

**THE ROLE OF THE IMAGE OF SAKI  
IN THE NAVOI'S LITERARY AND  
HISTORICAL MISSION**



**Literature**

**Keywords:** Saki, wine, creative mission, literary and historical purpose, ideology, conflict, asceticism, drunkenness, moral crisis, language, literature, national pride, religion, morality, perfect man, justice.

**Odiljon Rahmatulloevich  
AVAZNAZAROV**

PhD student of Karshi State University. City Karshi, Uzbekistan.

**Abstract**

The article describes the essence of the creative mission of the great thinker Alisher Navoi, its literary and historical purpose, function, as well as the role of the image of Saki in the fulfillment of this mission. And in the formation and development of this great literary mission some priority problems of this particular environment were identified, of course, taking into account the influence of the spiritual and ideological environment of the time of the scholar. As a result, it becomes clear that one of the reasons for the wide application of the image of Saki in the work of the poet is associated with the elimination of the political, spiritual crisis in kingdom. It was found out that the creative, philosophical concept of the creator, which was promoted in this image, was aimed at forming national pride by raising the Turkic language, literature, which is considered as components of the spiritual environment, moral education and religious integrity, perfection, justice, faith, generosity issues, and also at eliminating various disagreements of the period. Each view put forward is based primarily on the creativity of the poet, as well as on the opinions of the great Navoi-scholars. As a result, research comes to important scientific conclusions about the role of the Saki widely used in poet's creativity and many other images that are associated with him, such as spreading the concept of a perfect person to the whole country, raising society spiritually by raising language, literature, morality, religion, and forming a national spirit.

**Introduction**

If we consider the creation of Hazrat Alisher Navoi as a great poetic macro-system, then Saki is one of the inseparable components of the Micro-Systems contained in it as a traditional poetic image. Whichever concept this huge poetic system served, in itself, its members are also related to the same concept. Therefore, in order to determine the essence and function of any poetic phenomenon, the purpose of its application, encountered in Navoi's creativity, one must first deeply understand the essence and function of the creative mission of the great thinker, the literary and historical purpose. As a result, when entering this process, we witness that the Great Writer is a scholar of Islamic religion, mysticism, history and philosophy, literature and classical poetic laws, which allowed him to analyze, classify all phenomena in the literary and historical process, and also to show his talent on the basis of them. Therefore, in order to determine the philosophical concept of the image of Saki, which was widely used in Navoi's work, it is necessary to understand what mission the Great Creator intended to accomplish. Then not only the importance of this image in the creativity of Navoi, but also the scale of the poet's talent is clearly visible to us. And this huge literary mission, undoubtedly, determined the spiritual, ideological atmosphere of the period in which the scientist lived. For the same reason, it is necessary to have an idea about the spiritual and ideological environment of that period.

It is known that shortly after the death of Amir Temur, the empire that he founded disintegrated. Mutual urges, massacres, oppression and violence, phisko mischief, fraud, robbery escalated. Even after Hussein was on the throne of Khurasan, such disagreements were not eliminated. First of all, Navoi effectively used the image of Saki in the vivid artistic image of the environment. For this reason, in most gazelles, the image of Saki comes out to the field as a healer, a kind, a healer and a comforter to the soul of lyrical hero. The poet, who is disappointed with the hypocrisy and tricks of his contemporaries, to take an anesthetic medicine to forget about this grief for himself in the following couplet:

Bu bazm ahli nifoqidin toriqmish ko‘nglum, ey soqiy,  
Ezib behushdor-u tut manga yetkanda davroning [12, p. 380].

(IE: Oh Saki, I'm tired of the hypocrisy and deception of people. For this reason, pour me wine, which makes me forget about all the hypocrisy)

The poet, who is spiritually tired of the atrocities of the period, complains of Saki in many places. Ask him to hold a glass to drive the grief from the house of hearts and ask for salvation:

Davrdin g‘amginmen, ey soqiy, qadah selini quy,  
Bo‘g‘zuma to eltkey ko‘nglum uyidin g‘amni su [12, p. 532].

(IE: Oh Saki, I am sad from the cruelty of time, so bring me a glass of wine. Because wine frees my heart from sorrows.)

It should be noted that the philosophical concept of the image of Saki in Navoi's creativity is also associated with the foundation of a new kingdom in the Khorasan region. Specifically, Sultan Hussain, who had assumed the throne of power, had to deal with the political crisis in the country first and foremost. Navoi fully supported his friend. Because the poet believes “if the king had a great centralized power, is just and nationalist, he will bring a lot of benefits to the people” [2, p. 107]. While Sultan Hussain fought against his political opponents, Alisher Navoi perceived the political crisis as a root cause of moral crisis and took responsibility for its elimination. It became his literary-historical mission. With great enthusiasm, Navoi began to fulfill this great creative mission. To cope with the moral crisis, he proposed the idea of an inner spiritual development - the concept of a **perfect human being**. “In Navoi's view all the qualities that honor a person can be included in this (perfect human ethics – O.A.)” [13, p. 12]. In particular, among them such qualities as faith, contentment, knowledge, loyalty, generosity, chastity, justice, decency are distinguished. In the promotion of the same qualities, we can witness that Navoi used the image of Saki and other images associated with him. Because the image of Saki comes in many places of the poet's creativity in the sense of a truly mature man, a great master of enlightenment – piri Kamil. Although the poet seemingly asks wine of Saki, he actually wants him to teach the whole community many human values.

This is evident in “Hayrat ul-abror”(“Confusion of the just”) . For example, the poet addresses the Saki and asks him to pour a drink of justice:

Soqiyi gulchehra, ketur jomi adl,  
 Ko‘rki, ne gullar ochar anjomi adl.  
 Adl ayog‘in tutki, bo‘lub shod ichay,  
 Odili davronni qilib yod ichay [11, p. 114-115].

(IE: Oh flower-faced Saki, bring a glass of justice, look, what kind of flowers can blossom because of justice. Take the glass of justice, I will drink with joy, and drink with the memory of the righteous man of the time)

Navoi will discuss this subject again in another story of “Khamsa” in “Saddi Iskandari”. In addition to asking the Saki to fill the cup of justice, the hero of the poem also points out that Alexander is the king of justice [9, p. 105].

Elsewhere, the poet draws attention to the question of faith, which is the pillar of Islam:

Soqiy, o‘lubmen, mayi imon ketur,  
 Jismima imon mayidin jon ketur.  
 Quyma bu kun jomima davron mayi,  
 Jonim ol, og‘zimg‘a quy imon mayi [11, p. 94].

(IE: Saki, I am dying, bring the wine of faith! Give my body a soul with the wine of faith! Don't pour wine of pleasure into my glass today! Instead, take my life and pour wine of faith into my mouth!)

In this case, the cup is used in the meaning of the soul. The “wine of faith” in the quality of positive consciousness comes in a negative sense and contradicts the “wine of time”, which expresses the world's desires. This couplet from Sakinoma (address to the Saki) shows that Navoi approached every issue that he drew attention to not only the ideological-meaningful side, the weight, but also the issues of artistry with high taste and artistic vision. In particular, this artistry is clearly visible in the above-mentioned couplet. When the poet says "Saki", referring to the God, and forms literary technique **istiora**, addressing to the saki the poet compares the notions such as moan, faith and time to wine, soul to goblet and forms literary technique – **tashbeh** (imitation), inverting the phrase “wine of faith” as “faith’s wine” forms the art – **tardi aks** (inversion), he forms literary technique **tanosub** (using the words close in meaning) by using the words body, soul, mouth, contrasting the notions “wine of faith” and “wine of time” uses literary technique – **tazod** (antithesis) and giving the words go and pour in imperative mood forms literary technique **amr**.

In many other places of “Hayrat ul-Abror”, the poet compares such high concepts as generosity, politeness, contentment, kindness, love, honesty, knowledge to wine and asks Saki to

bring wine from them. It seems that Navoi wanted to earnestly increase the number of people of his time in society who possess the above-mentioned dozens of moral values.

Of course, the poet's aspirations are not accidental. In the 15th century, religious and moral problems in Movarounnahr and Khorasan were among the main factors leading to the degradation of Temurids Kingdom. In the third article of “Hayrat ul-Abror” Navoi emphasizes sultans' high enjoyment life at that time and describes such parties in details [11, p. 108].

At this point the poet brutally exposes the bitter truths of his time. The fact that the rulers of the time were devoid of perfect human qualities, poor in spirit, lost to the entertainment, shows that the problems of religion and religion in the country are in a dire state. Or, in “Mahbub ul-Qulub” he exposes lawless faqih-muftis (Islamic jurists), treacherous sadr (official charge religious trust affairs), and unlawful Shari'ah practices. He mercilessly judged those who being the superior in Islam did not follow its rules and sold their faith and religion: “The immoral judge drinks wine - he is worth being killed and burns before reaching the Hellfire” [5, p.462].

The same act, debauchery, drunkenness, that is, the moral degradation, led to the loss of awareness and seriousness in the public affairs of the majority of the timurian Princes, rulers, remaining officials. For this reason, in one of the letters in “Munshaot” Navoi asks the recipient of the letter to make a request for a ban on such things as drinking, gambling as Sharia Law [6, p. 591-593]. This means that those who gambling for the throne, the wine- lover ruler and the officials seized the awareness and oppressed the people. Therefore, Navoi asks Saki to bring a warning wine in “ Farhad and Shirin” and writes with pain: “Let me oppress myself until I oppress the people”.::

Ketur, soqiy, qadah ogohliqdin  
Ki, andin jur'a xushroq shohliqdin!  
Ichib may, saltanat ilmay ko'zumga.  
Qilay zulm, elga qilg'uncha, o'zumga! [10, p.570]

(IE: Oh Saki, bring me the wine of vigilance. Some of it is better than the kingdom. When I drink this wine, I will not notice the kingdom. I will oppress myself rather than oppress the people!)

It becomes known that mass drunkenness in society destroyed such important values as religion, morality, and created the ground for spiritual degradation. For this reason, “The focus of Nevoi always stands on the struggle for the spiritual perfection of Man” [2, p.149]. The poet, who has begun to undertake the difficult task of overcoming moral and spiritual degradation, uses such concepts as Saki, wine, goblet and wine-seller, which are most actively used in this environment. The poet raises dozens of concepts about Saki and its surroundings to the level of poetic imagery. In this way he actively introduces his didactic and philosophical views into society.

In most places of the great scientist's creation, through the image of Saki, he meant piri Kamil, who placed divine love in the hearts of man, who possessed divine enlightenment, and when singing wine meant divine love and enlightenment, which should be placed in the hearts of man, as well as dozens of moral values. For this reason, our Navoi researchers say, “The motive of love and wine is the jewel of the Navoi lyricism” [14, p.46], and the Navoi poetry is “a poem composed mainly of love and wine motives” [14, p.40]. At this point, it becomes clear that all the facets of the Navoi mission are adjacent to wine, which represents love, and its concomitant images – Saki, goblet, tavern, public house, etc.

It is worth noting that there are certain reasons why the poet promotes what the Sharia prohibits. At the time, this issue was highlighted by academician Oybek. “Why the motive of love and wine is the jewel of the Navoi lyrics? This is a difficult question, ”says the great Navologist [14, p.46]. It is possible to see that Navoi considered the image of Saki, wine and their concomitant images as the most favorable images in expressing his views on the elimination of the spiritual crisis in the country. The poet’s actions are certainly influenced by certain reasons, as well as by the views of the great thinker Abdurahman Jami. In particular, Jami lists ten similarities of love and wine in his book “Lavome”, and explains in detail why love refers to wine [3, p.56-57]. At the same time, wine refers to the fact that a person leads a disaster to destruction, and true love leads eternal life to bliss, to the beginning of perfection. And Navoi skilfully used these views of his master, piri Jami. In other words, he elevates wine and related concepts to the image level in most of his works, thus drawing people closer to his popularity. Teacher Oybek cites the development of the wine in 15th century Timurid lyric as a groundbreaking lyricism: “This class (wine-lover aristocracy of Khorasan and Movarounnahr – O.A.) does not satisfy solitary didactic works. Its subtle pleasure needs a harmonious lyrics. The most attractive of the world of pleasure, passion of the life of the aristocrats are love and wine” [14, p.47]. The scientist’s opinion is the same truth. Navoi used this fact, that is, in a certain sense, from the position of wine in the social circles of the XV century. Wine and the poet, who has a large audience in the means of concomitant images to him, outwardly tries to turn the views of those who are addicted to the wine and wine parties, from the spiritual depths, into a completely different kind of self-enlightenment. As if he wants to say: “True wine – divine love, true Saki – Allah, piri Kamil, true tavern – a circle of lovers who teach the secrets of divine love, and true drunkenness is the heart's tipsiness in memory of the Truth”.

Navoi often addresses the Saki in his uplifting, joyful, contented mood, or, conversely, in the mood of frustration, sadness, and discontent. He considers him a friend, a companion, a savior. That is why the themes and ideas in his work always intersect with this image. For example, let's look at the problem of ignorance and alienation that prevailed throughout the Islamic world during the time of the poet. The ignorant people separated themselves from all society, social life, and the affairs of life.

This situation was alien to Navoi's worldview. Because the poet firmly believes that a person who has not lived with the grief of a people cannot be called a man:

Odami ersang, demagil odami,  
Oniki yo'q xalq g'amidin g'ami [11, p.210].

(IE: if you are a man, do not say that those who do not live with folk grief are people)

In addition, the Nakshbandian denomination, which had a profound spiritual effect on the poet, denied the ideas of asceticism through the words such as "Dilbayoru, Dastbakor" ("May your hand be in labor, and your heart be with Allah") and "Xilvatdaranjuman" ("solitude in the crowd") and called unite with people. Navoi considered ascetics unaware of divine love and uses the image of the Saki to argue with them. The poet addresses to Saki (that is, to piri Komil, the companion of divine enlightenment), holding the lamp of glass (true love) and asks to light his soul. He ironically points out that in the darkness of asceticism his soul is closed and remains in the ignorance:

Qadah charog'ini ollimg'a tutqil, ey soqiy  
Ki, zuhd zulmatida asru bo'lmisham gumrah [12, p.556].

(IE: put the glass light in front of me. Because in the darkness of ignorance, I became very blunt and sinful)

Navoi with the help of the image of Saki in his series of gazelles confronts the hypocritical pious. In the following couplet, the poet also refers to the Saki, saying that he prefers wine and goblet misfortune to the false piety, deception and hypocrisy:

Soqiy, bodaki, taqvoyu riyo ofatidin  
Yaxshiroq, bo'lsa manga sog'aru sahbo ofat [4, p.93].

(IE: OhSaki, wine disaster is more preferable to me than the false piety)

These views are further strengthened in "Hayrat ul-Abror":

Soqiy, ul uchmoq suvini bedarang  
Tutki, erur do'zax o'ti anda rang.  
Yor yuzi yodi bila shod o'lay,  
Do'zax ila ravzadin ozod o'lay [11, p.123].

(IE: Saki, keep the water of paradise unstoppable, let the fire of hell also exist in it! Let me be glad to remember lover's face! Let me be free from hell and Paradise worries!) The poet, who asked Saki to pour Paradise water, ironically states that in this water there is the color of hell. Because in Navoi's view, believing in hell or in the hope of paradise is hypocrisy. The true believer's mind must be free from paradise and hell. The God is enough for him!

One of the most important factors that led to the political crisis in the country during the Navoi period was the role of Turkish language and literature. This is why Navoi has struggled to improve the position of the Turkic language and literature. In this creative struggle of the poet, the image of the Saki also has a special place in the style and genres which have been developed on the basis of this image. In particular, it can be seen how skillfully Navoi used this image in making an invaluable contribution to the development of Turkish literature by comparing the role and interpretations of the Saki image in the creativity of Alisher Navoi and the Great Persian poet, Hafiz Sherozi, who was described as “the Anacreon of Persian poetry”. This can be explained, of course, because Navoi skillfully mastered and improved all the creative experiments that were formed up earlier in the eastern poetry. Thus, Navoi always wanted to prove that Persian and Arabic literature have a positive experience in terms of language, weight, genre, type, to introduce them into Turkish literature and to prove that the possibilities of artistic imagery of Turkish language and literature are very wide, and he undoubtedly did it.

In conclusion, Alisher Navoi's work imposes a great philosophical concept on the image of Saki. Saki and its associated wine, goblet, wine-seller and taverns, have played an enormous role in the poet's great mission of spreading the human ethics throughout the country, enhancing the Turkic language and literature, and thereby addressing the social, spiritual and political crisis of the Temurid era. The special study of the image of Saki, who actively participated in every aspect of this mission, in literary studies, opens the way to a deep understanding of the essence of the poet's creativity, and also provides an opportunity to inform the people of the world about the great experiences of Uzbek classical literature.

## References

1. “Alisher Navoi: encyclopedic dictionary” / Responsible editor: Sh.Sirojiddinov. Vol. 1. Vol. 2. Tashkent: “Sharq”, 2016. P.536.
2. Kayumov, A. Alisher Navoi (On poet's life and works). T.: “Yosh gvardiya”, 1976. P.160.
3. Rustamiy, A. Works on writers manner. T.: Manaviyat, 2003. P.112.
4. Navoi, A. Badoe ul-vasat. Complete collection of works. Vol. 3. Tashkent: Gafur Gulom, 2012. P.764.
5. Navoi, A. Mahbub ul-Qulub. Complete collection of works. Vol. 9. Tashkent: Gafur Gulom, 2012. P.768.
6. Navoi, A. Munshaot. Complete collection of works. Vol. 9. Tashkent: Gafur Gulom, 2012. P.768.
7. Navoi, A. Muhokamat ul-lugatayn. Complete collection of works. Vol. 10. Tashkent: Gafur Gulom, 2012. P.684.
8. Navoi, A. Sabai Sayyor. Complete collection of works. Vol. 7. Tashkent: Gafur Gulom, 2012. P.696.

9. Navoi, A. Saddi Iskandari. Complete collection of works. Vol. 8. Tashkent: Gafur Gulom, 2012. P.704.
10. Navoi, A. Farhad and Shirin. Complete collection of works. Vol. 6. Tashkent: Gafur Gulom, 2012. P.812.
11. Navoi, A. Hayrat ul-Abror. Complete collection of works. Vol. 6. Tashkent: Gafur Gulom, 2012. P.812.
12. Navoi, A. Garoyib us-sigar. Complete collection of works. Vol.1. Tashkent: Gafur Gulom, 2012. P.804.
13. Komilov, N. Khizr spring water. T.: “Manaviyat”, 2005. P.320.
14. Oybek Muso Tashmuhammad ugli. Collection of perfect works. Vol.19. Editing commission: M. Nurmammedov and et. al. Vol. 13, T.: “Fan”, 1979. P.512.