazals. According to the interpretation of the scientist, the lines of the poem express the pleasure and passion of a person and the joy of the soul, which has so well realized the divine meaning of the World⁸. Indeed, the image of wine in Navoi's work, its meaning, essence, points of entity, and the poet's attitude and views are revealed in this poem.

*There is another chalice you've never suspected,
Don't judge the people in the pub unknowing them.*⁹

*Sen gumon qilg 'ondin o 'zga jom-u may mavjud erur,
Bilmayin nafy etma mayxona ahlin, zohido.*

¹ History of Uzbek literature. 5 volumes. Volume II. - Tashkent: Science, 1977. - P. 141.

² It is a person who pours wine into glasses.

³ It is called in classical literature as the wine of vakhdad. Vakhdad is the soleness of God.

⁴ Getinamo is a mirror of the World. Most scientists believe that this is an image of television, which the poet portrayed as a screen capable of showing the events of the whole world.

⁵ Mukhbacha - a heathen boy who worships fire. In classical literature, it is considered the second name of a person who pours a wine (barman).

⁶ “Khazayin ul-Maani” is the first Navai volume where are collected his first gazals.

⁷ Ghazal (Arab. - to love a woman, to be in love with her) - 1) the most common lyrical genre in Eastern literature. The term ghazal first appeared in Arabic poetry in the 6th-7th centuries. Then it moved to the literature of the peoples of Central Asia and the East, and was fully formed in the 13th and 14th centuries. The size is set from 3 bytes to 19 bytes.

⁸ N. A trip to the world of meanings. - Tashkent: Tamaddun, 2012. - P. 14.

⁹ Alisher Navoi. TAT. 10 volumes. Volume I. “Garoyib us-sigar”. - Tashkent: Publishing house named after Gafur Ghulam, 2011. - P. 22. (From now on, when referring to this publication, the volume, and page are indicated in parentheses. – M.A) //

Clarification: *You have never idea that there is another cup that is not material but symbolic with its contain. The poet only meant symbolic images here of sharab or wine. Using such elements gives deep meaning to the lines of the poem and addressing Zahid provides their impressiveness. In Sufizm literature Zahid is a opposed to Orif. They've similarities in their attempts, but their aims have many contradictions. because he has hope for the promise to the Almighty that will be given to pious people who fast, pray, and retrain themselves from deeds, he does them to achieve paradise and does not eat any the idea of divine love for Allah, but Orif has. He, too, makes the efforts but for love to his Creator. He doesn't care about the gardens of heaven. He knows the secret of divine love, thanks to which he has freedom in his lifestyle, unlike Zahid. He hopes only to see God's beauty.*

In General, wine is a literary means in Navoi's poetry which is used to describe the poet's observations on various social, political, cultural, educational, spiritual, moral, and philosophical issues, even his life conclusions, joys, and sorrows, dreams, aspirations, as well as his views related to time and human destiny. We can cite several examples from the poet's ghazals. Including,

***Saki, life became bitter due to insomnia of separation.
Give me a glass of it for Mirza Chuck's memorization.***

*Soqiyo, talx o'ldi ayshim hajr bedodi bila,
Tut achig' maykim, ichay Mirzo Chuchuk yodi bila.*

Clarification: *Saki, you know, my life has become bitter because of separation from Mizrzo Chuchuk (Chuchuk are allies of the prince. So, a little man). He died so early and unexpectedly. Navoi ap asks for wine of Saki for the prince's memory, but he demands Sharab is bitterer than his memories and grief. Sharob is usually described as a symbol of grief, separation, and pain.*

Mirza Chuchuk is a historical figure, as Alisher Navoi noted in his book *Majolis un-nafois*, he was one of the talented Timurid princes who loved literature, especially poetry, of course, wrote poems and it is clear how a poet respected and appreciated him and his abilities and wrote his

opinion like this: “Kichik Mirza was a young man with good knowledge, ingenuity, great intelligence, and strong memory. In a short time, he became a good student and, through reading, gained a lot of knowledge and art. He could understand poetry well and matters and openly express his opinion about them if he would like.” (9, 415). However, he died early. Nazhmiddin Kamilov commented on two lines dedicated to Mirza Chuchuk: “Wine is not the image of alcoholic drink or mental intoxication or the light of divine illumination here. It is an expression of the human spirit, mental anguish, and image of sorrow”.¹⁰ You can see different states of the spiritual world and moods of the poet: sometimes happiness is noticed in them, sometimes sadness, and he expressed his feelings through the image of wine. The theme of wine is quite close to Navoi’s personality, which, of course, helped him to present the manifestation of his artistic thinking and creative abilities. We can make sure that wine has a particular place in the poet’s work, and thus, we need to study and look for the ideological and spiritual basis, the way of expression, and some aspects that are characteristic of the system of images and symbols of Sakinameh in his poetry.

According to A. Khaitmetov: “There are 2600 ghazals in Navoi’s collections, of course, a lot of them are connected with love, as we learned, in hundreds of his poems the poet addressed Saki directly and praised drunkenness there.”¹¹

Literary critic N. Ramazanov noted that about 800 of the ghazals included in “Khazayin ul-Maani” were written on the theme of wine, of which about 70 ghazals from beginning to end¹².

We try to present the number of couplets and ghazals which were written in the genre of Sakinameh of “Khazayin ul-Maani” in the following table:

¹⁰ N. Kamilov A trip to the world of meanings. - Tashkent: Tamaddun, 2012. - P. 228.

¹¹ Khayitmetov A. Navoi lyrics. - Tashkent: Science, 1961. - P. 144.

¹² Ramazanov N. Afzer crushing the grapes and then... // Literature and Art of Uzbekistan, February 9, 2008.

Divans	Gazals which dedicated to the theme of wine	Ghazals where depicted wine	Couplets in type of Sakinameh	In matlas ¹³	In maktas ¹⁴	Before makta	In different places
“Garoyib us-sigar”	206	19	122	6	30	38	50
“Navodir ush-shabab”	272	17	129	5	16	66	42
“Badoyi ul-vasat”	291	16	121	2	8	74	37
“Favaid ul-kibar”	307	13	121	6	6	65	44
Total	1076	64	473	19	60	243	173

In many poems, the couplets like Sakinameh were given before makta. In the majority of the poet's poems, the couplet before makta always differs from other ones with its content and way. It has an exemplary conclusion addressed to another person, regardless of the way of expression in the previous couplets. The poet usually expressed his attitude to Saki or another object like an appeal.¹⁵

Indeed, the couplets that begin with calls to Saki in the poet's verses, it is noticeable that they are the culmination of gazelles and have in their meaning the resolution of social and moral problems. This feature is also expressed in the following ghazal:

*Go, dear friend, and look everywhere,
My soul's lost, you can find it anywhere.*

*Borg 'il, ey hamdam, har yoni,
Ko 'nglum itmish, topqil oni.*

*Learn his state if he asks mine,
Say he has no you and no life.*

Holin so 'rg 'il, ul ham so 'rsa,

¹³ Matla or mabda is the first couplet of ghazal.

¹⁴ Makta is the last couplet of ghazal.

¹⁵ Iskhakov Yo. Navoi's poetics. - Tashkent: Science, 1983. - P. 62.

Dekim, yo 'qtur sensiz joni.

***Geg to come may he burns with desire
If he refuses it, ask him in a whisper***

*Istid'o aylab yondurg 'il,
Kelmas bo 'lsa, de pinhoni.*

***Who's a beauty promised him?
To be his guest on this night.***

*Kim, ul dilbar qilmish va'da,
Bu tun bo 'lmoqqa mehmoni.*

***If he comes here believing in your treat,
I'll make him prisoner in my breast.***

*Chin deb kelsa, ani emdi
Aylay ko 'ksumda zindoni.*

***Saki, please, save me from sorrow,
Bring me that rokhi-raykhoni¹⁶.***

*Soqiy, bizni g'amdin qutqar,
Keturgil rohi rayhoni.*

***If Navoiy cries without the moon,
His weeping reaches Heaven***

*Ul oysiz un cheksa Navoiy,
O'tgay gardundin afg'oni. (4, 644)*

Clarification: *Oh friend, go everywhere, my heart is lost, find it, ask how it is doing, and if it asks about me, tell it that without you there is no life. Awaken in him the longing to return, and if he will not come, whisper in his ear that the beloved has promised to come as a guest tonight. If he believes your words and returns, I shall make him a prisoner in my breast. Cupbearer, bring the wine of joy and deliver us from sorrow. If Navoi cries out without that beautiful beloved, his lament will rise beyond the*

¹⁶ Green-colored wine. It symbolizes joy as an image.

heavens. If that beloved has promised to come as a guest tonight, and truly arrives, I shall keep her imprisoned in my breast. Cupbearer, bring us the wine of joy and save us from sorrow. If Navoi laments without that beloved, his cry will rise up to the heavens.

Reading it, we can imagine the painful face of a man in love who is tormented by separation, but, despite his sad state, he is still waiting for his beloved. In the couplet in front of Makta, one can feel the mood of Rind¹⁷, a lyrical hero who asked Saki for a glass of wine to get rid of his sorrows.

*Saki, please, save me from sorrow,
Bring me that rokhi-raykhoni.*

It is a wine in the couplet which is described as the dark green drink-rokhi-raykhoni. It is an image of joy in this couplet. Yo. Iskhakov also claimed that “if rhyme were not here,” the feeling of love and sorrow of separation would be completely random. Also, it has perfect content even individually.¹⁸

Professor A. Khayitmetov considered that the couplets that begin with an appeal to Saki in Navoi's poems are like lyrical retreats.¹⁹ Yo Iskhakov believed that these are “different couplets which are presented mainly in expressive (descriptive and laudatory) poems.”²⁰ The couplets where the poet addressed Saki vividly reflect his love experiences, life, and moral and philosophical views. We can see that the lyrical hero is described as an image of a person tormented by love, separation, and betrayal of his time and contemporaries, or he can be seen as a seeker of joy and peace for his soul, even faith and truth in wine and drinking wine. The poet interpreted rind's favoritism to wine like this:

*Saki, you saw my addiction to wine and asked me why,
Whether it's the sadness of parting or the endless desire?*

*Soqiyo, ko 'nglumda may hirsin ko 'rub, so 'rdung sabab,
Hajri dardin yo xumori begaroninmu deyin? (4, 487)*

¹⁷ Rind is a person who wants to drink wine. He is usually depicted like a lyric hero of classical literature who has never interested in worldly wealth. He loves only his Creator and lives with mentioning his name everywhere and every time.

¹⁸ Iskhakov Yo. Navoi's poetics. - Tashkent: Science, 1983. - P. 62.

¹⁹ Hayitmetov A. Navoi lyrics. - Tashkent: Science, 1961. - P. 144.

²⁰ Iskhakov Yo. Navoi's poetics. - Tashkent: Science, 1983. - P. 62.

Clarification: *Cupbearer, you see the thirst for wine in my heart. You asked the reason – shall I tell you it is the pain of separation, or shall I say it is my longing for union with the beloved?*

There are a lot of terms in Navoi's poems like mayparast, bodaparast, bodanush, maykhura, katranush, durdnush, jurakash, bodaoshom²¹, tendency, and drunken that express the image of Rind and his situation.

***If I drink wine endlessly, I put my head next to the goblets,
I'm a wine drinker who burns in a spot where moog stands.***

*Bosh qo 'yarmen kup ayog 'inda may ichsam payvast,
Qoni mug 'dayrida mendek yona bir bodaparast. (1, 109)*

Clarification: *I laid my head at the foot of the great vessel where the wine is kept. In the temple of the Magian fire-worshippers, is there another like me who so deeply longs for wine? (The great vessel symbolizes the heart of the wise mystic. The mystic is illuminated by the true light of divine love. The Magian high priest here is a symbolic figure, meaning the guide, the master, the one who leads toward enlightenment. Wine represents divine love and the knowledge of Truth. The Magian temple is a place of spiritual conversation — such a gathering where worldly, transient matters are not spoken of. The people of this circle are pure in heart, wholly devoted to true divine love. The “idol-worshipper” is a symbolic image of one who longs for the beauty and enlightenment of Truth.*

Koop is a container that keeps a lot of wine. It is a symbol of “the soul and spirit of a person who loves his creator”.²² Moog worships fire but sometimes it means priest of them. It is an image of the ideal man in a symbolic view.²³ There are a lot of images like moog, moogbacha, and piri of moogon²⁴ in many Sakinamehs of Persian-Tajik poetry, especially Hafiz's²⁵ Sakinameh. They can be seen in Navoi and Majzub's

²¹ A man who has tendency to wine is called with names mayparast, bodapast, bodanush, maykhura, katranush, durdnush in classical literature.

²² Kamilov N. Sufism. - Tashkent: Movarounnahr-Uzbekistan, 2009 – P. 153

²³ Uludag S. Dictionary of Sufi terms. – Istanbul, 1995. – P. 373.

²⁴ Piri moogon is a preceptor of heathens

²⁵ Shamsuddin Muhammad Hafiz Shirazi is the great Persian poet of Sufizm literature.

Sakinamehs. Majzub²⁶ created a perfect expression of the symbol when he addressed “drinkers of moogon’s party”.

There are clearly described the state and mood of Rind in Navoi’s poems, especially, in couplets where he directed to the Saki. In most cases, Saki was displayed as a handsome man in classical poetry. You can see Saki in an image of a young man in many poems of Navoi and it shows his skills like a unique, professional, and pure poet is:

*A glass of time, Saki, young man, don't put it for your life,
Whose subsistence consists only of entertainment*

*Davr ayog'in, soqiyo, qo'yma yigit joning uchun,
Kim, yigitlik ro'zgori aysh davroni emish. (1, 290)*

Clarification: *The end of time means opportunity, the present moment, the wine that can be grasped right now. Cupbearer, you are in the age of youth. Youth is the time of beauty, the time to enjoy the blessings of life. Do not let it pass in vain. This is your time — do not waste this chance for your young soul, hold the cup of the moment firmly in your hand.*

After all, certain characters in Navoi’s poetry are depicted with such a youthful and innocent mood. It can be caused to appear in readers' desire, enthusiasm, and love for life. There are used a lot of poetic combinations in poet’s poems like a Saki makhvash, a Saki gulchekhira, a Saki gulru, Saki hurvash,²⁷ a Saki davr, a Saki davran²⁸, an Isavidam Saki²⁹, a Saki nushin, a Saki Kavsar, a nushlab Saki³⁰, a happy Saki, a beloved Saki, a lover Saki, the meeting of Saki, the seeing of Saki, the Sakis’ party, a drunken Saki, a sad Saki that depicting the features of Saki, like a lyrical hero in classical literature.

It is known that the poet effectively used these images to express his various socio-life, romantic-philosophical, and also educational-mystical views.

²⁶ Majzub Namangoni (XVIII-XIX) is the great Uzbek poet of Sufism literature.

²⁷ A Saki makhvash, a Saki gulchekhira, a Saki gulru mean a handsome man.

²⁸ A Saki davr and a Saki davron mean a Saki of his time.

²⁹ Isavidam is associated with the ability of Jesus to revive a dead person. Poets remind him of his healing breath.

³⁰ A Saki nushin, a Saki Kavsar are related to barman who pours wine.

Saki davr, Saki davran, a beloved Saki, and Saki of the party are metaphors that reflect the socio-philosophical views of the poet. It should be noted that the attitude of the great poet to his time and the people is often expressed in the form of the lyrical hero's complaint about Saki.

*A Saki davr, please hand me a bowl of wine,
Let my nose'll mix it with the blood of mine.*

*Manga har mayki, tutti soqiyi davr,
Burun qildi ani qon birla mamzuj. (1, 116)*

Clarification: *As many times as the cupbearer of time has offered me wine, he first mixed it with blood. That is why my heart has turned to blood, filled with torment and suffering. The cupbearer of time here appears as the image of society.*

The image of the “bartenders of Khusravi Kisonishan” in another couplet describes the dominant feelings of glory, spirit, and elation by the content of the metaphor. It is known that in classical literature the use of the word “Khusrav” is important since it means a king, ruler, or possessor of a high rank and makes the poem more expressive artistically and aesthetically:

*Wine always makes disappear Navoi's pain,
Sakis of Khusravi Kisonishan organizes a party.*

*Daf' etar dardin Navoiyning o'shul maykim mudom,
Xusravi Kisonishon soqiylari ehson qilur. (1, 177)*

Clarification: *This wine soothes Navoi's pain each time. If noble ones, like the kings of Iran, grant it as a favor, this wine will take away Navoi's sorrow.*

The features like Kavsar, Isavidam, and sabukruh of Saki and his image are glorified by the poet's educational-mystical ideas:

*Many have never tasted love wine yet,
Saki Kavsar, tell me how can I lose the desire*

*Xumor dofe' bo 'lg'aymu, soqiyi Kavsar,
Bu dayr ichinda mayi ishq ichmaganga to 'lo. (4, 12)*

Clarification: *O cupbearer who holds the water of the Kawthar spring, in this tavern will the craving ever leave one who has not drunk his fill of the wine of love? It will not. Here there is an endless thirst for love. The temple is also an image – it is the abode of enlightenment. The wine of love is the wine that reveals divine truths.*

It is known that Jesus is depicted in fiction as a symbolic image that saves people from various diseases and accidents and gives life even to a lifeless body. In the next couplet, we can see how the poet used the art of talmekh³¹ and mentioned the miraculous ability of Jesus:

*I'll die with an amber face, Saki like Jesus,
Hold me wine in a cup with amber's stones*

*Kohi yuz birla o 'larmen, Isaviydam soqiyo,
Boda tut xurshidi jomi kahrabokirdoridin. (1, 471)*

Clarification: *I am dying from this wasting separation. O cupbearer with the breath of Jesus, offer me wine from the golden, sun-like cup.*

“Amber is a yellowish sticky stone. If you rub it on the leather and bring it close to the straw, it pulls it.”³² In classical poetry, a pale face, yellowed by the grief of separation, is attributed to amber. The poet expressed the same content in this couplet. The poet likened the breath of Saki to Jesus and called him a life-giving saint, and asked for wine, like amber, capable of attracting a straw under the pretext of death with a yellow face. From his words, it can be understood that the lyrical hero explains his plight and believes in the treatment of wine.

In addition, there are numerous of Saki's names like ayakchi, piri maykhana, piri moogon, piri maykada, piri dayr, piri ishk, piri kharobot, piri khammor, mayfurush, moog, mogbacha, akhli bazm, akhli ishk, akhli

³¹ Talmekh in classical literature means allusion.

³² E. Achilov. A handful of jewelry. – Tashkent: Uzbekistan, 2011. – P. 148.

sabukh, Rindi kharobot which describe him as a mentor who can help to his followers from steps of Sufizm to become unique man, and get rid of bad habits and improve the good qualities of their character, and give them divine education as well. They make imagination in the reader's mind about Saki as a priest or mentor who can teach them to be true to their faith and way. Among the symbols that express the meaning of him as a spiritual teacher (piri murshid), there is also a barakhman, who is considered a religious scholar of the Hindus. In general, such symbols, which played an important role in gaining a deeper meaning of the artistic idea put forward in the ghazals, also ensure the diversity of the world of images in Navoi's work.

***Give me wine, barkhaman, if the soul has love for moogbacha,
I will inculcate him for being drunk because of the
separation.***

*May ber, ey barhaman, ar mug'bacha ishqida ko'ngul,
Bo'lsa badmast firoqi bila ta'zir etayin. (2, 492)*

Clarification: *The Brahmins – leaders of the Buddhist faith – you, give me wine. If one becomes intoxicated with the love of a young Magian boy and grows proud of it, then give me such wine that punishes my heart with his separation. Let there be no complacency of saying, “This is the one I love.” In the heart of a true lover, there is never such peace. The moment of tranquility is the day love comes to a stop. For the poet, pain is necessary. Wine is the symbol of love – grant me the perfect love. The Magian boy is the divine beloved, the servant of the Magian, but in the eyes of the lover, looking toward the boy is a way of sharing in the Magian's enlightenment and aspiring to resemble him. Separation is an image: it is the trial through which the lover attains perfection.*

To more perfectly describe the divine light entering the heart of the lover, the spiritual comfort, as well as the realization of himself and his amazement, the great poet used tomchi, katra, and jur'a in couplets in the style of Sakinameh, all these concepts mean a drop.

***Saki, give a drop of wine like Kavsar spring's water,
Maybe I find out its secret and it will be a surprise***

*Soqiyo, ul kavsaroso bodadin bir jur'a tut
Kim, meni hayrong 'a bo 'lmish kashf sirri lav kushif. (1, 325)*

Clarification: *Cupbearer, give me a drop of that wine, like the water of the Kawthar spring. May this wine help me uncover the secret of divine mysteries.*

According to religious beliefs, the water of the Kavsar spring is sweeter than honey, whiter than snow and milk, and whoever drinks it will never know what thirst is³³. The lyrical hero is depicted as a thirsty person who wants to take such wine from the barman. As we know that life is the source of inspiration for the poet. Therefore, there is a material basis, and a real source of images, concepts and terms that serve to reveal the thoughts, feelings, and experiences of Navoi. Like a sip's³⁴ too. It actually means "to drink a drink from a glass in one gulp once". According to many sources, in pre-Islamic times, people poured a sip of wine on the ground in memory of the deceased in the cemetery. In classical literature, jur'a (a sip) also is used to portray the state of a man who has fallen in love and "is not able to calm down himself when he is disturbed by the memory of his beloved one"³⁵. Sajjadi claims that it is "a state of travel, the perfect man should be able to find it, that is, jur'a means secrets and levels that remain unknown to him"³⁶. Also, in classical poetry, jur'a "shows the different levels of the soul and points to the existence of God's manifestation in every particle of entity."³⁷ Also, in classical poetry, jur'a "shows the different levels of the soul and points to the existence of God's manifestation in every particle of the entity." For example, one of these couplets, where such content is also expressed, can be found in the Sakinameh of Navoi: "If someone is in the dark from sadness, when he dies, the sip will become like the water of life." It is clear that the bytes, where the poet addresses the barman, are connected by their content with Sakinameh. It determines their importance in the development of the Sakinameh genre.

There are numerous images like khum (jag), sabu (a glass), and surokhy (cup) which correspond to the content of Sakinamehs, widely used in couplets. According to Sufism, they are considered images of the

³³ Look: Pala I. Encyclopedic Dictionary of Divan Poetry. – Istanbul: Kapı publications, 2006. – P. 268.

³⁴ A sip – jur'a.

³⁵ Anvari H. Great speech culture. It consists of 7 parts. Volume 3. - Tehran, 1381 h/sh. - S. 2121.

³⁶ Sajjodi Sayyid Jaafar. The culture of the Sufism and the Sun. - Tehran, 1332 H. - P. 286.

³⁷ Javad Nurbakhsh. Encyclopedia of Sufi Symbolism // <https://wayter.wordpress.com/2011/12/08.09.2016>

“source of divine grace”,³⁸ with their help one can realize the purpose of a lover, that is, a perfect person, and they deliver spiritual pleasure to his heart. Navoi poems also contain words like jam (cup), sogar (tumbler), zarf (goblet), payola (a little bowl) kosa (bowl), bat (duck-shaped chalice), bulbula (a pitcher), kishti (ship-shaped mug), as we know, all these utensils are used for drinking wine. However, “jam” is most commonly used. Sajjodi believes that “Orif³⁹ drinks divine wine from the chalice and will become drunk from his faith to monotheism.”⁴⁰ Jam (cup) also means “a soul aware of the invisible world and the mind of an ideal person.”⁴¹ According to Navoi, it is a “mirror of admirers” and a symbol of a full heart with Vakhdat⁴² wine:

*If I want to see my love's reflection once a second,
Saki, give a wine! A cup is a mirror of admirers*

*Soqiyo, ul kavсарoso bodadin bir jur'a tut,
Kim, meni hayrong'a bo'lmish kashf sirri lav kushif. (1, 449)*

Clarification: Cupbearer, offer me wine, for I wish to see the reflection of the beloved in the mirror, if only for a single breath. For the mirror of the people of love is the cup. In that cup I long to see the heart of the enlightened one – a heart filled with divine knowledge.

It is known that the poet's mental and psychological state, mood, spiritual world, attitude to the depicted reality, and social, moral, philosophical, and educational views are reflected in poetry using colors. At the same time, such a view of the artistic image provides an impact on thoughts and feelings and arouses strong enthusiasm among readers⁴³. Alisher Navoi's poems in the Sakinameh genre express joy and happiness, as well as love for life with wine and a cup and their bright colors, such as crystal, dawn, emerald, glass, and lily. This is noticeable in the next byte, where the harmony of colors attracts the reader's attention and gives a good mood because the lyrical hero asks for red wine in a blue-emerald bowl.

*Saki, pour me a red wine in an emerald cup,
It will be very beautiful if red is mixed with blue.*

³⁸ Uludag S. Dictionary of Sufi terms. – Istanbul, 1995. – P. 454.

³⁹ Orif is the image of an ideal person. Poets usually describe him in classical literature as a wise scholar who lives only by the love for God.

⁴⁰ Sajjodiy Sayyid Jaafar. The culture of the Sufism and the Sun. - Tehran, 1332 H. - P. 280.

⁴¹ Anvari H. Great speech culture. It consists of 7 parts. Volume 3. - Tehran, 1381 h/sh. - P. 2121.

⁴² Vakhdat – singleness, monotheism, loneliness. It is only related to God's and divine science.

⁴³ See: Tokhliev B. About the symbol of color in “Kutadgu bilig”//Uzbek language and literature, 2001. - No. 3. - P. 34-38. //

*Soqiyo, jami zumurradgun aro quy la'li may
Kim, erur shingarf behad xushnamo zangor ila. (4, 559)*

Clarification: *Cupbearer, pour red wine into the blue cup, for red together with blue brings delight. Red is the color of passion, of love, of ardor; blue is the color of life and vitality. When these blends together in harmony, what color will emerge from them?*

Maykhana (pub), muykada (tavern), dayr,⁴⁴ khorobot (ruin), and bootkhona (temple) are the most common images in poems of the Sakinameh type.

The place should not be understood directly, because in Sufism “maykhana is a symbol associated with the spiritual world and the soul of a wise scientist (orif), which are full of surprise, delight, and divine enlightenment.”⁴⁵ In classical literature, the tavern is considered a spiritual abode, a divine world where the soul can find peace and tranquility, escape from the fleeting passion and folly of this world, various lies and forgeries.

***It doesn't matter if there is no unbroken cup,
It's enough to me even a broken bowl of pub.***

*Ne g'am, soqiy, agar xud jami Jam yo'q,
Yetar mayxonaning sing'on safoli. (2, 648)*

Clarification: *If we do not have Jamshid's cup, what sorrow is that to us? For us, even a broken shard of clay from the tavern is enough. The tavern is the place of spiritual conversation, the abode where saints gather. The broken shard symbolizes the broken heart, the state of poverty and humility. Brokenness is a rebellion against the self. Jamshid's cup has come to symbolize the ego. We have no need for greed for luxury.*

Not only ghazals have couplets in the style of Sakinameh, but also in Navoi's rubaiyat can be seen to appeal to Saki. There were included 133 rubaiyat in “Khazayin ul-Maani”, as we found out, almost 30 of them

⁴⁴ According to Sufism's view points, “dayr” is place where a priest stands in temple and appeals to the people.

⁴⁵ Sajjodiy Sayyid Jaafar. The culture of the Sufism and the Sun. - Tehran, 1332 H. - P. 392.//

related to the topic of wine, and 10 of them were written in the Sakinameh type. 5 of them begin with an appeal to Saki, and in 3 rubaiyat, it appears as a radif. For instance, “Saki, give me wine in a friendly bowl”, “Saki, thirst made my body so weak”, “Saki, rescue me from sorrow”, “Give me a cup, you moogbacha, take my soul instead”, “Saki, you know that sadness has turned my body into a hole”, “An irresistible desire tormented my soul, Saki”, “Thirst has never let me alone, Saki”, “life rushes in last part, Saki”.

Appreciate the enjoyment of life, satisfaction with natural beauty, praise pure love, describe the agony of separation in the hope of achieving unity, spiritual joy, and philosophical and educational observation occupy an important place in Sakinameh rubaiyat.

*Saki, please, rescue me of bitter suffering,
Open your pretty face, save me from Spring,
Give a wine and salvage me from yearning,
Or make me company and save me from longing.*

*Soqiy, meni xorxordin ayla xalos,
Gul-gul yuzung och, bahordin ayla xalos,
Yo may ber-u intizordin ayla xalos,
Yo o'lturubon xumordin ayla xalos. (1, 733)*

Clarification: *Cupbearer, deliver me from the thorns, from the fleeting pursuits of this transient world, from the countless troubles along the path of the self. Reveal your rose-like face, and let me not be deceived by the passing spring, for the meaning of this passing life soon vanishes. When you unveil your face, then either give me wine and free me from this longing and yearning or kill me, and thus free me from this thirst.*

In general, according to the research Navoi's lyrics, and Sakinameh's images contributed to the expansion of the content of this genre and ensured the variety of expressive development. To effectively describe the emotional experiences of the lyrical hero – Rind (wine-adorer), to penetrate the spiritual world, the poet effectively uses stanzas

that refer to the Saki. Symbols like wine, bowl, and party were well represented and utilized a number of their synonyms in Sakinamehs, we can tell based on our research, in the great poet's ghazals in this style assist in understanding his various socio-philosophical, spiritual, and moral views. Love and perfection, life and its secrets, man and his destiny, the beauty of the world and the joys of life, as well as educational and mystical issues, are highly artistically interpreted and analyzed in Navoi's lyrics, especially in the poems of the essence of Sakinameh. According to their entity, a unique method of expression, and artistic and descriptive means, the stanzas and poetic fragments that begin with the appeal to Saki not only have mutual harmony with Sakinames but also determine their place in the development of this genre.

THE BYTES CONTAINING SAKINAMEH CONTENT IN KHAMSA

Several features are characteristic of Sakinamehs: asking the Saki for wine, glorifying the symbol of wine; deep philosophical observations about the universe and human destiny, life and the hereafter; socio-political, educational, and moral thoughts were skillfully continued in “Khamsa”. In “Khamsa”'s created before Navoi, couplets in the character of Sakinameh were presented not only in epics about Alexander but also in almost all of them. They are important because they allow us to understand the poet's spiritual world, aesthetic thoughts, and feelings.

The last two couplets (total 25 verses - M.A.) of chapters in “Hayrat ul-Abrar” ended with an appeal to the Saki and a description of the wine. So, the “Previous Miracle” of the epic begins with an appeal to him, and in the first 3 verses, we can see an expression about the state of intoxication, and about the cup and wine. The poetic combinations “dawn cup” and “dawn wine” used in them are interpreted as means of achieving divine love, perfection, and God. In classical Uzbek literature, dawn is also perceived as the shining of the beauty of Truth in the eternal world and the removal of the darkness of the universe and human existence from the soul of a lover. That is, “dawn” is also the light of unity. The state of intoxication is not in the literal sense, but the philosophical side is divine spiritual pleasure and excitement with the Creator's beauty:

*Saki, you know, now is dawn,
Give me wine in the shiny cup as the sun,
I'd like to drink the wine of purity at dawn,
I would love to sing with a bird of dawn. (6, 64)*

*Subhdur, ey soqiy, etib mehr fosh,
Tut manga bir jam nechukkim quyosh....
Subh safoliq mayidin mast o'lay,
Tong qushig'a nolada hamdast o'lay. (6, 64)*

Clarification: *It is the time of dawn, O cupbearer — reveal the sun and offer me a goblet like the sun itself. Let me become intoxicated with the delightful wine of the morning and join the bird of dawn in singing the song of life. Dawn is the illumination of the heart through divine knowledge. The intoxication from wine is the state of reaching*

the highest stage in love. Let it flow into me as inspiration and fully absorb my being.

The couplets addressed to Saqi also refer to the general content of the stories described in “Hayrat ul-Abrar”. In particular, the story about Khoja Muhammad Porso, which is given at the end of the nineteenth chapter, is summarized as follows:

*Saki, bring me a cup of wine
Let the king pours it or the prince,
Let me be drunk from dawn to night,
How's possible to live pious in a pretense?*

*Soqiy, olib kel qadahi bodae,
Shah tutsun, yo ani shahzodae.
To bo 'layin mast sabohu maso,
Necha riyo birla bo 'lay porso. (6, 291)*

Clarification: *The pious ascetic is an image of the devotee; if he places his hope in paradise, let him hold princes or even a king in his hand — it is of no importance. What matters is that I remain intoxicated from dawn till night. With so much hypocrisy, how could I ever rise in your sight? I seek to comprehend divine truths. Here, the wine is a symbol that removes duplicity and hypocrisy*

Such bytes can be found in the poet's epics “Farkhad and Shirin”, “Layla and Majnun”, and “Saddi Iskandari” too. In the “Farhad and Shirin” epic, 2 couplets at the end of each chapter and conclusion (total: 47 bytes - M.A) were completed with an appeal to the barman. In chapters X - XXIV of “Layla and Majnun” Navoi addressed various objects: (“Oh my mentor”, “Oh a gardener of love garden”, “Oh leader of love”, “You, a happy man of his time”, “you are a man who deserves the love of the winds”, “oh mourner”, “oh my friend” - M.A), in addition in chapter XXXVI to moogbacha, and in chapter XXXVII to Saki.

“Saddi Iskandari” is distinguished by the quoting of bytes in the style of Sakinameh and, with their unique structure, the artistic expression, and the content of images typical to it. At the end of its chapters, a total of 155 stanzas (310 bytes) represent the content of the Sakinameh. In the rest of the bytes (51 couplets) began with an appeal to the ayakhchi (a barman)

and Saki. And you can also see the author's appeals to himself in 53 bytes and to the singer in 51 couplets.

Nizami Ganjavi also quoted bytes addressed to Saki in "Sharafnama" in the "Iskandarnama" section and to the singer and musician in "Iqbalname".⁴⁶ They are also found in the epics "Oyinai Iskandari" by Khusrav Dehlavi and "Khiradnameh Iskandari" by Abdurrahman Jami. Alisher Navoi, except for the last epic, presented "his mood with appeals to Saki or with some conclusions in others, but in "Saddi Iskandari" they are given in an established order.⁴⁷ That is, the conclusion of each chapter in the epic begins with the treatment of Saki (sometimes ayackchi - M.A.) or the singer but they end with the poet's appeal to himself. In this point, Navoi's epic is similar to the works of Khusrav Dehlavi and Abdurrahman Jami. They also contain rhetorical appeals, mostly at the end of each chapter. But in "Saddi Iskandari" certain orders didn't change.

*Saki bring me wine that glistens,
Its pleasure gives me great bliss.
Decorate the soul like a garden,
Illuminate the refuge of glance.
Mooghanni, play louder than it, please,
Let it please the people of our time.
Raise the voice of tool to a high level,
Make the word's voice overs to my soul,
Navoi, be a philosopher in the word using.
Be brave when the matter appears in front
Give up from the way of make excusing,
Write epics and create meaningful idioms.*

*Ketur soqiy, ul mayi raxshandadur,
Aning nash'asi fayz baxshandadur.
Ko 'ngul maskanin lavnidin gulshan et,
Nazar hujrasin tobidin ravshan et.
Mug 'anniy, surude chek ondin baland
Ki, tushsun sipehr ahlig 'a dilpisand!
Uning savtini oliy ovoza et,
So 'z ovozasin ko 'ngluma toza et!*

⁴⁶ Comment: According to literary critic J. Mirsaidov, in Khusrav Dehlavi's epic "Oinayi Iskandari" (Mirror of Alexander) at the end of each chapter, the using 2 couplets with the appeals to Saki and 2 bytes to mughanni is not a simple artistic method, but both parts of Nizami's "Iskandarnoma" ("Sharafnoma" and "Iqbolnoma") means a generalized answer. See: Amir Khisrau Dehlavi. Mirror of Alexander. (Составление и предисловие Ж.Мирсаидов). - М., 1977. - С. 194. These thoughts can also be expressed in the example of Alisher Navoi's epic "Saddi Iskandari". Also, it would not be wrong to evaluate the poet's address to himself ("Navoi") at the end of the chapters of the epic as an innovation of Navoi and to say that the work was created as a product of Navoi's spirit and mood, showing the originality of the work of the great poet.

⁴⁷ Kayumov A. Works. 3 volumes. Volume I, Book 2. - Tashkent: Classic words, 2008. - P. 391.

*Navoiy, so 'z ayturda farzona bo'l
 Chu ish boshingga tushti, mardona bo'l!
 Bahona tariqini barbod qil, usul)
 Surub doston, nukta bunyod qil! (8, 67-68)*

Clarification: *Radiant one – offer me shining wine, whose delight bestows grace. From the brightness of my heart's dwelling, make it a rose garden; from the brilliance of my soul's chamber, make it luminous. O musician, play such lofty melodies that they may please the hearts of all the world's people. Raise its climax higher. Place the resonance of words, the majesty of words, into my heart. O Navoi, be steadfast in speech. If trials come upon you, stand firm like a brave one; destroy and cast aside all excuses. Write the epic and establish the subtle point – that is, beauty itself.*

It is known that epics usually begin with praise, prayer, praise (na't - a poem that usually is dedicated to the prophet), the description of the prophet's travel to heaven (the me'roj night), the hymn to king of a certain time whom about an author writes. A. Khalilov claimed in his monographic study about the initial parts of Azerbaijani epics, one can say that they are official introductions. According to a formal initiation, sections or lyrical digressions that affect ideological, artistic, autobiographical, socio-political topics are called artistic introductions by scientist. In particular, Sakinamehs can be included in epic works and considered like beautiful examples of artistic prologues.⁴⁸

It is appropriate in the prose epics of Eastern classical literature, expressing the thoughts to ideas in the work by referring to the Saki and vividly depicting them in harmony with the feelings of the poet and life scenes in lyrical digressions. However, the stanzas in the style of Sakinameh are given not only after the official introductions but also at the end of chapters in epics, they are used to summarize the stories, thoughts, and experiences described in them. For instance, lyrical digressions in the couplets of "Saddi Iskandari", beginning with an appeal to Saki, can be cited as examples that can prove our opinion. At the same time, they play an important role in the composition of the epic chapters, generalizing the poet's views and logically linking the chapters to each other.

⁴⁸ Khalilov A.V. Artistic preface in classical Azerbaijani poetry (prologue, introduction, reason for writing the book): docent, doctor of Philology. dissertation. - Baku, 2006. - B. 48.

According to the Turkish scientist M. Kuzubash, before moving on to a new topic, the poet wants to focus on it and creates a mood to open the path of inspiration, or before commenting on the main topic, he stops for a while to concentrate his thoughts under this pretext he appeals to the Saki. He compares this process like “make a coffee, let the person have a little rest”.⁴⁹ Indeed, in the lyrical digressions of the epic, the expression of thought with an appeal to Saki, and not to readers, increases both the artistic value of the work and expressiveness. The general picture of the epic, moral, educational, philosophical, life observations, and conclusions of the poet - of them are concisely and perfectly expressed in couplets of the essence of Sakinameh. The chapters of the epic “Saddi Iskandari” consist of 3 parts: the artistic title, the text of the work, and the bytes referring to the Saki. They are related to each other in their contents. In particular, in the title of chapter XIX, the poet described the word – justice because there is glorified the virtue of Alexander as a just ruler. Justice is emphasized both in the first and last verses of the chapter. For example,

*Saki, bring me, please, full glass of justice,
It seems like to bowl of Just Alexandr.
If the king understands to treat only fair
No one can be able to be equal to him.*

*Ketur, soqiyo, to 'ldurub jami adl
Ki, ko 'rguzdi Iskandar ayyomi adl!...
Shahekim, adolatdur oning ishi,
Teng emas anga shohlardin kishi. (8, 115)*

Clarification: *Cupbearer, fill your goblet with justice and offer it to me, for Alexander shows justice to all. If the work of a king is justice, then in kingship no one can equal him.*

Each of them has its way of expression and system of images. For example, in the lyrical passages that begin with the treatment to the Saki, the poetic images of the wine cup are combined with the artistic and aesthetic expression of the emotional and intellectual world of the poet in about 30 couplets: *a chalice of Kaioni,⁵⁰ a glass cup, a mirror of Alexander, a royal goblet, a red bowl, a royal cup, a mourning bowl, a mug of justice, a ruby cup, a glass of eternity, a bowl of senility, a mug of*

⁴⁹ Kuzubaş M. Sakinameh (Nev'izade Atayi). – Samsun: Etut yayınları, 2009. – S. 18.

⁵⁰ Kaioni was a great ruler of the Sassanid dynasty.

poverty, a cup of Khusrau,⁵¹ a mirror, a cup like a river, a porcelain bowl, a cup of lips, a glass of farewell, a chalice of enjoyment.

These metaphors are linked with the content of the work and the nature of the stories described in the chapters. In particular, “bodai sofi” means pure, clean wine. This poetic combination is used for expressing thoughts, it also presents new, non-repeated meanings and points to the content of “Saddi Iskandari”: “The group is drinking pure wine of words”. Wine and its images not only reflect the poet’s lyrical experiences, but also bring out his attitude, point of view, and assessment of various social, political, moral, and philosophical issues. For example,

*When you want to drink fresh wine,
Pour the boda of the word into the music cup.
It makes drunken the people of the time,
Do not say me drunk or a lover of wine.*

*Chu istab tarab tab’i ozodasi,
Quyub nazm jamig’a so’z bodasi.
Aning jur’asi elni mast aylabon,
Demay mastkim, mayparast aylabon. (8, 49)*

Clarification: Pure taste’ means seeking purity from one’s own inspiration and pouring the wine of words into the goblet of poetry. Even a single drop of it intoxicated the people — not merely made them drunk, but turned them into true devotees of wine.

This poetic passage is taken from Chapter VII of the epic. The wine described in it has several meanings: for the first, the spiritual enjoyment of Navoi's predecessors from the poetry cup, for second, it is an image of inspiration, divine gift, intention, and dream because he dedicated this chapter of epic to Nizami Ganjavi, Khusrav Dehlavi, and Abdurahman Jami. In addition, Navoi appreciated the works of his predecessors about Alexander in it. He continued his ideas in Chapter VIII. The poet claimed that the inner sound, the divine power inspired him to write “Khamsa’ and prompted him to pick up a pen. There are couplets in the end of a chapter in Sakinameh which are characterized by the vivid expression of the poet’s thoughts and experiences.

*Saki hold me wine in Kaioni cup,
It’s called a basin but not a cup.*

⁵¹ Khusrau was a Persian king famous for his justice and generosity.

*Ketur soqiy, ul Kayoniy qadah,
Tag 'oreki, degaylar oni qadah. (8, 58)*

Clarification: *Kayani – one of the four dynasties of the kings of Iran, a great royal lineage from which mighty rulers arose. It appears as a symbol of grandeur. Offer a goblet that grants majesty and honor, let it be as large as a basin.*

The Kaioni cup metaphor used in this verse is a symbol of glory and power, as well as a source of inspiration and spiritual perfection. One can see the poet's appreciation of the great contribution and unique works of his predecessors in literature. In another part of the epic, the poetic combination "Jami Kaioni" – a cup of Kaioni expressed the poet's philosophical observations about the fate of the universe and man, the transience of the world, and the shortness of human life: In another part of the epic, the poetic combination "Jami Kaioni" - the Cup of Kaioni expressed Navoi's philosophical observations about the fate of the universe and man, the transience of the world and the brevity of human life:

*Ayakhchi, serve friendly wine,
Pour for me in the Kaioni cup,
There's betrayal what a time!
It was loyal neither Kay nor Doro!*

*Ayoqchi, mayi do 'stgoniy ketur,
To 'lo ayla jomi Kayoniy ketur.
Ki davronki, oyini o 'lmish jafo,
Ne Kayga, ne Dorog 'a aylar vafo. (8, 73)*

Clarification: *Wine-pourer, give me the wine of friendship and serve it in the Kayani goblet. For this life, this age of fortune, is fleeting. It showed no loyalty either to Kai or to Darius, the kings of Iran. Wine-pourer, give me the wine of friendship and serve it in the Kayani goblet. For this life, this age of fortune, is fleeting. It showed no loyalty either to Kai or to Darius, the kings of Iran.*

He devotes many verses to the praise of Husayn Boyqara and his royal activities in many works, including his Sakinameh. Chapter IX of "Saddi Iskandari" is also dedicated to him. He is called "The Ruler of His

Time” by the poet. Navoi praised him so and hoped that God would reward him with the honor and strength of Alexander and make his “warriors” the same as Alexander:

*Make his warriors the same as Alexander,
The Castle of Justice to “The Defence of Alexander”.*

*Mulozimlarini Skandarfar et,
Adolat uyin “Saddi Iskandar” et. (8, 64)*

Clarification: Make your servants just like Alexander, and turn the house of justice into the ‘Wall of Alexander.

Turning to the barman, he asks to give him a cup, clean and transparent, like a glass. These ideas are more strongly expressed by ruju, that is, the art of repetition:

**Ayakhchi, give me a crystal glass,
What a glass, like Alexander’s horse**

*Ayoqchi, tut oyinagun sog‘are,
Ne sog‘arki, mir‘oti Iskandare! (8, 64)*

Clarification: Cupbearer, hand me a crystal-clear goblet like a mirror – let it not be just a goblet, but the mirror of Alexander. For Alexander had such a mirror made, one that revealed both good and evil. If you serve, then serve me such a one.

As we see, every image in that byte expresses a specific purpose of the poet, of course it has an important role for increasing the artistic and aesthetic value of the work. The couplets show us compliments for praise and encourage the Saki to pour wine, but the treatments to the ayakchi (barman) sound like a demand, an order, or a command for him. However, it should be noted that the word “gone”, which is used before appeals to Saki to raise the tone of the address, does not occur in couplets where the lyrical hero-Rind (wine-drinker) asks for wine from the ayakchi. Another important point is that the poet referred to ayakchi both at the beginning and at the end of Sakinameh-style poetic passages. There are appeals to ayakchi in another 24 couplets of epic. Ayak is a Turkic word. In ancient times, the Turkic peoples made special bowls for drinking kimiz (wine from horse milk) and honey wine from the bone of a camel’s foot and

called them ayaks.⁵² According to Travelogue, in the past, honey wine was only drunk at wine parties.⁵³ Ayakchi is the person who holds the bowl, of course, he is also Saki. In the epic, he is described as a poetic image that gives a man aesthetic pleasure and a high mood. Based on internal logic, a counterpoint can be made to point to the real essence of the matter. It is known that Alexander was embodied not only in “Saddi Iskandari”, but also in the literature of the peoples of the East as an ideal man who held aloft the flag of victory, justice, generosity, and truth. Glorifying Alexander as the artistic hero, Navoi equated Husayn Boyqara with him and called his friend Iskander of his time (“Keep Alexander’s badge in the world”).

Navoi mentioned an interesting story about the “Alexander’s mirror”, used in the above couplet, in Chapter LII of the epic. According to it, among the gifts the Chinese emperor, presented to Alexander, there was a mirror, each side of which has its miracle secrets. One of its miracles is that whoever tells the truth, his face appears in the mirror, but if he tells a lie, his reflection disappears on it. When the drunk man looked at the other side of the mirror, his reflection became so ridiculous that he had to leave the party regretfully.

***Who watches as audience immorality,
He'll have to look for a way to his guilty***

*Ko 'rub ul buzug 'lug 'ni nazzoragir,
Bo 'lur o 'z buzug ' holig 'a choragir. (8, 375)*

Clarification: *One who looks into this mirror sees the flaws within himself and seeks a way to correct them.*

Navoi asks the ayakchi to bring him some wine with this quality. In this place, wine is considered a tool that separates good and bad, true and false, and friend and enemy. Because in classical literature, Alexander’s mirror means awareness of the situation.⁵⁴

The lyrical passage in the Sakinameh used at the end of chapter IX of “Saddi Iskandari” is completed with the following couplet:

***Drink wine at the royal party, please,
But drink when it's given by the prince!***

⁵² Look: Haqqul I. Return to Navoi. Book 2. - Tashkent: Science, 2011. - P. 38.

⁵³ Ibn Battuta. Travelogue. - Tashkent: Sharq, 2012. - B. 342.

⁵⁴ Muhammad Burxon Qote'. Jildi I. - Dushanbe: Adip, 1993. - P. 66.

*Bu shohona majlis aro boda ich,
Va lekin qachon tutsa shahzoda ich! (8, 65)*

Clarification: *Drink this royal wine; whenever and wherever the prince offers wine, drink it. Navoi praises the prince and places hope in his future.*

Thus, Chapter X of the epic is dedicated to Prince Badiuzzaman, the eldest son of Sultan Husayn Boyqara. In his appeal to Saki, the poet describes the wine as a unique image that cleanses the mind from spoiled thoughts and human nature from bad behavior, and introduces a person to high human qualities, and indicates the pure dignity of the prince, mature morals, free from flaws.

It is known that Jamshid is also described as the longest-reigning legendary king in classical literature. Navoi wrote about him in “Tarihi muluki Ajam”: “He became a king of the country”, “built the wealth of the world with justice”, and “he was a handsome, reasonable man and an ideal person” (8, 610). During Jamshid's reign, many inventions were made, and the people lived happily, abundantly, and prosperously.

Therefore, the poet, thinking about the Persian kings, turns to the juices and asks him to bring a cup, like Jamshid's:

***Saki bring me the cup of Jamshid
He makes me forget whole world.***

*Ketur soqiy, ul jomi Jamshidsoz,
Ki, qilg'ay jahondin meni beniyoz. (8, 71)*

Clarification: *Bring me the goblet that Jamshid had made; let this goblet free me from the fleeting desires of the world.*

The poet told a story about Jamshid in chapter XXXVI of the epic. There were described that Jamshid collected the world's scientists for many years and commanded to make two cups:

***He calls one: jami getinamoy,
Another one: jami ishratfizoy.***

*Birisin dedi: jomi getinamoy,
Birisin dedi: jomi ishratfizoy. (8, 233)*

Clarification: *From the tongue of one it is said, 'I want the goblet of getinamoy,' meaning the cup that reveals the secrets of the world and*

shows both good and evil. Another says, 'I want the goblet of ishratfizoy,' meaning the cup of wine that gives only happiness, joy, and pleasure.

According to Navoi, a cup of getinamo has a special feature among them, because it never runs out of wine, no matter how much liquid you drink. Even if the cup is turned upside down, it is impossible to spill a drop of wine on the ground. In his appeal to Saki, the poet asks him to bring him such a gift. He also turned to the singer with a request to continue his song until the end of the wine in this bowl.

***If you want to stop your dance,
Continue to the end of this glass. (8, 234)⁵⁵***

*Agar nag'ma bas qilmoq etsang havas,
Hamul jom gum bo 'lmayin qilma bas. (8, 234)*

Clarification: *If you wish to stop this game of laughter, if you intend to silence your song of beauty and the melody that celebrates the joys of life, then do not stop while that goblet remains. For as long as that goblet exists, there is still hope, and the world can yet be saved.*

Bytes in the style of Sakinameh are also important because, with the help of unique artistic means, they effectively express the thoughts of the poet in the spirit of high humanism.

***Ayakchi, pour me a porcelain chalice
Truth is passion for us like ceramics.***

*Ayoqchi, to 'la ayla chiniy ayoq,
Erur bizga so 'zning chini ishtiyog. (8, 331)*

Clarification: *Cupbearer, hand me a porcelain goblet filled with wine, for true words give me longing. The reference here is to China.*

This verse is presented in chapter XXXVIII of the work. There is mainly described as a friendly conversation between Alexander and the Emperor of China which reveals to readers the poet's ideas about just king

⁵⁵ It has a symbolic meaning here. Navoi meant if you want to stop living in this life but you can't because you should live to ending of your life. The glass is a image of life.

and country. the conversation between Alexander and the Emperor of China is described, revealing to the reader the poet's ideas about a just king and country. The image of the Chinese emperor gives the impression of a faithful, wise, and truthful person. A “porcelain leg” – a porcelain bowl is a poetic symbol of peace and true friendship without any conflicts. In the couplet above, you can see, two words (chiniy and chini in the Uzbek version of the byte above), which are spelled almost the same, but have different meanings. The first is a porcelain cup, and the second means truth because the pure word is comparable to the purity of porcelain in classical literature. There are used art of tajnis⁵⁶ for increasing the vivacity and effectiveness of the thought in the couplet.

The great poet's incomparable creative output, the breadth of his thinking, and his artistic skills are evident, first of all, in the creation of exceptionally perfect and impressive artistic pictures from social and life events and natural scenes. The couplets of the Sakinameh type have a significant place in the epic with features like that. For example, in the XVIII chapter of the work, he described the garden of Eram in India. The wonderful picture presented by the poet can surprise everyone, then he praised the Negar garden with many beautiful flowers and trees and asked for wine in a golden bowl.

*Saki bring me, please, the Zernigar cup,
Due to a wine redness, he became red.
I danced all over the Negar Garden how
However, I need a cup of Zernigar now.*

*Ketur, soqiy, ul sog'ari zarnigor
Ki, may la'lidin bo'ldi gavharnigor.
Chu dashti Nogor ichra qildim maqom,
Keraktur manga zarnigor emdi jom. (8, 314)*

Clarification: *O cupbearer, bring the goblet adorned with gold, whose wine is red like a ruby and radiant like a pearl. Since I have halted in the desert of Nagar, I now need such a golden goblet.*

“Zernigar sogar”⁵⁷ is a poetic image that expresses the content of high spirits, joy, and happiness, and reminds of a memorable meeting of lovers. It summarizes the poet's views and also refers to the content of the chapter. The purpose of the lyrical hero, the reason for his appeal to the poet, and the essence of the verses in Sakinameh style are reflected in the

⁵⁶ Tajnis - literary art that is used for beautiful combinations with homonyms.

⁵⁷ Zarnigar sogar – a golden bowl in the form of a beautiful female body.

combination “Zernigar jam” (a golden cup). It can be seen that these lines combine several artistic devices in a lyrical passage. For example, in the first verses, the art of rhetoric increases the power of thought and ensures the appearance of the art of tauzi⁵⁸ (alliteration) in the words “Saki” and “sogar” but the metaphors like “Zernigar” and gavharnigar were used with ishtikok⁵⁹. “Negar” means a beloved and dear person, to whom the poet described his feelings in poetic colors, it must be emphasized that he used iyhom⁶⁰ – a poetic instrument in that couplet.

The poet’s conclusions about life and social-philosophical views are combined with his thoughts and experiences in the content of the verses. They are also important in understanding and recognizing the subtle aspects of a poet’s personality and spirit. For example, in chapter XV the story begins with the birth of Alexander, his study of art and government under his tutor Aristotle, and the death of King Philip II. Therefore, there expressed deep mental suffering, sadness and mourning mood in the verse addressed to the Saki. Navoi gave his experiences and sorrows too in the chapter:

*Ayakhchi, give a red wine that'll chase my pain.
Not only the bitter roe but also my mourning.
May all this sadness be gone, sorrow of mine,
After father's death, let there be no grief remain.*

*Ayoqchi, ber ul javhari g'amzudoy,
Dema g'amzudo, jomi motamzudoy
Ki, andin simursam g'amim qolmasun,
Ato so'gidin motamim qolmasun. (8, 87)*

Clarification: *O cupbearer, give me the jewel-like wine that removes sorrow. Do not call it the goblet that brings grief, but call it the goblet that banishes mourning. For if I drink from it, may no sorrow remain in me; through the divine grace of this wine, may my mourning also vanish.*

The ruby stone of sadness, like wine, can drive grief and pain out of the heart. The precious red stone of sadness (jawkhar) also means “divine breath” (God).⁶¹ In this place, it is a symbol of spiritual intoxication, a source of spiritual happiness. The cup of sorrow is considered to be what

⁵⁸ Tavze is a literary art by which a poet writes a word that begins with the same letters on the same line and called in internationally an alliteration.

⁵⁹ Ishtikok is a literary art with which you can express words with the same stem.

⁶⁰ Iyhom is a literary device with the help of which two homonymous words are used simultaneously in their own meaning.

⁶¹ Doctor Khasan Anvari. Farkhangı buzruki sukhani. It consists from 7 volumes. Volume 6th. – Tekhron, 1381 kh/sh. – P. 3126.

relieves a person of sadness. In this verse, he also expresses the pure and clear heart of a saint (orif) whose soul is free from any thoughts.

So, in “Khamasa”, especially in the “Saddi Iskandari” epic, verses with the content of Sakinameh occupy a significant place. They increased the effectiveness of the poet’s thoughts, ideas, and aspirations, which glorify several human qualities such as truth and justice, loyalty, honesty, and nobility. The reader feels a special closeness to Navoi’s personality in the couplets of the Sakinameh essence of “Khamasa”. These poems, revealing the unique aspects of Navoi’s artistic skills, play an important role in improving the Sakinameh genre in Uzbek literature.

THE HISTORY OF SAKINAMEH AND THE BOUNDARIES OF THE SUBJECT

Navoi's Sakinameh is the first and most beautiful example of this genre in Uzbek literature. It consists of 32 chapters and about 500 lines and is included in the collection of "Favoyid ul-kibar". Professor A. Khayitmetov wrote about Sakinameh in his monograph "Lyrics of Navoi" and said that it is closely connected with his life, thoughts, and feelings and reflects them directly, and not with traditional images, in his opinion, it is impossible to evaluate a poem or a look like another. A. Khayitmatov noted that the mirror of this lyrical genre reflects not only the personality of Navoi, his soul, qualities but also the extraordinary harmony of the form and content of Sakinameh.⁶² According to I. Hakkul, Doctor of Philology, "Navoi's Sakinameh confirms one more time the impeccable artistic skill of the poet because we know that in artistic creativity it is not the number, quality, system of verse and rhyme that are important, but the essence and skill. "This Sakinameh is a unique example of Navoi's work, which reflects his complex philosophical views on material existence, and life conclusions, and also has a bright autobiographical content. The poet describes in it his close friends, his contemporaries, and his mentors, as well as his philosophical observations about the socio-political and cultural life of his time. Through this, issues such as the poet's spiritual world, unique qualities, and interactions with his contemporaries are clearly expressed in the work. According to the well-known literary critic R. Orzibekov, Alisher Navoi's Sakinameh differs from others created by his predecessors in two important aspects of its essence.⁶³ The range of issues raised in Navoi Sakinameh is very wide and important, and there can be seen strong passion from generality to concreteness. Our analysis in this chapter confirms these opinions of the scientist.

The form and size of the Sakinameh are based on the requirements of its content and consist of several verses. Each verse is devoted to a separate subject.

But they are generally connected and form the genre of Sakinameh. This can also be seen in the arrangement of the chapters of the work. For example, the first chapter of the Sakinameh dedicated to Husayn Boygara, chapters II - XX are related to the princes and relatives of the king (Badi'uzzamon Mirza, Shakh Garib Mirza, Muzaffar Mirza, Muhammad

⁶² Khayitmetov A. Navoi lyrics. – Tashkent: Science, 1961. – P. 41 – 42.

⁶³ Arzibekov R. On the genre-style features of Sakinama / Literature and life (a collection of scientific works). – № 6. – Samarkand, 1980. - P. 50-62.

Khaidar Mirza, Abulmukhsin Mirza, Muhammad Muhsin (Kepak) Mirza, Muhammad Masum Mirza, Abraham Husayn Mirza, Farrukh Husayn Mirza, Ibn Husayn Mirza, Muhammad Kasim Mirza, Abutturob Mirza, Muhammad Husayn Mirza, Faridun Husayn Mirza, Sultan Wais Mirza, Iskandar Mirza, Sultan Akhmed Mirza, Bahadir Sultan, Mumin Mirza), chapters XXI - XXVII are about Navoi's relatives, friends, mentors (Akhmad Hajibek, Mirzabek, Mir Darvesh, Mazidbek, Kanbar Ali, Amir Sheikh Sukhayli, Tufayli, Bayani, Abdurahman Jami, Sayyid Hasan Ardasher, Pahlavon Mukhammad), chapter XXVIII is about the suffering and sadness of lover and his love, in chapter XXIX about loyalty and people of the era, chapter XXX is also dedicated to some deceased poets (Muammoiy, Khoja Kamal, Mir Sadr, Badii, Yor Tanbal, Sabzavori), and chapter XXXI is about his contemporaries – the talented poets Mir Atoi, Sultanali Mashhadiy, Osafi, Binai, Ziyaratgahi, Kotibi, Mir Fanoi. The last chapter XXXII includes the poet's conclusion of the work and it ends with the hymn about Husayn Boygara, who is described as “the great king among kings”, and “the king of Rinds, Abulghozi”.

Literary critic Yo. Iskhakov wrote several articles on Sakinameh, in which he compared Navoi's Sakinameh with various aspects of others, emphasizing the significance of this work in Navoi's poetry and historical significance as well.⁶⁴ The scientist concluded, comparing the facts of “Majolis un-nafais”, that it was written after 1492 and before 1497 because Jami is mentioned as deceased and Mumin Mirza is a living person in the Sakinameh at that time. There is a reason to make such a conclusion, of course.

According to historical data, in 1485 Bakhadir Sultan, the youngest son of the Dashti Kipchak ruler, that is, Khan of the Golden Horde, Ahmad Khan Haji Tarkhani (Kichik Muhammad), who married the sister of Sultan Husayn Boyqara Badakabegim (Badiuj-jamalbegim), came to Herat with his mother and sister Khanzada Begim. Husayn Boygara arranges a big party in their honor, corresponding to the traditions of Genghis Khan. There was a royal feast where given wine and kimiz (an alcoholic drink) and performed ancient songs are played.⁶⁵ Alisher Navoi's Sakinameh was written on the occasion of this party.

However, the description of the event is a reason for writing Sakinameh, but there are various social, political, cultural, and moral

⁶⁴ Look: Iskhakov Yo. “Nizami and Sakinameh genre/ wise of Ganja. – Tashkent: TDPU, 2002. – P. 15 – 18.

⁶⁵ Look. Canım R. Türk edebiyatında sakinameler ve işratname. – Ankara: Akçağ yayınları, 1998. – S. 52; Kortantamer T. Sakinamelerin ortaya çıkışı ve gelişimine genel bir bakış // Türk dili ve edebiyatı incelemeleri dergisi. – İzmir: Ege üniversitesi edebiyat fakültesi yayınları, 1983. – S. 81 – 90; Haqqul Navoiyga qaytish. 2-kitob. – Toshkent: Fan, 2011. – B. 19.

problems of that period. Based on the historical events described in the work, it can be concluded that although a certain part of it was written in 1485, the poet finished the work in the last years of his life. Sakinameh is distinguished by its unique structure and richness of poetic art. Although the work consists of several chapters and the number of bytes in them differs from each other. For instance, chapter I – 41 bytes, chapter II – 13 bytes, chapter III – bytes, chapter IV – 8 bytes, chapter V – 6 bytes, chapter VI – 6 bytes, chapter VII – 5 bytes, chapter VIII – 6 bytes, chapter IX – 6 bytes, chapter X банд – 5 bytes, chapter XI – 5 bytes, chapter XII – 5 bytes, chapter XIII – 9 bytes, chapter XIV – 5 bytes, chapter XV – 6 bytes, chapter XVI – 5 bytes, chapter XVII – 24 bytes, chapter XVIII – 21 bytes, chapter XIX – 14 bytes, chapter XX – 12 bytes, chapter XXI – 30 bytes, chapter XXII – 23 bytes, chapter XXIII – 13 bytes, chapter XXIV – 16 bytes, chapter XXV – 27 bytes, chapter XXVI – 19 bytes, chapter XXVII – 19 bytes, chapter XXVIII – 33 bytes, chapter XXIX – 24 bytes, chapter XXX – 10 bytes, chapter XXXI – 19 bytes and chapter XXXII – 15 bytes. The differences between the number of verses are of particular importance. The largest chapter of the Sakinameh is opening. It is dedicated to the hymn of Sultan Husayn Boyqara. The second paragraph is about the eldest son of the Shah, the crown prince Badi'uzzaman Mirza, the next paragraph is about his second son Shah Gharib Mirza, the fourth paragraph is about the younger prince Muzaffar Husayn Mirza, and the fifth paragraph is about the younger Muhammad Haidar Mirza. There is an interesting side of differences that shows us the distinction in social status and age of the people mentioned by the poet. Thus, according to the importance of the issue, how close the described characters are to the poet, the number of stanzas in the next paragraphs is also different from each other.

Connoisseurs of classical literature consider the poem to be representative of the “nature” of the poet, a mirror showing his talent. Rhyme is its origin and basis. Even in Navoi's Sakinameh, rhymes ensure the sequence of verses and complement each other.⁶⁶ They played an important role in improving the content of the poem, and in revealing the inner experiences of the poet. Also, each of the rhymes is a direct expression of changes in meaning in the context to which it belongs. The change in essence also affects the flow of the image in the verse and the poetic emphasis on the word – rhyme.⁶⁷ Especially, the rhyme completed

⁶⁶ On the issue of rhyme in Navoi's poetry, see: Akbarova M. Rhyme in Alisher Navoi's ghazals: doctor of Philology ...diss. autoref. - Tashkent, 1997. - 20 p.

⁶⁷ Iskhakov Yo. Vocabulary of speech art. - Tashkent: Uzbekistan, 2014. - P. 283.

by the ravi⁶⁸ strengthens the meaning of emphasis in the verse, gathers the logical imagery to a specific point, and enhances the impressiveness of the thought and the sonority of the tone. It is noteworthy that in 304 verses of the poem, the rhyming words that make up the rhyme are similar to affirmative and they are completed by the ravi (*such as suubat (difficulty) – ukubat (pain), karor (decision) – firor (escaping), visol (get a loved one) – mukhol (impossibility), khayl (a vessel for measuring grain - mayil, nasib (fate) – gharib (poor)*). Shaykh Akhmed XudoydodTarazi,⁶⁹ while studying the poem's rhymes into three types, defined the rhyme completed by the ravi as “original rhyme”: “Indeed, the power of the word is manifested in rhymes, if the meaning and tone coincide in them, they converge, and nothing can change and transform it, then it is considered that the rhyme is the perfect one... rhyme is the consummation of the poem. The perfection of the rhyme is the ravi”. It is probably for this reason that rhyming words ending with the ravi are in favor of the Sakinameh. This can be seen in the table down below:

Chapter	Number of bytes	A coherent number of rhyming bytes	Number of completed rhyming bytes
I	41 bytes	29 bytes	12 bytes
II	13 bytes	5 bytes	8 bytes
III	9 bytes	7 bytes	2 bytes
IV	8 bytes	6 bytes	2 bytes
V	6 bytes	5 bytes	1 byte
VI	6 bytes	5 bytes	1 byte
VII	5 bytes	4 bytes	1 byte
VIII	6 bytes	3 bytes	3 bytes
IX	6 bytes	3 bytes	3 bytes
X	5 bytes	5 bytes	–
XI	5 bytes	3 bytes	2 bytes
XII	5 bytes	3 bytes	2 bytes
XIII	9 bytes	5 bytes	4 bytes
XIV	5 bytes	5 bytes	–
XV	6 bytes	3 bytes	3 bytes
XVI	5 bytes	3 bytes	2 bytes

⁶⁸ Ravi – the first sound of rhyme.

⁶⁹ He was a literary critic who lived in 14th century.

XVII	22 bytes	15 bytes	7 bytes
XVIII	20 bytes	11 bytes	9 bytes
XIX	14 bytes	11 bytes	3 bytes
XX	12 bytes	9 bytes	3 bytes
XXI	30 bytes	20 bytes	10 bytes
XXII	23 bytes	14 bytes	9 bytes
XXIII	13 bytes	8 bytes	5 bytes
XXIV	14 bytes	10 bytes	4 bytes
XXV	27 bytes	19 bytes	8 bytes
XXVI	18 bytes	12 bytes	6 bytes
XXVII	19 bytes	16 bytes	3 bytes
XXVIII	33 bytes	18 bytes	15 bytes
XXIX	24 bytes	12 bytes	12 bytes
XXX	10 bytes	6 bytes	4 bytes
XXXI	19 bytes	15 bytes	4 bytes
XXXII	15 bytes	9 bytes	6 bytes
TOTAL:	458 bytes	304 bytes	154 bytes

Each clause of the Sakinameh began with an appeal to the Saki. They were only mentioned the word “Oh Saki” (*Saqiyo*):

*Oh Saki, my soul would like wine,
Be kind to me I have no anyone.*

*Soqiyo, ko 'nglum etar boda havas,
Lutf qilg 'ilki, erurman bekas. (4, 714)*

Clarification: *Cupbearer, my heart longs for wine – show me kindness and hand me a goblet. I am desolate and alone. Take pity on my loneliness and give me wine.*

In Nizami's Sakinameh, it is given as “Saki”, in Hafiz Shirozi “Saki, bring me” (“bideh, soqi”), in most Sakinames created in the Persian-Tajik language, it is given as “come here, Saki” (“biyo, Soqi”). It should be emphasized that commands and encouragement about Saki predominate in other Sakinameh, while such meanings as request and prayer are expressed in the names of Saki Navoi. Navoi's Sakinameh differs from them in terms of its structure, setting of the subject, and method of expression. While the first paragraph of Nizami's Sakinameh reflects the poet's inner experiences and philosophical views on life and death, Hafiz complains about the “conspiratorial” nature of this world.

Navoi started the work with a chapter dedicated to Shah Husayn Boygara. Sections II-V of Nizami's Sakinameh are dedicated to the poet's grandfather Yusuf, Zaki Muhammad, his mother, his uncle Khoja Umar, and his brothers and sisters. Hafiz Shirazi dedicated his book to King Mansur. In the remaining paragraphs, various life-philosophical issues are covered. Hafiz dedicated his work to Shah Mansur. We can see that Navoi's Sakinameh is similar to Nizami's work in this respect. However, Navoi gave not only praises of a certain historical person but real-life issues related to the time and human destiny. However, Navoi gave not only the praise of a certain historical figure but also issues of real life related to time and human destiny. In them, the character and qualities of the hero are indicated, as even some of his flaws, so that it is possible to have a certain idea about the historical person (For example, "*Binoyi*⁷⁰ came again with his writing but it didn't charm me at all." Hafiz and Navoi's Sakinamehs have a few similarities in that they show the names and lives of various historical heroes as examples that remind us of the passage of time. Hafiz used many legendary images, such as Kaykhusrav, Jamshid, Kaykubad, Kovus, Nuh, Korun, Afrosiab, the admiral Piron, the Turanian knight Sheda, Faridun, Parviz, Borbad appear as allusions, but besides from them, in the work of Navoi, we can see historical figures like Genghis Khan, Ogdoy, Temur, Mirza Ulugbek. According to Yo. Iskhakov, Navoi's saqiname is similar to Jami's masnavi, which begins with an appeal to the Saki in "Layla and Majnun". The reason is that the names of Genghis and Timur are also mentioned in them. But this artistic method is used only in one place of Jami's masnavi, Navoi utilized allusions in several places of the Sakinameh to express his reaction to various social and life issues. For example, in the first paragraph are mentioned the names of the heroes of Firdawsi's "Shaknameh", while in the chapter dedicated to Bakhadur Sultan is used Yofas. In another chapter of the work, we may encounter, the names of officials such as Mironshakh, Boygara ibn Mansur, Kanbar Ali, Mazidbek, Sultan Sanjar, and Nur Saidbek, also the great representatives of Persian-Tajik literature such as Khusrav Dehlavi, Saadi Shirazi, Salman Savaji, Anvari, Khaqani, Isfahani. According to our studies, Navoi's Sakinameh can be evaluated not only as a product of poetic inspiration but as a unique example of artistic interpretation of historical

⁷⁰ Kamoliddin Binai (pseudonym; original name Kamoliddin Ali Muhammad Sabz) (1453, Herat, Timurid Empire - 1512, Karshi, Bukhara Khanate) - poet, musicologist, historian. He created in Persian.

reality and scenes of real life. In fact, Navoi created the image of his contemporaries in his Sakinameh.

Today we have some opinion in literary studies that:

*I walked into the pub like an insane,
Holding a broken ceramic cup for wine...*

*Xarobot aro kirdim oshuftahol,
May istarga ilkimda singan safol...⁷¹ –*

Clarification: *I entered the tavern in a distressed state. Desiring wine, I held in my hand a broken shard of clay.*

The poem (tarjeband) from which the couplet is quoted can be a Sakinameh. It consists the first two verses of this 10-chapter poem, relating to the poetry of the poet's youth, begin with an appeal to Saki ("Saki is gone, he is already drunk at dawn, my soul is drunk from his drunkenness"). There are described a lot of symbols like Saki, wine, cup, wine-drinker, piri moogon (priest of heathen, dawn, ruin, broken bowl, zarf, the place of a priest, a cup of getinamo, moogbacha, wine seller, drunken and others. Accordingly, a literary critic N. Mallaev cited this verse and calls it "tarje'band-Sakinameh"⁷² The scientist M. Arslan, who collected and published Sakinamehs, pointed out Alisher Navoi as the first poet who created the first traje'bands-Sakinamehs in the literature of the Turkic literary world.

Academician A. Qayumov, Navoi's biography and "Sakinameh" are extremely close to each other in terms of artistic depiction of wine and related images, a reflection of his spiritual world. However, the wine "included in the tarje'band" and the "temporary world" – "love wine" and "joyful wine" - are symbols used only by corks in their parties. The wine in Sakinameh is natural, a drink made from grape juice. The winemaker hands the poet the wine. "...Enjoying it, "drink in a cup of gratitude..." In any case, you should not confuse the wine in "Sakinameh" with the wine at Rinds' party. However, the Rinds' wine is different from others. It makes a person realize his real Creator, and the second – water with wine, which only cheers you up.⁷³ It should be noted that the image of wine in Sakinameh is used in its actual meaning as an alcoholic drink. Wine,

⁷¹ Hamidiy H., Abdullaeva Sh., Ibrahimova S. Dictionary of Literary Terms. - Tashkent, 1967. - P. 210.

⁷² It is a literary genre in classic poetry where the bytes of poem are not limited. It is like to ghazal but its form is a little different with repeating couplet (tarje), which comes after each verse.

⁷³ The book is pointed. – P. 60.

described in the Sakinameh, is used in its material meaning, that is, intoxicating drink, of course. It is known from history that wine festivals, which are the true reasons for the creation of Sakinameh, such massive festivities took place during the time of Navoi, as well as in the palace of Husayn Boyqara. The Spanish traveler Ruy Gonzalez de Clavijo, who witnessed them directly, wrote in his “Diaries” that in the past, the royal feasts in the Timurid palace had their own rules. He wrote about their parties like that: “Everyone had to drink wine from glass to the last drop, otherwise no one would take it from their hands.”⁷⁴ There are also notes that the wine is poured according to the capacity of the glasses, and it was about the peculiar manners of Sakis in Clavijo’s diaries. It can be said that during the times when Navoi lived, there were such customs of wine festivals. We talked about some of them in Chapter I of the work. This couplet of the poet: “*Saki, give me a wine on one condition I will drink it to the last drop because I want to forget myself*” can be proven by the notes which were given above. At such wine gatherings, as we noted before, there were played musical instruments, melodies, and songs sounded. According to the well-known scientist B. Akram, “Musical revolutions directly reflect the scene of the feast in the royal palace. The scholar cited the following verse of Navoi to prove his point.”⁷⁵

**It’s nice to dance at the beautiful parties for months,
When the king plays the tanbur⁷⁶, and Navoi sings songs.**

*Xush ulki, bazmda oylar teparda arg ‘ushtak,
Shoh anda tanbura cholib, Navoiy desa qo ‘shiq.*

Clarification: *How delightful it would be if, at the gathering, we played the dance of Argushtak, stamping the ground as we danced, while the king played the tambur and Navoi sang a song.*

The lines like “The voice of pleasant music”, “Mutribo (musician), play music of separation”, and “Musician, please, show your skills” can prove our opinion above. There is also the fact that the poetic images in Navoi’s poetry, especially wine, and its associated symbols and concepts, expressed both real and figurative contents and fulfilled the task of revealing the inner experiences of the poet. Their extremely natural, truthful depiction, as well as the fact that they have a material, vital basis.

⁷⁴ Rui Gonzalez de Clavijo. *Diary of a trip to Samarkand - Amir Temur's palace (1403 - 1406 years)*. - Tashkent: Uzbekistan, 2010. - P. 90.

⁷⁵ Akram B. *Owner of Beautiful Word property*. - Tashkent: Uzbekistan, 2016. - B. 180.

⁷⁶ It is a national musical instrument.

It proves the unique aspects of Navoi's poetry and arouses artistic and aesthetic pleasure in the reader's heart.

The harmony of thought, feeling, and tone in Sakinameh can be seen, first of all, in the beautiful expression of poetic images. Above, we observed some qualities of symbols in Navoi's poetry, such as "cup", "bowl", "wine", "vodka" and "boda" (it is a synonym for wine). They also have their expression in Sakinameh: the "kings glass", "wine of drunken man", "pure wine", "wonderful wine", "full cup" "beautiful glass", "moon bowl", "rose-colored wine", "golden cup", "pleasant wine", "flower-smell glass", "ordinary cup", "multicolored glass", "golden bowl", "bowl for the sultan", "cup of Kayoni", "glass of Jamshid", "glass of love", "chalice like to river", "colored glass chalice". Of course, "of particular importance in explaining the composition of a poetic image is an illustrative epithet. It clarifies the meaning of poetic imagery, the character of the symbols, the level of artistry, and the nature of dialectical relations. They played important in the colorful depiction of the poet's pain, the bright expression of his feeling, and the various scenes of the lyrical hero's spiritual world.

In Navoi's works, including the Sakinameh, there are many and various forms of pictorial harmony. The poet never limited with the external signs of objects and events, such as color. Taking into account all their aspects – task, environment and time, he effectively used each feature in its place⁷⁷. Beautiful examples of the art of proportion are created by bringing concepts that are close to each other in content, such as Saki, jam, wine, in the first bytes of the poem's verses. For example,

***Oh Saki, bring a jami jakhonbeen,
Fill it with colorful wine, please.***

*Soqiyo, jomi jahonbin olgin,
Ichiga bodai rangin solgin. (4, 692)*

Clarification: Cupbearer, hand me the goblet that reveals the world, and pour into it the brightly colored wine.

The symbols such as a Saki, a cup, and a wine are used artistically, of course, with their help the poet utilized one of the literary art in this couplet, such as tanasub.⁷⁸ And it can be seen that other literary arts are

⁷⁷Rustamov A. Navoi's artistic skills. - Tashkent: Literature and Art, 1979. - P.172.

⁷⁸ It means harmony where the words are used appropriate to each other.

used correctly, as the scientist Yo Iskhakov says, this is from the important demands of tanosub”,⁷⁹ that is the correct application of several arts is directly related to the requirements of the measure.

“*Jami jakhanbeen*” is a symbol of the legendary bowl of the ancient Iranian ruler Jamshid, because it allowed him to see the whole world. We see here what the poet used from allusion. In classical literature, expressing the cup as “*jakhonbeen*” and the wine as colorful are their specialties. “*Jakhonbeen*”, “*rangeen*” (colorful), “*olgeen*” (give), and “*solgeen*” (put in) in the Uzbek language create the art of zulkafiyatain, that is, pairs of words that combine in tone and converge in rhyme. It seems that several artistic and poetic tools and arts are combined in couplets addressed to Saki.

For example, in a verse dedicated to Sukhaili, he wrote: “Saki, please pour me some wine, it looks great in a bowl of Sukhaili,”⁸⁰ in a couplet about Aburakhmani Jami: “*Saki, bring me wine like a river may I will become the river of my own time like him,*” to Sayyid Khasan Ardasher “*Saki, give me a wine in a mortal cup I would like to see his tool,*” in byte about Pakhlavon Muhammad: “*Saki, pour me the heroic wine and soothe me with the wine of Pakhlavon,*” in verses to his contemporary poet friends: “*Saki, be a friend and show me your friendship and bring wine to my circle of friends,*” or “*give me your promise and pour me some thanksgiving wine,*” in addition, he devoted a lot of his couplets to love too there is one of them: “*Saki, give me love wine because I am tormented by this feeling so much,*” and in last couplet of Sakinameh “*Saki, I am satisfied with this party and give me the last glass in farewell.*” Such similar features are inherent in all of Sakinameh’s verses. In some parts of the Sakinameh, Navoi did not mention the names of the heroes but referred to their qualities. Yo. Iskhakov emphasizes that in such places the image has risen to a very high level, it has reached the appearance of a problem, and cites the following stanza from the II sections of the work dedicated to Badi Uzzamon as an example:

***He was a well-known with his bad behaviour,
He treated badly evwrywhere in his way
Shohi Jamqadr zamon ichra badi’,
Har badi’ ishda makon ichra rafi’. (4, 684)***

⁷⁹ Iskhakov Yo. “the art of words. – Tashkent. Uzbekistan, 2014. – B.210.

⁸⁰ Akhmad Amir Nizomuddin Sukhali – a poet from Khuroson (date of death 1512, but the date of his birth is unknown). He wrote his poems in Tajik and Uzbek.

Clarification: *In this age, he is esteemed and eminent like King Jamshid, and in every value and virtue, in every place and every great task, he is held in honor.*

There are many such examples in Sakinameh.

***There is a protector like an honest person,
Who is famous for solving problems.***

*Bir shafi'iduru ul pok sifot
Kim, muammoda chiqarmishdur ot. (4, 718)*

Clarification: *This pure-natured man is a protector and mediator, and he is renowned for posing riddles.*

If you pay attention to the meaning of shafi as “protector”, “ambassador”⁸¹, then it becomes clear that the poet described in “Majolis un-nafais” is Mir Husayn Utami: “Mir Husayn Utami from Nishapur. He studied in the city (in Herat - M.A.). He has the best qualities in character and behavior. It is impossible to represent them in writing and so clearly in his books as scientist”... (9, 381). Mir Husayn Muammoli was also portrayed as an honest person, a pure man with a very beautiful character and behavior: “...He understood the complex and subtle aspects of matter. No one is capable of defeating him in this way.” (9, 381).” The author of “Baburnameh” Mirza Babur also wrote about him: “I did not know anyone who could analyze this issue as well as Mir Husayn⁸². He always resolved them up to the roots.”

According to R. Orzibekov, “One of the characteristic features of the Sakinamehs style is that the poet expressed his attitude to various problems not in the form of bare conclusions, but by citing various historical and life events as evidence.⁸³ “For this reason, the art of allusion (talmeh) occupies a special position in Sakinamehs. We proceed from the fact that “Al-Mujam” is more acceptable to all than the presentation of an idea with a long expression. In the first stanza, Navoi wrote about the non-eternity of the world, about how to enjoy every minute of life. He substantiated his thoughts, and conclusions by citing the names of

⁸¹ Explanatory dictionary of the language of Alisher Navoi's works. Volume III. - Tashkent: Science, 1984. - B. 509

⁸² Zakhridin Muhammad Babur. Baburnameh. - Tashkent: Yuzuzcha, 1989. - P. 163.

⁸³ Orzibekov R. On the genre-style features of Sakinamehs / Literature and life (a collection of scientific works). - № 6. - Samarkand, 1980. - P. 50-62.

historical and legendary heroes known in the literature of the peoples of the East. This way of expression is not accidental, of course. Such a feature was highlighted in several Persian Sakinamehs created before Navoi. It is clear that the legendary heroes described in Firdausi's "Shahnameh" lived longer than ordinary people and witnessed royal celebrations and parties. They fought for the temporary desires of the world, in pursuit of crowns and ornaments. But:

*Where are Kayumars and Hhushang?
Where are a crown and a throne for both?
Where are Jamshid and Afridun after all,
I left one of them, eventually, it is fate!
There is neither Kaioni nor Sosoni,
Or Garden Alexander or Ashkoni either.
Not remained the mourning for Rustam and Som,
Yadjizud passed away and Bakhrom did as well.*

*Ham Kayumars ila Hushang qani?
Ikkiga toj ila avrang qani!
Qani Jamshidu Afridun oxir,
Birini qo 'ydim-u gardun oxir!
Ne Kayoniy bor-u ne Sosoniy,
Ne Skandar dog 'i ne Ashkoniy.
Qolmadi Rustam ila Som dog 'i,
Yazdijurd o'ttiyu Bahrom dog 'i. (4, 683)*

Clarification: Find Kayumars and Hushang, the crown-bearers. Did this world keep either of them alive? The world showed loyalty to none. Though kings once ruled the world, not one of them remained.

"We see the artistic value of Navoi's lyrics and the unique features of his poetic mastery in his expressiveness and word usage.⁸⁴ It is necessary to take into consideration the special importance of a certain order, intellectual consistency, and the essence of the issues raised in the application of the art of allusion (talmeh) in Sakinameh. There are mentioned about 20 names of historical and legendary figures appear as an allusion. The poet first proved his views by mentioning the name Kayumars. It is written in "Tarihi Muluki Ajam" that "In the history of Ajam, Persian kings are divided into four classes. The first class is

⁸⁴ Iskhakov Yo. Navoi poetics. – Tashkent: Science, 1983. P.105.

Peshdadi. There were eleven people who reigned first. Someone reigned first with the alliance of scholars of history. It was Kayumars". Also, in the work, Kayumars lived longer than all the legendary heroes ("and according to the facts of historians, we can say that between the time of Kayumars and Zehak, there are about a thousand years). He was the first king in history who introduced the rule of royal power in the country (there were no rules of royal power in those days). He established the law of the Nation and founded cities ("He was the first man to build a city" (8, 604). As we know, Hushang was a grandson of Kayumars and the crown prince of the kingdom. Navoi mentioned his name like this: "Dagi's son Simek Khushang was his grandson, became the crown prince, then Kayumars left the disloyal world". Navoi gave the following information about Khushang: "He was a wise and just king... And they called him a leader in terms of justice... his reign lasted forty years. He lived with repentance and prayer." (8, 605). We see that the names of the Kayumars and Khushang were given in Sakinameh in a certain sequence, directly related to ancient legends, narratives and stories, historical data, and their content, which were popular in Navoi's times. However, the poet relies on the principles of realism, vitality, and accuracy in mentioning the legendary heroes. Therefore, the harmony of the content of the artistic image with the textures of the poet's worldview, intellectual, and emotional world can convince the reader of the authenticity of the events covered in the work. The views and ideas of Navoi about the legendary heroes mentioned in Sakinameh become clearer when reading and comparing the information of Tarihi Muluki Ajam. In Sakinameh, the insignificance of worldly blessings and lusts is emphasized one by one with the method of allusion. In this sense, Navoi advised Husayn Boykara to give up his inclination to the entertainment of this world, to live for the benefit of the people, and to justice in a short life because justice is the main basis that determines the fate of the king, the country, and folks:

***Negotiate with the population of the country,
Give a chance for prosperity both with justice.***

*Mulki kishvar eliga dod ayla,
Adl ila ikkisin obod ayla. (4, 683)*

Clarification: Listen to the plea of the land and the people, and with your justice make both flourish!

For this reason, Navoi drew attention to the image of a traditional righteous king in his Sakinameh. It is considered an extremely important source for knowing the personality of the poet, his spiritual world, his attitude to the times, and the people of his time.

It is known that classical literature, including Navoi's work, cannot be imagined without the concept of love. Love is the basis of existence, the support of life, and the inspiration of the Spirit to climb to the supreme position, purify the soul, and elevate it to a higher status. Wine in Sakinameh is described in such content as a symbol of love:

*Oh Saki, come and give me a wine of love,
I was created for a tormented love.*

*Soqiyo, kel menga tut bodai ishq
Kim, erur xilqatim aftodai ishq. (4, 711)*

Clarification: *Cupbearer, offer me the wine of love, for my entire being is humbled and helpless because of love.*

According to classical literature, It can give you “the power that leads a person to enlightenment, the holy fire that cleanses and frees a person from the material base, the grass that burns the body and cleanses the soul”.⁸⁵ Alisher Navoi mentioned the sides of the Love Valley in his epic “Lison ut-Tair” and writes: “The flame of love burns whole my refuge but I don't have it burns my world” (9, 270). Such love is also described in Sakinameh:

*It is the wine everyone can drink,
He makes fire inside his body I think
I'll throw myself into the fire above,
Let me talk about the fire of love.*

*Bodakim, og 'zig 'a har kim olg 'ay,
Paykari xirmanig 'a o 't solg 'ay.
Tokim, ul o 'tqa o 'zumni toshlay,
Dardi ishqim o 'tidin so 'z boshlay.(4, 711)*

Clarification: *If anyone drinks even a single drop of this wine, fire will ignite in his whole being. I too cast myself into that fire, and from the pain of the fire of love I begin to speak. Thus I spoke would that I*

⁸⁵ Kamilov. Sufizm. – Tashkent: Mavaronnakh-Uzbekistan, 2009. – P.43.

had not, for I revealed with my own tongue a word that should never have been spoken.

In Sufism, junun means the state of divine feeling, which frees the mind from all temporary thoughts of the World and connects only with the memory of the beloved, leading the beloved to spiritual purity and happiness. Junun's classic poetry also expresses the mood of Rind, a free-hearted, rebellious spirit, who advocates kindness, honesty, and justice. Because it is also connected with love:

***Majnun became pow-wow because of love,
How can a man keep his secret in his soul?
I wispered, "Wow!" but not me or if only!
I revealed myself a word that nobody says.***

*Chun junun ishq ila bo 'ldi damsoz,
Asray olg'aymu kishi ko 'nglida roz...
Dedimu, vah, demagay erdim kosh,
Kim demas so 'zni o 'zum qildim fosh... (4, 712)*

Clarification: *Majnun began to speak through love. From the garden of love he cannot keep the secret hidden in his heart.*

Academician A. Qayumov concluded that it is "the story of Navoi's sad love... ("Sevginameh II")"⁸⁶. The poet complains about the affliction of separation like these "who made me miss to love", and "the carelessness and infidelity my love." The thoughts of the lyrical hero on this issue give rise to the impression that they have a vital, real meaning because when they talk about longing for a home, hope for peace, "the intensity of separation", the poet said:

***It has passed for two years in agony,
Feel every time like a couple of years.***

*O 'tti bu zorlig 'img 'a ikki yil,
Har zamonin ikki yil chog 'lig ' bil. (4, 711)*

Clarification: *Two years have passed in my longing for you; imagine every single moment as two years.*

⁸⁶ Qayumov A. Dilkusho takrorlar va ruhafzo ash'orlar. – Toshkent: Sharq, 2014. – B. 29.

Thus, in this paragraph, XVIII of the Sakinameh, Navoi's biography, personality, and inner experiences are vividly described in poetic colors:

*I have sorrow, it is too much, oversize,
I say to you my pain became overise...
In front the way of death – I decide,
The doctors started to avoid me at all...*

*Dard-u ranjim hadd-u g'oyatdin ko 'p,
Marazim bo 'ldi nihoyatdin ko 'p...
To ishim o 'lmak ila tutti qaror,
Bo 'ldi boshimdin attibog 'a firor... (4, 713)*

Clarification: *My suffering and hardship are immense; my pain and illness have dragged on endlessly. I have fallen into such a grievous state that I have resigned myself to death. Even the physicians stood around me and could find no remedy.*

If we compare these thoughts with the following information given at the beginning of Hazain ul-Maani, then we can understand the essence of the matter: “*The pain inside me became more and more severe than before. Weakness surrounded me. My disease is not one, but they are different, and getting rid of them has become more difficult. Doctors have started avoiding me, they cannot treat the disease inside my body... My friends are worried about my state but powerless to help.*” (1, 17)

It is known that Navoi portrayed his attitude toward sincere and friendly relations with King Husayn Boykaro in several of his works. For example, he showed it not only at the beginning of his work but also in his letter to Husaynn Boygara: “I have never thought about the fact that I am always aware of your condition, and you've no idea about what is going inside me and my soul,” and he added the following words: “Anyway, another energy entered my soul and gave me inspiration and elevation.”(1, 18) – he wrote. In Sakinameh, this is expressed very vividly artistically:

*For now, I was in deep disappointment,
But a king informed about the appointment,
He saved my life with a one-word saying
I found a way for living instead of leaving.*

*Men bo 'lub umr ila jondin navmid,
Shoh berib vasl ummidig'a navid.*

*Yana bu so'z bila jone topibon,
Bir dam o'lmakdin amone topibon... (4, 713)*

Clarification: *I had lost all hope in my life and soul. But the king gave me hope again. From each of his words I found life, and even for death itself I found a cure.*

In this poetic passage, the arts of tanosub⁸⁷ (proportion) and tazod⁸⁸ (antiteza) have increased the effectiveness of the poet's thought but in the following couplet he expressed his feeling with the help of ishtikok:

*Give me wine with the voice of Garib,
Show your modest behavior like him.*

*Tut g'arib un bila paymona manga,
Ko'rguzub xulqi g'aribona menga. (4, 714)*

Clarification: *Hand me a cup with a sorrowful melody, offer me a goblet of soul. Let there be such brokenness and sadness in your nature and character as well.*

“Garib un” is a sick and broken voice. This is the voice of a lyrical hero who has never seen the devotion of the world's people. “They have no any loyalty in their soul”. It shows how he suffered from it and he depicts his state as a man who has no one in his life and is rejected and abandoned by people. “I would like to depict how I am alone”. According to the “Dictionary of Navoi's works”, the word “garib” also means poor, miserable, humiliated, insulted.⁸⁹ But in classical literature, including Navoi's poetry, the symbol of “garib” has a wider meaning. He can be a modest and honest man and people sometimes call him a stranger who roams around the world to find tranquility and solidarity with himself. According to I. Hakkul, “In Sufism views, the sense of garib is like an inner fortress that preserves dozens of rare human qualities such as love, faith, purity, pride, and wisdom.” This “fortress” protects the soul from heresy and superstition.⁹⁰ His behavior rejects unloyalty, brutality, tyranny, mendacity, and hypocrisy because he is far from them and can perceive dedication, benefaction, goodness, generosity, loyalty, truth, and

⁸⁷ Tanosub is the art of using words that express related and close concepts in the stanzas of a poem.

⁸⁸ Tazod is one of the most effective and widely used tools of artistic representation. It is found in both prose and verse. It is noticeable in the use of words or phrases expressing contradictory concepts

⁸⁹ Explanatory dictionary of the language of Alisher Navoi's works. 4 Volumes. IVth volume. - Tashkent: Science, 1983. - B. 108

⁹⁰ Hakkul I. G'urbatda g'arib shodmon bo'lmas/ <http://e-adabiyot.uz/uzbek/mumoz/navoiy/208-gurbatda-garib.html>. (06.02.2020)

justice which correspond to the image of an ideal person. Therefore, the lyrical hero says with unwavering confidence:

*I have this quality in my character,
And I don't look like to traitor.*

*Bu sifat sohibi men basdurmen,
Bevafolar kibi ermasdurmen (4, 716).*

Clarification: *I possess such qualities; I am not like unfaithful people.*

It seems that the content, compositional construction, rhyming style and other poetic features prove the unique aspects of Navoi's Sakinameh. The work is also of special importance because it was created under the influence of a certain historical event, and reflects the spirit of the time and period in which the poet lived. In it, the means of artistic representation are harmoniously reflected with the great thinker's worldview, spiritual and intellectual world, as well as with the information presented in some of his other works. The compatibility of form and content, the subtle sides of the poet's personality are clearly presented, making the work interesting and impressive. It is not only artistically perfect, ideologically high, and philosophically deep, but also its vitality, vivid description of events, true reflection of the spiritual and psychological image of historical figures in East classic literature. Moreover, it has an important place in the development of this genre in Turkish poetry. In general, Sakinameh showed new features of his poetry, his world of imagination, reflection, and awareness, and meanwhile his talent and skill.

THE ARTISTRY OF SAKINAMEH

In the works of the lyrical type, artistic and visual tools, poetic arts provide a more effective expression of the creative thoughts and feelings, and show the uniqueness of the poetic text, in addition, to how skillfully the poet was able to use them. In the first three-four, and sometimes five or six verses of each clause, the definition of jam and wine are given in

the Sakinameh. The poet begins the II stanza with the following couplet, which uses the art of ruju:⁹¹

*Oh Saki, hold me a cup with mayi nob,
Let it isn't common but red like a ruby.*

*Soqiyo, tut manga jomi mayi nob,
Jomi may demaki, la'li serob. (4, 684)*

Clarification: *O cupbearer, hand me the goblet filled with pure wine. This goblet of wine is so abundant and precious, radiant like a ruby.*

If we take into account that in classical poetry, ruju is used in metaphorical lines. We can see that both arts are combined in the above couplet.

Navoi mentioned nob in the first line. It is a pure and brightly colored wine. In ancient times, this type of wine was made specially. According to ancient methods, a big ceramic container is placed in another smaller one for making wine. First, the container was covered with laurel leaves, smeared with clay, and dried for several days under the light of the sun. Then it was wrapped in canvas and kept in a container for a long time (from 6 months to a year). The wine became purer during this time and the accumulated liquid in a small ceramic vessel was considered nob. In classical poetry, transparent, pure wine is often expressed as a symbolic divine thing. In the work of the unknown author named "Mir'at ul-Ushshak" shown by E.E. Bertels, it is explained as follows: "Sharabi nob is pure, flawless wine. It purifies the pictures on the mirror of the mind and cleans sadness, darkness, and dullness."⁹² Of course, it is not surprising why the lyrical hero asks for such wine. Navoi wrote about Prince Badiuzzaman in this section of the Sakinameh. The word badi is explained as purity, or brightness in dictionaries.⁹³ He used the phrase "mayi nob" about him and by this he expressed hope for a bright future for the prince, appreciating his pure soul and spirit. In "Majolisun Nafois" he is also depicted as "a handsome young man with a noble face and a pleasant temper, a beautiful appearance and a perfect soul." (9, 415) According to "Ravzat us-salatin", he was "beautifully described

⁹¹ Ruju is from the Arabic word – return and used sometimes to mention people, things and events. It describes a certain figurative expression that first came to mind with the intention of strengthening the expression and aesthetic effect, he creates a strong word – image from it, and gives it by moving away from or returning to the previous one, which is called ruju in literary studies.

⁹² Mir'ot ul-ushshoq // Bertels E.E. Selected works. Volume III. Sufism and Sufi Literature. - M.: Eastern literature, 1965. - 524 p.

⁹³ Explanatory dictionary of the language of Alisher Navoi's works. 4 Volumes. 1st Volume. - Tashkent: Science, 1983. - P. 187.

externally and internally.” He was unsurpassed in swordsmanship, unsurpassed in archery, and in entertainment, but he never deviated from morality⁹⁴. In the Sakinameh, Navoi also said that “he dedicated each letter to his name in Khamsa”. The twentieth article of the epic “Hayratul Abror” was devoted by the poet to Prince Badiuzzamon Mirza. There is not only expressed the attitude of Navoi in the poem, and the hymn of Prince Badiuzzamon towards him but also gave some advice to the young man, we can say, the content of advice is leading in the epic. The poet wrote about it in his Sakinameh:

*I have said many things for advice,
I never thought about any profit.*

*Ayladim pand tarqida g‘ulu,
Yuz tuman foydalardan malu. (4, 685)*

Clarification: *I have spoken many words of advice to you, and all of them are worth more than a hundred thousand benefits.*

The next paragraph of the poem dedicated to the Prince Muzaffar Mirza begins like this:

*Oh, Saki! Give me a full glass
Let its color be like tears.*

*Soqiyo, tut qadahi molomol,
Rangi xunob sirishkimdek ol. (4, 686)*

Clarification: *Hand me goblet upon goblet, and let its color be blood-red like my tears.*

He expressed the simplest thought in the most beautiful metaphorical way. In the following byte, the poet appropriately used “tashbehi mufassal” (complete metaphor):⁹⁵

*His passion is as fast as the love of a virgin,
Makes hustle like the beauty of certians.*

Poklar ishqi kebi nash‘asi tez,

Sho‘xlar husni kebi sho‘rangez (4, 686)

⁹⁴ Encyclopedia of Zahiruddin Muhammad Babur. - Tashkent: Sharq, 2014. - P. 70.

⁹⁵Ochilov E. A handful precious stones. - Tashkent: Uzbekistan, 2011. - P. 50.

Clarification: *Let its effect be swift, like the divine love of pure-natured, pure-hearted people. Let it be as captivating as the beauty of the fair ones. Let it torment the lover.*

Pure love of lovers who are separated from any material concepts and reflect the beauty of Truth in the mirror of their hearts. In the work "Mahbub ul-Kulub" pure love is defined as "...to lay a pure look on a pure face, and to see a pure face with a pure heart to be inspired by the beauty of the beloved, and to enjoy it with pure feelings because he loves only purity." (9, 498 Wine is its basis, reason, and meaning of it. In Sufism, "beauty" also means the divine face and the presence of the beloved. "Beauty of cheerful" expressed such meanings. Wine is described by the poet as the wine of purpose, hope, and faith. He blessed the person who drank of it, as follows:

*May he achieve his desire, what he asks,
And deserve any victory over his rivals*

*Har nekim komi muyassar bo 'lsun,
Barcha a 'dog 'a muzaffar bo 'lsun. (6, 686)*

Clarification: *May he attain whatever he desires, and may he be victorious in all his endeavors.*

it is known that "quoting one word in a couplet and using two of its meanings"⁹⁶ is considered an art in classical literature as iyham. The meaning of the above byte is clarified through the art of allusion. Muzaffar means victorious. There is also a reference to the name Muzaffar Mirza.

In classic literature, boda is widely used as a synonym for wine, choghir, may, sahbo, khamr, and others. The word "boda" is from the Persian-Tajik language and was created by adding the suffix "a" to the "bod", meaning "wind", "breeze", and "air". It expresses several meanings such as light, pleasant, freedom, and proud.⁹⁷ This word also means haste, arrogance, and selfishness.⁹⁸ In Sufism, the boda is a symbol of love, faith, and irfon. Sharob means "victory of love, pleasure is a source of excitement, an intoxicating state of divine love and perfection"⁹⁹ and satisfaction of life and the end of a good path," but wine reflects "the

⁹⁶ Atoulloh Husayniy. Badoyi-u-s sanoe'. – Toshkent: Adabiyot va san'at., 1981.– B. 123.

⁹⁷ Джавад Нурбахш. Энциклопедия суфийской символики // www.wayter.wordpress.com (08.09.2016)

⁹⁸ Muhammadhusayni Burhon. Burhoni qote'. Jildi I. – Dushanbe: Adib, 1993. – S. 137.

⁹⁹ Sajjodiy J. S. Farhangi mustalihoti urafoi mutasavvifa va shuaro. – Tehron, 1332 h. – S. 498.

highest stage of love, the fulfillment of Truth,”¹⁰⁰ moreover, “original love at the beginning of goodness, divine grace. It also means the mood of a person who aims to enter the path of Truth”.¹⁰¹ There is another argument that *boda* expresses the love between common people and folks in classical poetry.¹⁰²

It is interesting to note that in the sections of the poem dedicated to princes, the lyrical hero addresses Saki and often demands a *boda* from him. For example:

*Oh Saki, bring bring me ruby-colored wine,
Let it be the energy of spirit and tone of soul*

*Soqiyo, boda ketur yoquti,
Ruhning quvvati, jonning quti. (4, 687)*

Соқий ёкутранг кип-қизил бода келтир, у рухнинг қуввати,
жоннинг баракасидир.

The red color wine (“Yoquti boda”) means “divine and holy breath” as a mystical term.¹⁰³ In fact, it is this *boda* that awakens the soul and gives nourishment to it.

Every word, concept, and symbol in *Sakinameh* served to reveal the purpose of the poet. In this verse, the poet likens the “taste” of the wine to the “juice of parting,” and its color to “the red stone of Badakhshan.” He created a perfect example of a metaphor in it:

*Its taste is like a bitter separation
But the color is red, like Badakhshan.*

*Ta'm anga sharbati hijron yanglig',
Lavn anga la'li Badaxshon yanglig'. (4, 687)*

Clarification: *Its taste is like the nectar of separation. Its appearance should be red, like the precious ruby of Badakhshan.*

At the same time, the words “parting” and “Badakhshan” express social life thoughts and experiences because the poet wrote about Prince Haydar Mirza in this paragraph. He was one of Husayn Boyqara’s sons who was born by Poyanda Sultanbegim, according to “Baburnameh” he

¹⁰⁰ The pointed book above. – P. 754.

¹⁰¹ The facts of internet: Джавад Нурбахш. Энциклопедия суфийской символики // www.wayter.wordpress.com (08.09.2016)

¹⁰² Uludağ S. Tasavvuf terimleri sözlüğü. – Istanbul, 1995. – S. 80.

¹⁰³ Sajjodiy Sayyid Ja'far. Farhangi mustalihoti urafoi mutasavvifa va shuaro. – Tehron, 1332 h. – S. 286.

ruled Mashhad, Balkh and Badakhshan for some time.¹⁰⁴ In Sakinameh, he is glorified as a person of mature morals, pious, and steadfast to Sharia laws. The poet also said that his qualities and all his works are pleasing to the heart:

*His name is Haydar, he has a great demeanor,
He treats all as a man and respects others.*

*Ulki Haydar otidur, xulqi hasan,
Har nekim qilsa, bari mustahsan (4, 687)*

Clarification: *His name is Haydar, and his character is good. Whatever he does, all of it is pleasant.*

The arts of allusion and iykhom are created through Haidar's name, and Hazrat Ali is also referred to, and the verses prove our point: "To look the Domes of Islam" and "May he achieve the intention by the eternal luxury, and to the People of Islam in the Property of Islam". In the following verse, the essence of the matter is clarified through the art of allusion:

*He was an inheritor of Sanjar's property
He becomes a second Sanjar, maybe a third.*

*Sanjari mulkiga bo'lgan voris,
Sanjari soni-yu balkim solis. (4, 687)*

Clarification: *He is the successor of Sultan Sanjar's kingdom; one may call him a second Sanjar, a second Sultan Sanjar.*

According to "Ravzat us-Salatin", "Sultan Sanjar reigned for forty years and borders of his country began from China to part of Rome, also Egypt, Iraq, Syria, and Yemen were under his rule. He was a just king with a nice temper, the character of a stranger, good-natured and well-mannered.¹⁰⁵ It is known in history that Marv was the capital of Sultan Sanjar's country. When Sultan Husayn owned his throne, he gave it to his fourth son Prince Abulmuhsin Mirza (1472-1507). This is what is referred to in the above byte. The poet described Abdulkhusin Mirzo as a fair-faced, cheerful, and happy person and wished him to enjoy his "life" and "state":

¹⁰⁴ Zahiriddin Muhammad Bobur. Boburnoma. – Toshkent: Yulduzcha, 1989. – B. 150.

¹⁰⁵ Fakhriy Hiraviy. Ravzat us-salotin. Javokhir ul-ajoyib. – Tashkent: The Classical word, 2014. – P. 27 – 28.

***King Abdumuhsin's a beautiful face,
He enjoys his life and great wealth.***

*Shohi Abulmuhsin, farrux diydor,
Umr ila davlatidin barxurdor. (4, 688)*

Clarification: *The sight of him, his union, brings joy and comfort. It is Sultan Abulmuhsin. He enjoys ease from his life and his reign.*

The perfect, bright expression of the artistic image in Sakinameh creates aesthetic pleasure in the reader and encourages him to pay special attention to the observation, of each name, symbol, word, and geographical term. For example, in the following verses, the content of the thought, and the purpose of the poet are clarified through the word “Khavaron”:

**This is a golden cup, like Khavaron,
You pass through the flower path,
Being in the center of the party there,
You see, the prince'll be present so fast.
*Xovaron lolasidek oltun jom
Kim, anga tushsa bu rohi gulfom.
Hay'at ichra guli ra'no bo'lg'ay,
Ichsa shahzoda, mahayyo bo'lg'ay. (4, 688)***

Clarification: *Offer the golden goblet like the tulip of Khoavar, and pour into it a rose-colored cup. Let it give off fragrance like the graceful flower among all things in life. Whenever the prince wishes to drink, we are always ready.*

It is known that Khavaron (Obivard) is the name of a province in Khorasan. Sultan Husayn Boygaro gave it to his son Muhammad Muhsin Mirza (also known as Prince Kepak Mirza – M.A).¹⁰⁶ In Sufism, the tulip symbolizes the beautiful state which emerged in the heart due to enlightenment.¹⁰⁷ Therefore, the poet wrote that the wine in the “golden cup” is “*Boda, according to the Spirit, is his healer and calls it as delicious food.*” In educational literature, the soul also means the

¹⁰⁶ See: Zahiruddin Muhammad Babur. Boburnama. - Tashkent: Yulduzcha, 1989. - P. 149. Fayziev T. Family tree of Timurids. - Tashkent: Yozvchi, 1995. - P. 137; Encyclopedia of Zahiriddin Muhammad Babur. - Tashkent: Sharq, 2014. - P. 287.

¹⁰⁷ Uludağ S. Tasavvuf terimleri sözlüğü. - Istanbul, 1995. - S. 332

knowledge and understanding given to man by his Creator¹⁰⁸. This also gives a unique indication that the prince is the owner of intelligence and knowledge.

In most paragraphs of the Sakinameh, the art of iykhom is considered a unique tool for knowing the names of historical figures:

**He loves to learn many world secrecy,
Looks innocent even to wine he's a tendency**

*Tab'ig'a barcha nihonlar ma'lum,
Garchi may no'sh va lekin ma'sum. (4, 688)*

Clarification: *All secrets are known to him; though he is a wine drinker, he is sincere and simple.*

Innocent means pure, modest, and simple. In this place, he also mentioned another prince, one of Husayn Boyqara's son – Muhammad Masum Mirza (1476-1501). Based on the Baburnameh facts, Sultan handed over to his son the post of governor of Kandahar province. But since he could not control state operations, because he did not have any abilities for this compared to his brothers, then all affairs were in the hands of Shahbek Argun, the son of Amir Zunnun Argun. In another byte, the poet introduces the historical hero as follows:

**Oh Saki, fill a golden cup as possible as soon,
Start a ghazal for me in the way of Faridun**

*Soqiyo, qil to'la jomi zarkor,
Bir g'azal boshla Faridunosor. (4, 691)*

Clarification: *Cupbearer, fill your golden goblet with wine. Begin a ghazal like Faridun. Faridun was a king of Iran.*

“Jami zarkor” is a wine glass made of gold. The poetry of Alisher Navoi also expresses the meanings of grandeur, rank, and royal glory because Faridun is the name of the legendary ruler of Iran. We can see here how is used the art of iykhom. Appealing to the Saki Navoi referred to the prince Faridun Husayn Mirza (1478-1509). There are also several meanings of the word faridun, such as unique, famous, and great.¹⁰⁹ “Nice to understand the meaning of poetry”, and “it is a talent to compose a

¹⁰⁸ The pointed book – P. 439

¹⁰⁹ Explanatory dictionary of the language of Alisher Navoi's works. 4 volumes. Volume III. - Tashkent: Science, 1984. - P. 324

poem to connect the words: voice, glass and wine”, according to these bytes, we conclude that the prince also wrote poetry, of course, Navoi evaluated his creation in his poem. These thoughts are complemented by the information in “Majolisun Nafois”: “Faridun Husayn Mirza – Faridun khasablik (famous) and Husayn nasabilik (background). He is from the royal family, dignified, personable, and perfect for archery, and has good manners, and reputation, an example of a good man to his people. He tends to pray. He is obedient and pious. He is a young man engaged in praying and recitation. He has a good nature and a gentle character” (9, 416). Babur also wrote about him in “Baburnameh”: “There was one of the princes Faridun Mirza. He shot the arrow well... He was a brave man...”¹¹⁰ Fakhriy Khisraviy information also proves all the above: “He was a polite and respectable young man. He did not care about the kingdom. He was friendly with everyone, including the people of the country. His assessment that he did between Nishapur and Sabzavor reminded the people of Rustam and Isfandiyar. He was famous for archery and swordsmanship. He could compose poetry too.”¹¹¹

“The artistry of a literary work was considered a primary in Eastern classical art of words. It was important not only to say something new, to express a deep thought but also how to reflect this new feeling, in what form and by which means of art.”¹¹² “The inextricable connection of the poetic arts with the content of the work is also clearly visible in the poems, especially in the couplets that begin with an appeal to the poet. According to the author of “Badoyiu-s-sanoyi”, in the art of baraati istikhlal, “the beginning of the word is made suitable for the purpose by pointing to the purpose”. That is, in this art, the creator begins the content of the work with means that indicate its content. The views in paragraph XIX are also revealed through baraati istikhlal:

*Oh Saki, hold me a glass of Sultan
Let its sweet smell makes me a fan.*

*Soqiyo, tut qadahi sultoni,
Ichida rohi aning rayhoni. (4, 697)*

Clarification: *O cupbearer, hand me the royal goblet, whose wine is perfumed with the fragrance of basil. Symbolically, the “royal goblet” represents a noble, exalted state of the heart, and the*

¹¹⁰ Zahiriddin Muhammad Babur. Baburnama. – Tashkent: O'qituvchi, 2008. – p. 130.

¹¹¹ Fakhri Hiravi. Rawzat us-salatin. Javohir ul-'ajoyib. – Tashkent: Mumtoz Soz, 2014. – p. 62.

¹¹² Achilov E. A Handful of Pearls. – Tashkent: Uzbekistan, 2011. – p. 42.

“basil-scented wine” stands for spiritual love and divine inspiration that refreshes the soul.

Raikhani rokh is known as a sweet smell, green-colored liquor with basil. Of course, it is not surprising that the lyrical hero asks for such wine. In this paragraph, dedicated to one of the princes, it is emphasized that his character is similar to a stroller (dervish) and a modest person. These thoughts are understood through a series of images and concepts, such as “tramp”, “stranger”, “modest”, and “vagrant”:

**Who has tolerance, hold him chalice,
He is a sultan but in fact a dervish.**

Tut angakim, ishi bo‘ldi tamkin,
Oti Sulton, o‘zi darvish oyin. (4, 697)

***Clarification:** Offer him wine, for his sign is serenity; in that serenity he is called Sultan, yet in nature he is like a dervish.*

According to Husayn Vaiz Koshifi, sufis and strollers (dervish) wore clothes made of green material (white tissue or woolen cloth). Also, green is the color of grass and water, of course, a symbol of vitality and life.

Such a colorful garment was worn by high-spirited people who are considered full of life”.¹¹³ “In classic poetry, a dervish “needs nothing but Allah”.¹¹⁴ He cleanses his heart from all kinds of dark thoughts and desires, temporary desires of this world, his spiritual world should become rich in such virtues as kindness, diligence, love, a person with good morals, a symbol of generosity and benevolence.

Najmiddin Komilov described them as handsome but in modest heavy garment—like ordinary folks but inside they are knowledgeable, intelligent, smart, quick-witted, and courageous. Humanist poets believe that impeccable behavior, generosity, and human virtue should be reflected in a dervish person. The great Turkmen poet Makhtumkuli praised their irreproachable qualities in one of his poems, saying: “If you see a dervish, you should go and take his blessing, there is no better servant than him in front of our Creator.”¹¹⁵ The words: king and dervish are contradictory concepts. However, the king who has irreproachable

¹¹³ Husayn Va‘iz Kashifi. *Futuvvatnama-yi Sultani or The Path of Chivalry*. (transl. N. Komilov). – Tashkent: Khalk Merosi, 1994. – p. 44.

¹¹⁴ Uludağ S. *Tasavvuf terimleri sözlüğü*. – Istanbul, 1995. – S. 184.

¹¹⁵ Maxtumquli. – Toshkent: Fan, 2007. – B. 153.

qualities like dervishes has always been glorified in Eastern literature. In the text of Sakinameh they are expressed as follows:

***If the king is a dervish, then he is a real king,
He knows both the works of King and Darwish.***

*Shoh darveshvash ersa, shahdur,
Shoh-u darvesh ishidin ogahdur. (4, 697)*

Clarification: This couplet emphasizes that true kingship is not only about worldly power, but about humility, wisdom, and spirituality. A king who has the qualities of a dervish (simplicity, detachment from material greed, justice, and sincerity) is considered a real and perfect king. Such a ruler knows both how to govern the kingdom (worldly duties) and how to walk the path of spiritual truth (the dervish way).

In the second byte, we can see that the poet used all of king and dervish's meanings, for instance, older and younger, youth and wisdom. "If the king always intends to renounce the government and become a dervish, then he is fit for his kingdom and nation, of course, as a just ruler and his position should be stable for him." Becoming a vagabond instead of a king does not always come true in reality, because many lords never give up power, and only King Gozi, Sultan Husayn Boykaro, deserved it."¹¹⁶ He is the dervish of kings and the king of dervishes, because he is a roamer in his soul, just as he is a king on his face and for this reason, Alisher Navoi described the figure of Sultan Husayn Boykara as an example to other rulers:

***It is the classical ruler,
The king of Kings is Abulgozi.***

*Ulki, bu qoida mumtozi erur,
Shohlar shohi Abulg'ozzi erur. (4, 698)*

Clarification: He is the possessor of this principle — the king of kings, Abulghazi (Husayn Bayqaro). In religion, this title is said of the one who has triumphed over the unbelievers.

¹¹⁶ Komilov N. Tasavvuf. – Toshkent: Movarounnahr-O'zbekiston, 2009. – B. 171.

There is written about the qualities of the historical person and they are depicted by means of metaphors and (tashbehi mujmal):

*Oh Saki, hold me a moon-shaped goblet,
Let its wine looks so fine and jubilant*

*Soqiyo, jomi hiloli tutqil,
Boda xurshid misoli tutqil. (4, 689)*

Clarification: *Cupbearer, present the crescent-shaped goblet and pour into it the sun-colored wine.*

“Jami Hiloli” reminds a glass in the shape of a new moon. It is also a symbol of youth and creativity. “Like to a handsome man”, “wine” is pure, dazzling, and original as the sun also reveals the thoughts and feelings expressed in this paragraph because the poet wrote about “Husayn Ibrahim” who was a smart and nice man. Thoughts about him are associated with a certain historical situation and the name of a geographical place. Navoi emphasized that he was the “king” of “Bakhtar” – Balkh and India are also within the borders of his country. The author of “Baburnameh” also writes that he was a talented and mature person. According to T. Fayziev, “Ibrahim Husayn Mirza was born in Herat in 1478. His mother was Popo Agacha Begim. Sultan gave his son the Balkh province, and then the Qayim provinces as a vassal.”¹¹⁷

As mentioned above, wine, and all concepts and symbols, are related to it as a kind of key to understanding the work, the historical events described in the paragraphs, as well as the content of the opinions expressed in Sakinameh. For example,

*Oh Saki, hold me a jami diloro,
Fill with delicious fragrant guvoro.*

*Soqiyo, jomi diloro xushtur,
Ichida rohi guvoro xushtur. (4, 690)*

Clarification: *Cupbearer, you who delight the soul, pour into it pleasant wine, pour fragrant wine.*

“Diloro” means a softener, a decoration of the heart. “Jami diloro” is also a symbol of a heart full of kindness and love. “Rohi Guvoro” is a pleasant and sweet drink. As a mystical term, it means “the holy, blessed

¹¹⁷ Fayziev T. *The Genealogy of the Timurids*. – Tashkent: Yozuvchi, 1995. – p. 148.

breath of the flawless murshid (mentor)".¹¹⁸ It is also "the most passionate moment of divine love that comes at the end of this path that men of excellence can achieve".¹¹⁹ Therefore, the poet writes:

*Jam is pure but mayi nob's purer than it,
Even purer than the sun, spring and creatures.*

*Jom pok-u mayi nob andin pok,
Quyosh-u chashmayu hayvondin pok. (4, 690)*

Clarification: *The goblet is pure, yet the clear wine is purer still – purer than the sun, purer than spring water, purer than the water of life.*

It is known that the "fountain of animal" is the water of life. In classical literature, it is a symbol of eternity. "Jam" and "mayi nob" are a source of enlightenment, a symbol that cleanses the mind from material concepts, the affairs of this world, and lusts. Therefore, at the beginning of the Sakiynameh, the poet said:

**I highly praised this wine.
Remembering, I lost consciousness.**

*Ushbu maykim, ani ta'rif ettim,
Zikrin aylarda o'q o'zdin ketdim, (4, 681)*

Clarification: *I described this wine. In trying to qualify and depict it, I could find no words and lost my senses.*

The content of this paragraph is understood by means of words such as "diloru", "guvoro", "pok", "sarvi navras" because in it, one of the favorite children of Husayn Boyqara, the jewel of the kingdom, whose "word" is acceptable and popular, Prince Ibn Husayn Mirza is described:

**The king accepted the stain on the property,
Ibn Husayn holds his promise.**

*Shahg'a maqbul dog'i mulkka zayn,
So'zi matbu' o'zidek ibn Husayn. (4, 690)*

Clarification: *Pleasing to the king's heart, beloved by the king, the ornament of the kingdom, his words are as beautiful as he himself — as beautiful as Ibn Husayn himself*

¹¹⁸ Uludağ S. Tasavvuf terimleri sözlüğü. – Istanbul, 1995. – S. 426.

¹¹⁹ The pointed book. – P. 485.

Ibn Husayn Mirza was born in Herat in 1488. Although he was younger than other princes, he was distinguished by his bravery, courage, and dexterity. For this reason, Husayn Boyqara had a special love for him.

We talked about the metaphor “Jami Kayoni” above. “His fame is too much higher for his age”, “He is a handsome young man like a young tree in the country”, “he has a royal background, but from the pure clan,” and “He is a precious and pure stone of kingdom,” such thoughts are connected with figure Mumin Mirza. The XXth verse of Sakinameh begins as above.

*Oh Saki, bring me jomi Kaioni,
Let it is like to cup of kings.*

*Soqiyo, jomi Kayoniy ketur,
Quti arbobi maoniy ketur. (4, 698)*

Clarification: Cupbearer, bring me a great, mighty goblet of the Kayani kings' dynasty. Pour into it the wine of deep meaning.

By this, the poet pointed to the intelligence and virtue of the young prince. In the next byte, he praised him by saying, “*God only gave you excellence*”. The thoughts and advice of Navoi to the hero of the work also have a special side:

**Be busy with philosophy so much,
May any wise's unable to you approach.**

*Fazl kasbig'a ko'p o'lg'il mashg'ul,
Topmasun yo'l vale ollingda fuzul. (4, 699)*

Clarification: Elevate the beautiful virtues within yourself even more, so that no learned man can surpass you.

There is used ishtikok in words fuzl (perfection) and fuzul (arrogant). “Ishtikok is not a simple play on words,” says literary critic Yo. Iskhakov, “but this is a change in the form of the word in connection with the content of the text, the formation of a new form creates a new concept associated with the original meaning.”¹²⁰ “It can also be seen in

¹²⁰ Iskhakov Yo. Vocabulary of speech art. - Tashkent: Uzbekistan, 2014. - P. 53.

that couplet above. Also, the name Mumin Mirza is expressed with the art of *ihom*, which you see in the next byte.

*You should never be addicted to wine, not,
Your name is Mumin as faithful to God.*

*Boda kufri sari bo 'lma mudmin,
Haqdin o 'ldi laqabing chun Mo 'min (4, 699)*

Clarification: *Do not show inclination toward drinking wine, do not ruin yourself with addiction. In its true meaning, your name has come from God as “Believer.”*

The believer is one of the attributes of Allah. We can see that it is not only the name of the prince but also means a believer, a Muslim person. Fakhri Khiravi described him like this: “He is so handsome as if you call him the Second Joseph. He has a special feeling for many things and his poetry was very good.”¹²¹

Historical figures and the characteristics of the period in which they lived are also truthfully described in the work. For this reason, it should be taken into account that Navoi's *Sakinameh* is an important source for studying the period and life of the poet, supplementing the information in some of his works. The poet begins the XIIIth paragraph of the poem dedicated to princes Abuturob Mirza and Muhammad Husayn Mirza with the following verses:

**Saki, bring the modest glass of garib,
Garib like me wants a drink, hold it on the side.
Who comes to my heart, these two garibs
Who made the them made upset both?
They are higher than sultan whom sent God,
Let them reach to their aim, my friend.**

*Soqiy, jomi g 'aribona ketur,
Men g 'arib ichsam ani, yona ketur.
Kim kelur ko 'nglima ul ikki g 'arib,
Kim ul ikkini jalo qildi nasib.
Ayr-u shah yanglig ' atodin ham alar,*

¹²¹ Fakhriy Hirawi. *Ravzat us-salatin*. Ravzat us-salotin. – Tashkent: Classical word, 2014. – P. 65.

Yuz tuman komravodin ham alar. (4, 691)

Clarification: Cupbearer, bring the sorrowful goblet of the poor; if I, the wretched one, drink it, then bring me more. Two poor souls linger in my thoughts and will not leave my mind. Their fate was wretchedness. They had been such great kings, yet they are now far removed from their father, and far from every hundred thousand favors and care – they are in separation.

Babur's thoughts on the situation of the two "strollers" give us the opportunity to expand our imagination about them. As he notes: "There was another Abuturob Mirza. I have already heard several stories about him. According to them, when his father's illness worsened, he was given false information about his death, then he fled with his brother Muhammad Husayn Mirza and went to Iraq. In Iraq, he left the military and became a dervish but there is no further information about his destiny."¹²² "Muhammad Husayn Mirza (1476 – 1496) was born from the same mother as Prince Faridun Husayn Mirza. His mother, Minglibi Ogacha, was from Uzbek. (9, 423). The seventh meeting of Majolis un Nafois has many historical facts about him: 'The people who know him describe this prince as a just and courageous prince, and he can manage royal power, but it should be noted that vagrancy and alienation are also in his character' (9, 423). Fakhri Hirawi gave important information concerning him: "He rebelled against the faith, but his father did not force him."¹²³ According to "Baburnameh, "Muhammad Husayn Mirza was captured a long time along with Shah Ismail in Iraq. He became his friend and student Shah Ismail insisted convert his faith to Rafizi (sia-sect). He died in Astrobod."¹²⁴

"Kadakhi miynoyi" – a glass of a bluish or translucent color. It is mainly used in Sakinameh's XVth chapter as a metaphor that reveals the thoughts of the lyrical hero:

*You know the nob wine is in the miyno glass,
It's like to a dissolved ruby in turquoise glass*

*Angla miyno qadah ichra mayi nob,
Jomi firuzada yoquti muzob. (4, 692)*

¹²² Zahiriddin Muhammad Bobur. Baburnameh. – Tashkent: Yulduzcha, 1989. – P. 149.

¹²³ Fakhriy Hirawi. Ravzat us-salatin. Ravzat us-salotin. – Tashkent: Classical word, 2014. – P. 63. (Faxriy Hiraviy. Ravzat us-salotin. Javohir ul-ajoyib. – Toshkent: MUMTOZ SOZ, 2014. – B. 63.)

¹²⁴ Zahiriddin Muhammad Bobur. Baburnameh. – Tashkent: Yulduzcha, 1989. – P. 149.

Clarification: *Pour pure wine into the crystal-clear goblet. Into the turquoise, blue-colored cup, pour the deep red wine.*

The beauty of the artistic image and the uniqueness of the expression also mean the unique attitude of the poet to the pure character, pure heart, and flawless nature of the character being described. In the verse, the word – ‘turquoise’ brought out the tajnis. In this place, it also mentioned Firuzabegim, the mother of Boyqara Mirza and Sultan Husayn. Babur wrote in “Baburnameh” that, “His mother was Firuzabegim. He was a grandson of Temurbek. Sultan Husayn Mirza was also the grandson of Mironshah Mirza. Sultan Husayn Mirza was a noble king.¹²⁵ “Such content is also expressed in the couplet through the image of “mayi nob”. As we mentioned above, it is considered a clean, fresh, and pure wine. Mentioning the names of Sultan Husayn’s father – Mansur, his brother Boyqara Mirza, and his cousin Sultan Weiss Mirza in that paragraph ensures the proportionality and sequence of the thought byte-by-byte and also shows its vitality.

Navoi wrote about Boyqara Mirza in “Majolis un-nafois” as well: “Boyqara Mirza is a brother of Sultan Sakhbiron. He reigned in Balkh (in the center of ul-Islam) for years. He was a modest man with a kind heart, and in a calm and pleasant disposition his dignity was noticeable, but his knowledge of jurisprudence reaches an excellent level... (9, 414). The author of “Baburnameh” provided us with the same information further: “Boyqara Mirza was older than Sultan Husayn Mirza, but he gave the province of Balkh to his brother. He controlled there for years.”¹²⁶ This paragraph of Sakinameh is dedicated to Sultan Weiss Mirza, son of Boyqara Mirza:

**Let it'll be a wine party of us,
With the son of Boyqara – Sultan Wais.**

*Bo 'lsun chun boda uchun bazmoro,
Sulton Vays ibni Boyqaro. (4, 692)*

Clarification: *Let Sultan Vaiz ibn Bayqaro also come to this feast with the wine.*

¹²⁵ The pointed book. – P. 149.

¹²⁶ Zahiruddin Muhammad Babur. Baburnameh. - Tashkent: Yulduzcha, 1989. - P. 147.

Sultan Weis Mirza was the second son of Boyqara Mirza who was born in 1451. He served in the castle of his uncle Sultan Husayn Mirza. Sultan Husayn gave him his eldest daughter Sultanim Begim as his wife. It was written in “Baburnameh” as follows: “He loves his eldest daughter Sultanim Begim so much. He called to his castle Sultan Weiss Mirza who was the second son of Boyqara Mirza and gave his daughter to him. They had two children: a girl and a boy. He gave his daughter to Sultan Esankuli, younger brother of Sultan Yilibors of the Shaybani sultans and as for his son Muhammad Sultan Mirza, I gave him the province of Kununch. Sultan Wais Mirza died in 1491.¹²⁷

The art of talmeh occupies a special place in the next – XVI paragraph of Sakinameh. The poet vividly expresses his thoughts and experiences through the symbols of Jam (cup), Iskandar (Alexander), and Khizr (Elijah Prophet in the Bible):

This is Jami Jam’s appearance.

Maybe this is Alexander’s mirror.

Jomi Jam hay’atining mazhari ul,

Balki oyinai Iskandari ul. (4, 692)

Clarification: This is the essence and meaning of Jamshid’s goblet; and this is also the mirror of Alexander.

Through the word of Iskandar is created the art of iykhom. “Baburnameh” revealed to us that Boyqara Mirza “had three sons. Sultan Muhammad Mirza and Sultan Wais Mirza and Sultan Iskandar Mirza.¹²⁸ “This section of Sakinameh is dedicated to Sultan Iskandar Mirza. Iskandar Mirza was born in 1455. He was also the son-in-law of his uncle Sultan Husayn Boyqara. He was married to Sultan Najodbegim, the seventh daughter of the king.”¹²⁹

According to historical data, Boyqara Mirza died in 1487 and the place of his death was Balkh. His eldest son Sultan Muhammad Mirza (he served in the castle of Sultan Husayn Mirza – M.A) died in 1483 in Herat. This section of the Sakinameh also ends with the following couplet:

Oto-yu og’osig’a Hayyi Mubin,

Ravzayi xuld aro bersun taskin. (4, 693)

¹²⁷ Fayziev T. Family tree of Timurids. - Tashkent: Yozvchi, 1995. - P. 102.

¹²⁸ Zahiruddin Muhammad Babur. Baburnameh. - Tashkent: Yulduzcha, 1989. - P. 147.

¹²⁹ Fayziev T. Family tree of Timurids. - Tashkent: Yozvchi, 1995. - P. 102.

Clarification: *May God the Almighty grant his father and brother a dwelling in paradise.*

The XVIIth stanza of Sakinameh begins with the lyrical hero's address to the Saki. He asks to give him a “kadakhi aqlzudo” – a glass that can take away the mind. According to Navoi drop of it has the power to rejuvenate even an old person, to share joy and enthusiasm, - says the poet:

*Қатрае қилса кўҳанпир ани нўш,
Навжувон ўлғай, этиб жўшу хурўш. (4, 693)*

Clarification: *If an old man drinks a single drop, he becomes young again, and vigor and zeal surge within him.*

Thus, in the first two couplets, words such as “aql” (mind), “khirad”, “kohanpir” are assigned a special meaning. They mean the specific hints about the character described man in the paragraph. The following bytes of this paragraph can be a proof of our thoughts in this regard:

*Tut angakim, erur ish ogohi,
Mafxari dudai Mironshohi...
Shahri Hay, mulku hashamni ko 'rdung,
Sen dog 'i mulku hasham ko 'p surdung.
Anglading shohlig ' ahvolini ham,
Ko 'ragon taxti-yu iqbolini ham... (4, 693)*

Clarification: Hand him the goblet, for he is the guide in all matters, the descendant of the great Miranshah. In the city of Herat you have witnessed much splendor. You have seen many ceremonies, you have seen many good days. You have ruled in this land. You also know the state of kingship. You also know the fortune and prosperity of Timur's throne.

This makes it clear that there is information about Sultan Ahmad Mirza. The historical facts revealed that Sultan Ahmad Mirza was the grandson of Mironshah, the son of Amir Temur, that is, the child of Saydi Ahmad Mirza. He was married to Akobegim, the little sister of Sultan Husayn Boyqara¹³⁰. “They lived in Karabakh. After Khurasan was captured by Sultan Husayn Boykara, they moved to Herat. Sultan Ahmad

¹³⁰ Zahiruddin Muhammad Babur. Baburnameh. - Tashkent: Yulduzcha, 1989. - P. 147.

Mirza was appointed as Daruga (governor) of Herat city.”¹³¹ He will remain in this position until the end of his life.

He was glorified as “wisdom like Khisrav”, “a handsome man”, and a “knowledgeable person” in the Sakinameh. Navoi’s high respect for Sultan Ahmed Mirza is clearly felt in every couplet. If we compare the thoughts expressed in the work with the information of “Majolis un-nafois”, we can get a certain idea about the personality of this hero: “Sultan Ahmad Mirza is a stroller and kind man but creative and responsible in his work. He has good morals... He ruled on the throne of Khurasan for many years but no one complained about him.” (9, 414). In Sakinameh, it was described in an unique way:

*He learned the duty of king and science from youth,
Knowing about honesty and walking on the right path,
He is a solik and his merits cannot be counted yet,
He is all above them but I say about him what.*

*Shahlig ‘-u ilm-u yigitlik chog ‘i,
Foni-yu so ‘fi-yu solik dog ‘i...
Vasfi te ‘dod ila sondin ortuq,
Har nekim, aytsam, ondin ortuq. (4, 159)*

Clarification: Kingship, youth, and the time of learning knowledge and skills yet he has already risen to the state of mortality, being a man of Sufi nature. His praise and description know no bounds. Whatever I say in his exaltation, he is greater still.

His closeness to the king and his poetic abilities were recorded in ‘Majolis un-nafais’ as follows: ‘For the sultan, he is on the same level as his father and a respected person in the kingdom... He sometimes reads poetry ...’ (9, 414). It is artistically expressed in Sakinameh too:

**You are like to father of all the king,
You have....
You had a high career in your life time,
Even more knowledge and experience.**

¹³¹ Fayziev T. Family tree of Timurids. - Tashkent: Yozvchi, 1995. - P. 97.

**Mercury's fascinated by prose and poetry,
Because you've an answer to every question.**

Barcha shohlarg 'a ato o 'rnig 'asen,
Yo jadi komravo o 'rnig 'asen.
Sanga oliy boridin martaba ham,
Yana ko 'prak baridin tajriba ham..
Nazmu nasrig 'a Utorud maftun,
Har savol etsa, javobida zabun. (4, 694)

***Clarification:** You are greater and more esteemed than all the kings, and you stand to them in the place of a father. Your rank is higher than all of theirs. Your experience, too, surpasses everyone's. The planet Mercury (patron of poets and writers) is enchanted by your verse and prose. Whoever turns their heart to you, whatever question they may ask, is left astonished and wonderstruck by your reply.*

It seems that the opinions expressed about Sultan Ahmad Mirza in the Sakinameh supplement the information given in "Majolis un-nafais", clarifying and enriching the thoughts about the hero's personality, high human qualities, and poetic talent.

As we mentioned above, Navoi dedicated this beautiful and extremely impressive work to Bahadir Sultan, the nephew of Husayn Boygaro, who visited from the distant Dashti Kipchak. For this reason, he used in XVIIIth chapter more Turkish words than Arabic and Tajiks like khan (a king), kurultoy (a meeting), kimiz (an alcoholic drink), yirov (wine), Tura (official), and others.

**Oh Saki, hold me wine and say nothing,
Provide the king's meeting with everything.
Pure wine into the glass looks so enjoyable,
Kimiz is also into chalice very pleasurable.
Musician, show your skills to the people here,**

*Soqiyo, may tutu qo 'yg 'il so 'zni,
Xon qurultoyig 'a yetkur o 'zni.
Sofu may jom aro dilkashdur,
To 'stug 'on ichra qimiz ham xushdur.
Ey yirov, sen ham ishingni ko 'rguz,
Yotug 'on birla ulug ' yirni tuz. (4, 695)*

Clarification: *Cupbearer, bring wine for you, and set out for the Khan's council. This pure wine is delightful in the goblet. Yet, in a vessel called tustighon, the kumis is also quite good. Musician, show your art begin a grand melody with the instrument that lies before you.*

The traditions and rituals common among the Mongolian people are described:

*Yoto 'g 'onchi-yu yirov tuzgach un,
Sen qadah olu to 'qquz qotla yukun. (4, 695)*

Clarification: *When the minstrel and the bard-singer strike up their melody and tune, you take the goblet in your hand and bow nine times in respect.*

According to Mirzo Ulugbek's book "The History of Four Nations", the Mongolian community consists of nine rulers. The first of them was Moghul Khan, the last of them was El Khan, and the attention to the number nine among the Mongols extended for it."¹³² According to the study of such attention of the Mongols, they don't like more than nine counts in each rank. In particular, Mongolians paid special attention to the number nine at parties. Mirzo Ulugbek describes one of Oguzkhan's feasts like this: "there were slaughtered nine thousand sheep, nine hundred horses, served nine thousand glasses of qimiz (national alcoholic drink of Mongolians)..."¹³³ "Abulgozi Bakhadir Khan gave information about the nine gifts (nine horses, nine coats, nine pieces of velvet) that became customary among Turko-Mongols. Literary scholar S. Jumaeva who specially studied the views of the Turkic peoples related to numbers, noted that while creating an artistic image with the help of numbers, Navoi relied on the ancient views connected to each number¹³⁴.

The ancient customs of the Turkic peoples associated with numbers, like the "month of Tura¹³⁵", we also studied in Chapter I of our work. The following byte also refers to the same custom:

¹³² Mirzo Ulugbek. History of four nations. - Tashkent: Cholpon, 1994. - P. 41.

¹³³ The indicated book. - P. 52.

¹³⁴ Jumaeva S. Number, meaning and image. - Tashkent: New age generation, 2005. - P. 59.

¹³⁵ Tura is a rich man who has high status in society.

*Hold wine to Khan and Tura the first,
Then you can pass to me – poor man rest*

*To 'ra birla bosh urub tut xong'a,
Sarqutin ber meni besomong'a. (4, 695)*

Clarification: *Prince, master of the gathering, bow and hand the goblet to the Khan. From what remains at the bottom of this goblet, give the last drop to me, the wretched one.*

In literary studies, the art of replacing two words or phrases in the first line of a poem in the next line is known as *tardi aks*. *Tardi aks*¹³⁶ as a result, words or phrases are not only emphasized, but their meaning is also updated. The following byte of the *Sokhinameh* also shows it:

*Tengri qilsun senga tavfiq rafiq,
Ham qilur ishta rafiqing tavfiq. (4, 699)*

Clarification: *May God grant you success, and in every deed you do, let faith be your companion and your guide.*

The information in “*Majolis un-Nafois*” was completed in *Sakinameh*. It gives the reader a clearer image of certain historical figures being described in two books. For example, it was written in “*Majolis un-Nafois*” that Amir Shaykh Sukhayli belongs to the “Nation of Khorasan”, he was an intelligent “special official” with good morals in the service of Abu Sayid Mirza. His poetry became famous among the people. He worked in Huseyn Boygara’s palace for twenty years but there are no rumors or blame for him. “When officials start talking about how they should treat the poor people, he is afraid to praise himself in this matter. He never likes it, so he refrains himself from it.” (9, 339). In the *Sakinameh*, a special paragraph (paragraph XXII) is devoted to Sukhayli. Navoi mentioned him with respect and, of course, paying special attention to this historical hero in his notes. “He has a “very good reputation”, a “clean background” and “the best qualities”. Navoi appreciated his service and human dignity in *Majolis un-Nafois* but in *Sakinameh* he evaluated his poetry. The poet shows him as a follower of famous poets of Persian-Tajik poetry such as *Sadiyu Khusravi* and *Salmanu Kamal*:

*Although the fate secretly fit array,
But you appeared in their place not delay.*

¹³⁶ It is literary device.

*Garchi charx etti barin mutavori,
Sen alar o 'rnidadursen bori. (4, 703)*

Clarification: *Though all have passed away from this world, yet you remain in their place.*

Alisher Navoi's remarks about the poets of his time and their poetry are particularly noteworthy. One of them is the poet Tufayli. He wrote about him in "Majolisun Nafois" as well. As his notes, Tufayli was "an ordinary person who looked like to strollers and he didn't have a tendency for temporary life and its material things. Navoi emphasized that he also had a "gentle nature" in poetry. In Sakinameh, it is said that the poet had a high ability in "praise style" (hymn) and his odes were highly appreciated by people of his time. In "Baburnameh" his ability is mentioned: "Hasan Ali Jaloyir was a poet and one of his officials under Sultan Husayn Mirza. He created poems with the alias "Tufayli"... He was the best at composing odes in his time." "It is written in the Sakinameh like this, "Every odd rely on your numbers, Or your pen shows his skills with the numbers." "In his face, you can see the expression of the world, you can feel his high knowledge." At the same time, the poet reprimanded Tufali as follows:

***It is a little time for word skills,
But as for you, it isn't any lacks.***

*Kam demak so 'zni hunar keldi mudom,
Sanga lekin bu erur aybi tamom. (4, 704)*

Clarification: *You write very few words. That is your only fault.*

In this paragraph, the poet chooses the method of iykhom to introduce the name of a historical figure to the reader:

***Let me talk to Tufayli,
I've to him a joke story.***

*To Tufayliy bila majlis qurayin,
Bir necha nukta anga yetkurayin. (4, 704)*

Clarification: *Now let me converse with you through tufayli and offer a few words of counsel.*

In the dictionary, the word – “tufayli” is depicted as “a person who goes to weddings or parties even if he is not invited.”¹³⁷ Also, There is the alias’s meaning in the above couplet. XXIVth is dedicated to the poet Bayani. His alias (Bayani) has two meanings: 1. Alias 2. Definition, expression:

**I’d like to have jami maani,
To tell about a letter here**

*Tokim, ul jomi maoniy birla,
Surayin harf Bayoni birla. (4, 705)*

Clarification: *With a goblet full of meaning, let me share my thoughts about Bayoniy.*

According to mystics, man is the greatest creature of God. If he were not on Earth universe would not have been created. The universe is only a body but man is its spirit and soul. Accordingly, Navoi wrote about Bayani with respect and proved his thoughts as follows:

***The body did not know about the Soul,
There was no news about the creation.
Nine Heavens and Seven Worlds
Maybe it’s luxury and splendor
You were the evil one you created
It wasn’t made another clan instead of yours?***

*Ruhdin tang ‘a xabar yo ‘q erdi,
Ofarinishdin asar yo ‘q erdi.
Etti iqlim ila to ‘qquz gardun,
Balki bu dabdabayi kunfayakun,
Bo ‘lg ‘anidin sen eding barcha g ‘araz
Kim, yaratilmadi zotingg ‘a evaz. (4, 705)*

Clarification: *This soul of mine had not yet united with my body, and there was no sign of life within me. These seven climes and nine*

¹³⁷ Explanatory dictionary of the language of Alisher Navoi’s works. VI volumes. Volume IIIrd. - Tashkent: Science, 1984. - P. 262.

heavens indeed, the very purpose and aim of life and existence since their creation was you. For none can be found who resembles you.

In “Majolis un-nafais” the following information is given about Bayani: “Khoja Abdullakh Sadr is the son of Khoja Muhammad Marvorid. He put a seal on government documents in the cabinet of the ministry, but he left the position of his own volition with an apology for it. He chose tranquility for himself. It was destined for very few. He learned a lot of science at a young age. He is excellent at playing musical instruments and composing letters. And he is also perfect in the art of the essay. And he is a sociable and good-mannered young man...” (9, 394). In Sakinameh,

**My love, how many beauties were like you,
There were a lot of nights with conversation...
The heavens and the stars, the sea and the earth
They made you whole, yet left me in pain.**

*Yor sendek nechalar bor edilar,
Suhbatimda kechalar bor edilar...
Falak-u anjum-u behr-u dani,
Barchasiz qildi seni, dog‘i meni. –*

Clarification: *A companion like you, one night in my gathering, I had friends around me. This faithless world has separated you and me from them.*

All the above we can understand that Bayani was one of the people close to Navoi.

As in several other works, the poet dedicated a special paragraph to Abdurahman Jami, a great representative of Persian-Tajik literature, his mentor and closest friend. The third meeting of “Majolisun Nafais” began with an article about Jami.¹³⁸ He glorified him as Sheikh-ul-Islam, the “Wise of Religious Science” and other names. (5, 736) In Sakinameh, all these points are summarized in one or two bytes:

¹³⁸ A number of literary studies have been carried out on the issues of friendly relations between Abdurahman Jami and Alisher Navoi, mutual creative influence. See: Shamsiev P. Abdurahman Jami and Alisher Navoi. - Tashkent: Science, 1966. - 152 p; Shomuhamedov Sh. Classics of Persian-Tajik literature. - Tashkent: Ozdavnashr, 1963. - 200 p; Jami and Navoi (a collection of articles). - Tashkent: Science, 1966. - 150 p; Shodiev E. Regarding the issue of Alisher Navoi's attitude to Persian-Tajik literature. - Leninabad, 1964. - 211 b; Jami and Uzbek literature (a collection of articles). - Tashkent, 2005. - 120 p.

*Ma'ni ahlig'a imomi barhaq,
Haqdin islom aro qutbi mutlaq. (4, 707)*

Clarification: *Among the people of goodness, the leader and chief is the one whom God has honored as the most noble being within the religion of Islam.*

Navoi appreciated the poet Abdurakhman Jami with high respect as we mentioned above but his attitude was explained as follows: “*This type of person is an ideal mentor or teacher in my mind. He has the great base of knowledge but is the most modest person I have ever met in my life. His amiability and favor to everybody are impossible to describe which is noticeable immediately. He was so very close to folks and often made conversation with them*”. However, in Sakinameh we can see lines about him down below:

*Men kibi zarrani ul yanglig' mehr,
Bo'yla tufrog'ni ul andoza sipehr.
Yuz o'zum haddicha e'zoz aylab,
Vasflar birla sarafroz aylab. (4, 707)*

Clarification: *Even to someone as small as a particle like me, he showed such great affection, and he likened this earth's soil to the heavens. He honored me as much as was within my capacity, exalting me with noble qualities and raising me to a lofty rank.*

He vividly wrote about the life of Abdurrahman Jami, his spiritual world, and his works, besides his attitude towards him in Khamsatul mutahayyirin. In Sakinameh, the poet expressed his deep sorrows, separation, and mourning due to his death of him because Navoi counted Jami as his mentor. The poem shows that it is *guluv*¹³⁹ that is considered the main form of the art of exaggeration. “if a claim is out of the ordinary type and unbelievable.”¹⁴⁰ In the next byte, the voice of pain coming from the heart shows the reason for separation, and such sadness covered the whole sky with a black veil and blocked the sunlight, we see that the words of the poet brought this art to the surface:

¹³⁹ “Guluv” (غلو / g'uluv) is an Arabic word meaning exaggeration, excess, overpraise, going beyond proper limits.

¹⁴⁰ Atullah Hosseini. *Badoyiu-s-sanoyi*. - Tashkent: Literature and Art, 1981. - B. 153.

*Chekayin oh yurakdinki, sipehr,
Pardag 'a chirmasun oyinayi mehr. (4, 706)*

Clarification: *Let me release the sigh from my heart, so that the sky does not veil the mirror of the sun. That is to say, the sigh from the heart is so powerful that it may rise to the heavens and even dim the light of the sun.*

In Sakinameh, Jami's description is also expressed with high artistry. For example,

*Bahrkim, qatrası bo 'lg 'ay duri pok,
Dema dur, la'l – bori otashnok. (4, 706)*

Clarification: *Even a single drop of the sea is a pure pearl. Yet do not call it merely a pearl, but rather a fiery ruby. That is to say: the essence of the sea is pearl-like, but its value is far higher like a ruby, blazing and radiant.*

In the first byte, the poet compared Jami to a sea or a river and likened him to every drop of its water and a pure pearl. In the next couplet, he changed metaphor thoughts and resemble Jami as a precious stone, red as fire. In poetry, this kind of art is called ruju¹⁴¹. Aziz Kayumov summarizes his thoughts about Navoi's descriptions of Jami in Sakinameh as follows: *“Thus, the Navoi raised Jami to the so height in Sakinameh, which he bowed before his honorary memory. He compared Jami to “the sun” but himself a “light”, and he describes himself as “soil” and Jami an “andoza sipehr”¹⁴². Aren't these ratios the highest level of love between teacher and student!?”¹⁴³*

The image, symbols and terms in the Sakinameh play a special role in knowing the personality and spiritual world of historical figures. In paragraph XXVI, there are a lot of word combinations like “jami fano” (a glass of Complete annihilation, total mortality, renunciation of existence.), “mast” (intoxication), “dayri fano” (a place of mirage), “Rind's party”, “a garment of stroller”, “fano ahli” (population of the temporary world), “fano tufrogi” (a soil of the temporary world), “hoknishin” (a modest person), “soliki aftoda”¹⁴⁴. All of them are referred to as Sayyid Hasan Ardasher such as “piri irshad”¹⁴⁵. This clause begins as follows:

¹⁴¹ “Rujū” (رُجُوْع) is an Arabic word meaning return, recourse, yielding, or turning toward something.

¹⁴² “Andoza sipehr” means “the model, measure, or standard of the sky,” that is, the heaven which sets order to the world and serves as its scale.

¹⁴³ Qayumov A. *Delightful Repetitions and Soul-Refreshing Poems*. – Tashkent: Mumtoz soz, 2011. – p. 56.

¹⁴⁴ “Solik-i aftoda” is used in the sense of a weak, helpless, destitute seeker; a devotee journeying on the spiritual path in a state of helplessness.

¹⁴⁵ “Pir-i irshād” means “a guiding master, a spiritual mentor, a shaykh who leads disciples on the right path.” In Sufi texts, “pīr-i irshād” is one of the most important ranks, as he is responsible for purifying the disciple, leading him to perfection, and bringing him closer to God.

*Soqiyo, tut quyubon jomi fano,
To ko 'raykim, nedur anjomi fano. (4, 708)*

Clarification: *O cupbearer, hand me the goblet of mortality, so that I may see what the end of mortality is—that is, it is used in the sense of wishing to taste the fate of life's transience and annihilation, and to know its outcome.*

It is known that fano means mirage that disappears when you try to get closer. It is the last position of the Tariqa, and it means to be separated from everything apart from Allah, to be connected to Allah, and to live with the faith of tawakkul. According to scientists, there are three types of fano: 1. Fano fil-kusud - this is connected with the intention of the solik, he never lives by his desires but only by the will of God, and devotes himself and tries to the desire of his Creator and he renounces his desires. 2. Fano fil-shukhud: it means only seeing Allah anything apart from him, under the influence of love and ecstasy, looking at everything as a manifestation of Allah. 3. Fano fish-sheykh – Fano fil pir: a murid (student) dedicates himself to his murshid (mentor) or a dervish to a pir (preceptor). That is, the murid puts the wishes and intentions of the sheikh instead of his wishes. The symbol of Jami fano means the collection of these thoughts: Therefore, the poet writes about Sayyid Hasan like this:

*Yo 'q fano dayrida o 'zdin xabare,
Qolmayin o 'zhlukidin ham asare. (4, 709)*

Clarification: *In the world of mortality, not even a trace of himself remained, nor any sign of his own being; that is to say, in the transient world, a person even forgets himself and his very essence completely vanishes.*

In “Majolis un-Nafois”, the poet said that Sayyid Hasan Ardasher was a person who understood life and chose his right path to Allah and he started it “In his youth, he learned divine books and science. (9, 374) However, he prefers to live a modest life like dervishes. Navoi wrote about him much precious information he was a solik (a person who gives up temporary life entertainment and only lives for service in Allah's path), orifi maani (a scientist), and so on” (10, 7) According to Fakhri Khirawi, Sayyid Hasan Ardasher “*Despite the upbringing of Sultan Husayn Mirza, he left the country and worked for Maulana Tabodgani. He wrote several arba'in and achieved a spiritual goal.*” It seems that such comments are

confirmed by the feelings of Sakinameh. In Navoi's book "Kholoti Said Hasan Ardasher" we read: "I like his character, kindness, knowledge. If I don't see him during the day, I won't have any patience: "I'm worried, I haven't heard from you all day." (10, 8). It is expressed in the text of Sakinameh as follows:

*Men aning bandalig 'ig 'a xursand,
Ul debon lek rafiqu farzand. (4, 709)*

Clarification: *I am content with being his servant and devotee, yet he regards me as a friend and a son. That is to say, though the poet sees himself as a mere servant, that noble one esteems him as a close friend and even as a son.*

Also, in his book like a memory about Sayyid Hassan Ardasher, he confessed that he was a mentor, a spiritual guide, a person who could be an example in every side to him. It is also confirmed by the comments in the text of Sakinameh:

*Manga zohirda atovu ustod,
Lek ma 'ni aro piri irshod. (4, 709)*

Clarification: *Outwardly, he is kind to me and a teacher, but in truth, he is a genuine spiritual master and guide.*

In classical literature, it is known that the Rind is considered a complex poetic symbol that has never paid attention to the material world, looks at its events with the eyes of the heart, and entered the path of truth. In "Gulshani Roz"¹⁴⁶ and Rinds of Kharobot (slum) are embodied as follows based on the unique possibilities of the art of artistic words:

*Xarobotning jahonda yo 'q misoli,
Maqomi oshiqoni louboliy...
Hadisi mojaroyi shathu tomot,
Xayoli xilvatu nuru karomot,
Barin may quyqasiga almashib, bas,
Yiqilmishlar chu yo 'qlik zavqidin mast¹⁴⁷.*

Clarification: *The tavern (that is, the lodge where dervishes and lovers gather) is unmatched in the world; it is the dwelling place of lovers and*

¹⁴⁶ This term actually refers to the famous Sufi work *Gulshani Roz* ("The Rose Garden of Secrets") by Shabustari (Mahmud Shabustari, 13th–14th century). In it, Sufi philosophy, divine mysteries, and the relationship between man and God are expressed in poetic form.

¹⁴⁷ Shayx Mahmud Shabustariy. *Gulshani roz*. – Toshkent: Tamaddun, 2013. – B. 64 – 65.

those free of worldly care. There, discourses of shathiyat (mystical utterances), divine states, solitude, and miracles are all exchanged for the dregs of wine that is, for the bitterness of spiritual intoxication. As a result, they fall down, drunk from the ecstasy of nothingness. In other words, these verses describe the abode of lovers in mystical states, their secret conversations, their spiritual delights, and their condition of transcending the transient world to reach the intoxication of nothingness.

It was written in “Makhbub ul-kulub” as follows: “as follows: “Rind of kharobot (slum) spends his time drinking wine, only cares about how to find wine. He bows his head only in front of a wine glass, if he sees where some kind of party is taking place, he hurries there, immediately forgetting about everything, even about his pride and values. He put them for a glass of wine at the feet of a wine seller...” Also, he described an image of rind in another way that can impress the readers: “He is a person who walks barefoot like a drunken man but his situation is not because he is intoxicated but because he has a great love for his Creator. He has never paid attention to his situation, he prays and reminds His name everywhere and every time. He gives up on his dreams and temporary life entertainment. He doesn't care about a bad or a good thing. He only thinks about Allah and keeps love for Him in his Soul. However, he has a huge base of knowledge of the World and Religion too.” (9, 481). The above thoughts are expressed about the poetic image of Rind, of course but there is also a real, living basis, a prototype of him in Alisher Navoi's poetry. This is Sayyid Hasan Ardasher. “According to Navoi, the ideal person is not imaginary, but a real man, but the fact is that such a person must be a dervish who has accepted the path of Allah. In other words, an ideal person is a person with at least good morals, who possesses external and internal knowledge and he should have a nice character with ordinary nature. Sayyid Hasan was considered an example of this.”¹⁴⁸ In his book dedicated to him, Navoi wrote that Sayyid Hasan Ardasher organized wine parties during his youth and he was the leader of them. These meetings continued until midnight, sometimes until dawn. The poet writes that he was sociable, kind, generous to everyone and equally treated the participants in the meeting. It is interesting to note that although Sayyid Hasan Ardasher drank more during these parties than anyone else, he never became intoxicated. On the contrary, after the feast, he took the rest

¹⁴⁸ Komilov N. Sufism. - Tashkent: Movarounnahr-Uzbekistan, 2009. - P. 357.

one by one to their houses and gave each of them to his relatives, while his friends, who lived alone, remained in his home. He prepared a place to sleep and placed a pitcher of water next to their heads. (9, 390). Then, having performed the evening prayer and resting peacefully in his room, he said: “Such people read munojot in every prayer and ask the Almighty for repentance and faith” (9, 390). In the work “Ravzat us-Salotin” the following information is also given about him: “But during the days of the rind, he was among his friends – rinds of kharobot.” And this deed was not done by someone with a hotter blood than him.”¹⁴⁹ “Sayyid Hasan Ardasher’s qualities are also glorified in Sakinameh:

*Rindlar bazmig’acha kom chekkay,
Ul xarobot elidin jom chekkay. (4, 709)*

Clarification: *Let me take delight until the gathering of the rinds (free-spirited, carefree lovers), and drink a goblet from the people of the tavern (the dervishes). That is to say: the poet longs to find joy in the company of the rinds and to taste the goblet of spiritual intoxication together with the folk of the tavern.*

This is how the paragraph about Pakhlavon Muhammad, another close friend of Navoi, started with art baroati istkhlol:

*Soqiyo, pahlaviyoyin may tut,
Pahlaviy lahn ila ko ‘nglumni ovut. (4, 710)*

Clarification: *O cupbearer, serve me wine in the Pahlavi (Persian) melody, and soothe my heart with a Pahlavi tune as well. That is to say: the poet is asking the cupbearer to grant him delight both through wine and through music together.*

The poet also paid attention to the vital and social issue, asking the Saki to cheer him up in Pakhlavi and cheer him up with Pakhlavi music. He wrote about him in “Kholoti Pakhlavon Muhammad” that he knows music and “music theory” well and for this, he is respected by people everywhere. If someone listens to his performance, then he is captivated by his skill and feels happy himself. (10, 18). It is also hinted at in the above byte. The poet continues his thoughts and writes:

*Pahlavonona ketur sog ‘ari jarf,
Quyubon maydin anga bahri shigarf. (4, 710)*

¹⁴⁹ Faxriy Hiraviy. Ravzat us-salotin. Javohir ul-ajoyib. – Toshkent: : MUMTOZ SOZ, 2014. – B. 108.

Clarification: Bring forth a wide, mighty goblet like a champion, and pour into it wine as abundant as the sea. That is to say: the poet, in a grand and powerful tone, is asking for a vast goblet and plentiful wine.

It is known that Pakhlavon Muhammad was one of the best wrestlers of his time. Navoi wrote about this: “*He is the leader of his time in the struggle. He is so strong that, according to people, no one can compete with him. Wrestlers like him were born once in four hundred or five hundred years, maybe even in a thousand years, there are many stories about his struggle. People talked only about his skills and attempts in the ring.*” (10, 25) In the above verse, these qualities of his have found artistic expression. Also in the book “Kholoti Pakhlavon Muhammad”, It is said that he was perfect not only perfect in “the science of music”, “problem of tariyqi”, “sanoyi” “(fine arts - M.A.), “aruz”, “rhyme”, “science of astrology”, “medicine” and “philosophy”. This information is also confirmed by the comments in the text:

*Tavri har fanda kelib mustahsan,
Balki har fan aro tab’i yakfan. (4, 710)*

Clarification: His way appeared admirable in every field, and indeed in each science his nature was unique and singular. That is to say: whatever knowledge or art he pursued, his mastery was beautiful and distinctive, and in every discipline he was unmatched.

Despite this, Pakhlavon Muhammad was extremely modest, with a dervish character, and a humble, generous, cheerful, and kind person. We read about him in that book many facts as follow: “His character is impeccable and kind to weak people. He was born to be a winner...” There are the bytes also related to him in Sakinameh:

*Quvvat ichra anga o’n pilcha zo’r,
Xokvashlig’ aro yuz onchaki mo’r. (4, 710)*

Clarification:

The character of Pakhlavon Muhammad, and the friendly and sincere relations with both of them are described in detail by Navoi in the work “Kholoti Pakhlavon Muhammad”. They were close friends, and he

described it like this: “...but I didn't have any secrets from him.” (10, 24). This closeness is also briefly and clearly described in Sakinameh:

*Maxfiy asrorda damsoz manga,
Har nihon rozda hamroz manga. (4, 711)*

Clarification: *In strength, he is as powerful as ten elephants, yet in humility, as simple and meek as a hundred ants that is to say, the poet describes him as mighty, yet at the same time humble and gentle.*

In addition, Sakinameh mentions famous people who passed away when the work was written. We can also see the names of poets and scientists. For example, Khoja Kamal, “is a pure person without dark thoughts”, and “he has a good background, a nice life, a widened view of point”. Sabzavori was considered by the poet like the famous scientist in his time. Piri Muammoyi was depicted as “haram bodiya paymoyi”¹⁵⁰.

*Birisi Piri Muammoyi edi,
Kim haram bodiyapaymoyi edi. (4, 717)*

Clarification: *One of them was Pir-i Muammo, a figure like the pilgrims who set out on the road to the Kaaba, traversing the desert toward the sacred sanctuary. That is to say: he is described not only as a master of the art of riddles, but also as a true seeker embarking on the path of pilgrimage.*

In “Majolis un-nafais” it is said about him: “... Maulana Muhammad Utamayi - he was called “Piri Utamayi” by the people of Khiri city. He was a handsome and honest man. The collections of Mir Khusrav were not collected before, no one could do this except him. At that time, the zuraffo¹⁵¹ was his student in mathematic science. (9, 345)

The main problem of the artistic perception of the world in lyrical genres is the character of the lyrical hero, which primarily characterizes his inner world, way of thinking, and emotional attitude to material existence.¹⁵² In several parts of the work, Navoi expresses gratitude for the fact that poets close to him live side by side with those who are still alive, while he is saddened by the absence of his predecessors in this life:

¹⁵⁰ Navoiy also used this expression in a Sufi sense: a seeker who traverses the deserts of the self in order to reach the sacred sanctuary of the Divine.

¹⁵¹ “Zuraffo” (زُرَافَا) is of Arabic origin and is the plural of the word “zarf.” Zarf means “courtesy, grace, delicacy, refinement, elegance, taste, polite conduct.” Zuraffo is used in the sense of “people of refinement—courteous, tasteful, graceful, and elegant individuals.”

¹⁵² Genre // www.pglu.ru/upload/iblok/III/kategoriya-zhanra-V-lit.paradigme.pdf (17.11.2016)

Nutqning garchi shikoyat deri bor,
Shukrdin dog‘i hikoyat yeri bor. (4, 717)

Clarification: *In speech, there may be room for complaint, but there is even more place for gratitude.” That is, a person may express complaints in words, but in truth it is more appropriate and fitting to show gratitude and give thanks.*

One of them described in Sakinameh is Ahmad Hajibek, who wrote poems under the pseudonym Vafai. Writing about him, Navoi emphasized the word “loyalty”. This, firstly, refers to the pseudonym of Akhmed Hajibek, and secondly, it is directly related to his personal qualities:

*He is famous with tha name Vafoiy,
May he become faith his life and mind,
Let he find in it the happiness and joy,
But it was said by the people of loyal*

*Chun Vafoiy bila bo ‘ldi mashhur,
Aylasun umri vafo birla zuhur.
Ko ‘ngli chun topti vafo ichra safo,
Deki, mundoq dedilar ahli vafo... (4, 699)*

Clarification: *He became famous by the name of Vafoiy, and may his life continue with loyalty. His heart found purity within fidelity, and for this reason the people of loyalty spoke of him in such terms...That is, the poet bearing the pen name “Vafoiy” is described as a symbol of fidelity: his name is renowned for loyalty, his life is wished to be filled with faithfulness, and since his heart found peace in loyalty, he was acknowledged by the people of faithfulness.*

If such thoughts in Sakinameh are compared with the information in Majolis un-nafais, the matter becomes clearer: “Akhmad Hajibek is the son of Sultan Malik Koshgari, one of the nobles of his time. He used the pen name of Vafai. He was educated. He grew up in Khoroson. He ruled for about ten years in the Herat kingdom. He was also the governor of Samarkand for a term...” (9, 902). Academician V. Abdullaev wrote that Alisher Navoi praised Ahmad Hajibek as both a statesman and a patron of culture and when a young poet who started writing poems in Herat

under the pseudonym Vafai changed his pen name due to his immense respect for Ahmad Hajibek¹⁵³. It seems that Sakinameh's comments clarify the information contained in it and other literary and historical sources about the activities of the hero and his personality, enriching the related ideas to his background and personality.

Addressing Vafai in the Sakinameh, the poet wrote, "*Andakim, hajr kumaytin surdum, Bir-ikki yor sanga topshirdim.*" (in Uzbek) The metaphor "Hajr kumati" means longing which arouse because of separation. The poet depicted how he missed their friendly conversation. Through this, some scenes of Navoi's biography have been artistically expressed:

*One of them is for me both a beloved and like a child,
A comfort to my soul and a bond to my heart.
The other is my companion in conversation, a friend who shares
my sorrows,
More compassionate than even a hundred of my own kin.*

*Biri ham yor manga, ham farzand,
Jong 'a orom-u yurakka payvand.
Biri hamsuhbatu hamdard-u rafiq,
Tuqqanimdin dog'i yuz qatla shafiq. (4, 700)*

Clarification: *the poet is describing two close ones: one is as precious as both a beloved and a child, bringing peace to the heart; the other is a confidant and true friend, more affectionate than relatives themselves.*

The thought expressed by words such as "friend", "child", "companion", "partner", and "friend" is the anaphoric repetition of "one of them", "another one", "this is", "it is", "*One of them is like me even with his lifestyle, and the second one is as a tree in the garden of my life.*" We can see how it reveals the unique possibilities of artistic speech and attracts the reader's attention. From the development of events, it is known that the name of the hero, who was recognized as "the most handsome man among his young male friends", or "possessing unique knowledge in any science", or "he is a precious one among the people of our world" give an imaginary idea of Mirzobek:

¹⁵³ Abdullaev V. Selected. Literary-critical articles. - Tashkent: Literature and Art., 1982. - P. 34.

**The name one of them is here and chek,
He became fame with name Mirzobek.**

*Ул бири оти чу мазкур бўлуб,
Мирзобек ила маиҳур бўлуб. (4, 700)*

Clarification: *One of them was mentioned by name and became renowned as Mirzobek.*

The following is written about him in “Majolis un-nafois”: “Mirzabek is the only noble among the people of Khorasan and Samarkand in terms of humanity and morality. He understands science and poetry well and is impeccable among young people of two estates. It is about him:

**Your eyes become dark and cute,
They torment my soul and thought.**

*Ko ‘zung ne balo qaro bo ‘lubtur,
Kim jonga qaro balo bo ‘lubtur.*

Clarification: Your eyes have turned into a dark calamity, for they have become a dark affliction to my soul. That is, the lover describes the beloved’s eyes as so powerful and captivating that they strike the soul like a disaster, expressing both their charm and the deep pain they bring to the lover’s heart.

Since it is in the form of *zulqāfiya* and its rhymes are arranged in repetition, giving a response, in my humble view, is a matter of grace. Such lines more than once came out his mouth, but he did not care to write them on the page. I finished this matla and put it my memorial divan. Unfortunately, he did not have the opportunity to live longer and taste the fruit of life and get enough of the life water, because he died so early. His grave is located in the special tombs of the Ahmed Gadzhibek madrasah in Samarkand. May his place be in paradise, and his soul will find rest there!” (9, 336)

“This one” is Mir Darvesh, who is described as “disgraceful” or “the wise man of the science of youth” in Sakinameh, “Majolis un-nafois” contains the following information about him: “Darveshbek is the son of

Mirzo Ali Idigu Temur. He had the famous background all over the world. It was noticeable in his behavior. He was a handsome young man with his good reputation and his own life style... I don't know anyone like him in his family. (9, 336) It is a pity that he got lost among those who died in the Tashkent war. He died, but his grave was not found.” (9, 336)

The thoughts in Sakinameh give the impression that they are the completion of the information given in “Majolis un-nafois” and are important for the relationship of the great poet to the hero being described. For example, in “Majolis un-nafois” Osafi is shown as a poet who is “indescribably talented” and whose “memory is also very good”. However, Navoi criticizes that he did not use his knowledge and talent enough, and that he wasted his life by spending his time on useless activities and temporary desires: “He does affairs what he wants. He wastes his time in orphan-like helplessness, coquettishness, self-indulgence, and self-adornment” (9, 340). In the *Saqinameh*, however, Osafi’s poetic mastery is given the highest praise. (9, 340). In Sakinameh, Asafi's poetic skills were highly appreciated:

*Osafiy ulki, ne nazm etsa raqam,
Qiymati mulki Sulaymondur kam. (4, 718)*

Clarification: “Whatever poem Osafiy composes, its value is no less than the kingdom of Solomon.” That is, every poem of Osafiy is described as extremely precious and priceless, even considered superior to the entire realm of the Prophet Solomon.

The information contained in Sakinameh, emphasizing the characteristic moments associated with the biography of Osafi “Baburnameh”, also confirms them: “It was Osafi again, Osafi was the nickname of the minister. The poem is not devoid of color and meaning ...”¹⁵⁴

As a result of the study, it is known that while Majolis un-nafois provides extensive and detailed information about a certain poet, Sakinameh emphasizes more characteristic aspects related to his biography:

***Binoyi came again learning another job,
But he didn't like his busseness at all***

¹⁵⁴ Zahiruddin Muhammad Babur. Boburnameh. - Tashkent: Yulduzcha, 1989. - B 161

*Yana bir keldi Binoiyki, funun
Kasbida aylamadi ma'ni junun. (4, 718)*

Clarification: *Binoi is described as someone who never busied himself with futile things in the field of learning and art, but always sought meaningful endeavors.*

If these views are compared with the information in “Majolis un-nafais”, it is possible to get a broader idea of Binai’s personality: “... First he studied science, then he had a lot of success but then he left it. “...He fell in love to writing. He wrote many things in a short time but later turned his knowledge to music. After studying the science of music, he wrote various works about it. However, it was not accepted by the people. He suffered from it a lot and wanted to be alone and chose the way of loneliness because of his unluckiness. He didn’t have any students and what he did never give him its good results” (9, 341). It seems that the notes are mentioned about Binai in the “Majolis ul-Nafois” but expressed concisely in the Sakinameh.

The attitude of the poet to the era and the people of the time, especially through the ways of artistic arts, is more impressively and vividly depicted. Sakinameh refers to the art of tazad more than others for this purpose:

***Who was very close to like my pal,
But hurt me deeper than my rival.***

*Kimki yorim edi tavri ahsan,
Bo'ldi jonimg'a qatiroq dushman. (4, 712)*

Clarification: *The one who was once my beloved has now become a harsh enemy to my soul.” That is, the poet laments that someone who used to be his dear beloved has turned into a bitter foe.*

In this couplet, the words: “*friend*” and “*enemy*” are opposite to each other, it is possible to understand the poet’s thoughts using the opposite words “*vafo*” (loyalty) and “*jafo*” (*unloyalty*):

**I trust whom once so much but vain
He betrayed me for thousand times.**

*Bir vafo kimgaki men qildim fosh,
Yuz jafo o 'truda erdi podosh. (4, 715)*

Clarification: *To whom I showed loyalty even once, in return I received a hundred acts of cruelty. That is, the poet laments that instead of gratitude for his faithfulness, he was met with repeated injustice and cruelty.*

In another byte, this attitude is expressed to the people of the time through similar words:

*Kimki madhini dedi necha tilim,
Tiladi qilg'ay ani necha tilim. (4, 715)*

Clarification: *Whomever I praised in several tongues, I wished that they, in turn, would bless me in several tongues. That is, the poet means: I offered praise to someone in many languages, and I hoped that person would likewise return it by wishing me goodness in as many tongues.*

At this point, it should be noted that Navoi effectively used figurative expressions and simple metaphors to express his feelings. For example, he utilized proverbs effectively like “shaking the apron”, “closing your eyes” are used in the sense of being disappointed in something, completely losing hope in any work. They also expressed the life conclusions of the poet in Sakinameh.

*I found everything that people wanted.
But I moved away from them in the end.*

*Har ne el qildi talab, men toptim,
Barchadin silkib etak, ko 'z yoptim. (4, 715)*

Clarification: *Whatever people asked for, I found and gave, but in the end, I shook off everything and closed my eyes to it all. That is, the poet says he tried to fulfill others' needs, yet finally turned away from worldly matters and detached himself.*

Thus, among the colorful poetic works of Navoi, the poem is distinguished by its vitality, the belonging of its heroes to a certain historical period and time, and the vivid reflection of events. In particular, the poet's comments about his predecessors, friends, and contemporary poets are short, concise, and perfectly covered based on genre requirements. The artistic status of the poem is further enhanced by the beginning of each byte with artistic means indicating its content, the important role of poetic arts in revealing the character traits of the work's heroes, and their spiritual world. This work provides an opportunity to get to know the poet's creative heritage, the artistry of his poems, high aspects of his personality, as well as the characteristics of the time and historical period in which he lived.

CONCLUSION

1. In Uzbek literature, verses and images related to the genre of Sakinameh are skillfully used in Navoi's lyrics. More than 800 of the 2,600 ghazals included in "Khazayin ul-Maani" deal with the theme of wine, while 70 ghazals are devoted to the description of it. Another 500 verses began with an appeal to the Saki. The first ghazal in "Khazayin ul-Maani" also uses about 20 symbols related to wine. This ghazal has a programmatic character for all examples of the lyrical genre that will come after it. The theme of wine has great importance in revealing Navoi's artistic thinking and creative possibilities, as the ideological and spiritual basis, method of expression, and many aspects of the system of images of the poet's poetry are connected, first of all, with his lyrics. The bytes of the poem, which revealed the unique aspects of the poet's artistic skills, create a solid basis for this genre.

2. The content and imagery characteristic of the Sakinameh genre are skillfully expressed in the verses of the Sakinameh character in the "Khamsa" epics. In "Hayrat ul-Abror" the last two couplets of chapters and articles - 25 bytes in total, in "Farhad and Shirin" epic - 2 bytes at the end of each chapter, and 2 couplets of conclusion - 47 bytes in total ended with an appeal to the Saki. There are more such bytes (155) in "Saddi Iskandari" than in other epics of "Khamsa". This distinction makes us understand that the poet wanted to arouse aesthetic pleasure in his readers. "The reader feels a special closeness to Navoi's personality when he reads the bytes of Sakinameh in "Khamsa". In Navoi's poetry, the appeals to the Saki express the feelings and thoughts of the lyrical hero, while the verses of the Sakinameh presented in the "Khamsa" epics provide a vivid and impressive description of the events.

In the poet's Sakinameh, it is visible that the verses of the Sakinameh contained in his lyrical and epic works are combined according to their poetic features, the world of images and essence.

1. The compositional construction of Navoi's Sakinameh, including the unity of form and content, logical consistency in artistic image and expression, and poetic elements - tone, rhythm, rhyme, and weight, are evidence of its special features. The number of stanzas, words, phrases, images, and symbols play an important role like a key in discovering the age, personality, and spiritual world of the heroes of the work. The spiritual state of the poet helped to perfectly express his various experiences. His purpose can be seen from the unique artistic and visual

means of Sakinameh. The bytes that begin with the exclamation “Sakio” summarize the content of the events described in the stanzas and occupy a leading position in the art of the work. Sakinameh is a unique example of the great poet's deep thinking, the world of imagination which developed new aspects of his poetry, and showed his talent and skill.

4. Sakinameh also has a strong autobiographical nature. It deeply expresses the questions of the poet's spiritual world, his worldview, unique qualities, and interaction with his contemporaries. Sakinameh characters belong to a certain historical period and time, their ideological and artistic maturity, the principles of depiction and the originality of the style of expression are different from the examples of this genre created in Eastern literature. The inner world of a certain historical person, his human qualities, his position in society, as well as some flaws are reflected by images such as a Saki, a cup, a glass, a pitcher, a wine, a boda, a tavern, and a divine place. It increases the artistic-aesthetic effect of the work and arouses strong interest in the reader.

5. Navoi also wrote works close to this genre before creating his Sakinameh. “Saki is going at dawn he was drunken...” This tarjeband that begins with such a line proves our feeling. Therefore, it is attributed to Sakinameh and considered the first tarjeband-Sakinameh in the literature of the Turkic people's literary studies, The Rind and his spiritual world are close to each other in his Sakinameh. In it, the poet's life conclusions related to Sufism literature are expressed using symbols such as Saki, suffers, kharobot, broken ceramic, dayri piri, mugbacha, fano, and maikada. This work has an important place in the development of the Sakinameh genre in Uzbek classical poetry because several works of this genre were created in the 19th century. For example, Miri, Sultani, Nodim and Majzub's works are similar to Navoi's tarjeband in terms of rhyming style.

6. The description of cultural and life scenes of the 15th century and some traditions expanded the scope of the essence of Navoi's Sakinameh. The numbers: “three”, “nine”, and “thirty” are used in the work due to the designation of certain customs of wine drinking and hospitality that existed since ancient times among the Turkic peoples. Our analysis showed that some of them are also mentioned in Mahmud Koshgari's book “Devoni lugatit turk”, Klaviho's “Diaries” and Mirzo Ulug'bek's “History of Four Nations”. The spiritual states of people close to the great poet and their relationships, the features of the description of contemporary poets in Sakinameh are cleared when information compare

with facts in other works of Navoi, such as “Khamsa”, “Munshaot”, “Majolis un-nafois” , “Mahbub”. ul-Kulub”. It opens the way to learn more and more pages of the thinker poet’s biography.

7. Navoi’s Sakinameh is also important for the abundance and variety of artistic arts. The art of referring to the events described in each byte - beginning with baraati istekhlal, the harmony of several poetic arts such as exclamation, characterization, allusion, and comparison in lines provide a lively expression of the poet’s feelings. As a result of the research, it was found that the art of talmeh (allusion) takes the lead in the examples of the soqinama genre. In the first paragraph of the work, the mention of the names of historical and legendary heroes, glorified in Eastern literature, reveals the poet's feelings about the transience of the world and the knowledge of life as a treasure. In the use of talmehs such as Kayumars and Hushang, poetic logic and sequence were strictly observed, which shows the uniqueness of Navoi’s artistic thinking when compared to the work “Tarihi Muluki Ajam”.

8. It should be noted that Navoi’s “Sakinameh” has not only ideological or artistic features, but also its incomparable place in the development of examples of this genre created after it in Uzbek literature. Fuzuli, Ogahi, Tabibi, Avaz Utar, Korizi, Ghulam Rasulkhoja, and others who lived in the 16th-19th centuries wrote their poems in terms of content and artistic means close to Navoi's Sakinameh. Fuzuli mentions the name of Navoi in his Sakinameh and admits that he picked up “the sweet flowers” from “a poetry garden”. Taking into account that Tabibi and Awaz followed Navoi and Fuzuli in Sakinameh, it is understood that Navoi’s work influenced them both directly and indirectly. In Korizi’s work, the names of the heroes of Navoi’s “Khamsa” are used like allusion, while Ghulam Rasulkhoja created his Sakinameh under the influence of the great thinker’s poems. In general, Uzbek literature after the 16th century cannot be imagined without Alisher Navoi’s work. We can say that not only in Uzbek, but also in Turkish literature, the development of the Sakinameh genre and the tradition of writing Sakinameh are directly related to him.

Contents

1. The poems like Sakinameh in Alisher Navoi’s lyrics.
2. The bytes containing Sakinameh content in Khamsa.
3. The history of Sakinameh and the boundaries of the subject
4. The artistry of Sakinameh.

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