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THE IMAGE OF 'THE MIRROR OF ISKANDAR' IN THE POETRY OF ALISHER NAVAI AND ITS COMPARATIVE ANALYSIS

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Abstract: Alisher Navai is one of the most famous and prominent figures in the Turkic speaking world. His literary heritage can be compared to that of any poet in the world. Of course, he did not have the power to do so. Navai mastered the best literary masterpieces created in his time as a representative of the literary environment of the 15th century, mastered the experience and traditions of artistic creativity, and as a result, developed them successfully, and most importantly, he had a natural talent for artistic creativity. In addition, the historical period required the appearance of a great Turkish writer in Khurasan and Movarounnahr. These factors united in the creation of a great artist, such as Alisher Navai, who made an invaluable contribution to the spiritual world of mankind. For the scholars of the Oriental classical literature, 'Khamsa' was considered the greatest work, and dozens of writers tried to do it, but only Navai was able to create this masterpiece of 'Khamsa' among the Turkic poets. He studied very thoroughly the experience of his pious ancestors (mentors) in the field of khamsawriting, which can be seen in the example of 'Saddi Iskandari' (The wall of Iskandar). Navai introduced a story of Iskandar into his own 'Khamsa', just as Nizami, Khusraw and Jami did. It, first of all, describes Iskandar as a king, and then, contemplates on his wisdom. Navai imagined Iskandar as a knowledgeable person, and in this epic poem he provided details about his scientific research and fiction with a group of wise men. One of these scientific discoveries is Ainayi Iskandari - the Iskandar's Mirror, which is widely depicted and presents significance not only in Saddi Iskandari, but also in Navai's entire creation. This article deals with the history of the emergence of Ainayi Iskandari, the relationship between Nizami and Khusraw, comparison of the views of Navai with the views of his pious ancestors, as well as, new interpretation of Navai's ideas.

Key words: Nizami, Khusraw, Navai, Iskandar (Alexander), khamsa, interpretation, mirror, symbol.

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STRUCTURED ABSTRACT

Alisher Navai (1441 - 1503) lived and worked in the late Timurid's era. He is a Turkic philosopher who can easily be compared with such Persian classics as Sa'di, Firdavsi, Nizami, Khusraw, and Jami. One of his greatest missions in the world of artistic creativity was to protect the pure language, the interests of the Turkic peoples. He lived for the sake of this noble and universal goal all his life and created his works in Turkish in all the genres and types of artistic creativity. In his 'Risale' Timurid prince, Hussein Boyqaro states, 'the dead body of the Turkic language was exalted by the prophet-like life inspiring breath of Navai'.

Navai created 'Khamsa' (1483 - 1485) in response to Nizami and Khusraw texts for the purpose of manifesting his artistic talent, resolving global problems of all times, calling humanity for good deeds, and demonstrating possibilities of the Turkic language. The reason for that was the fact that the creation of 'Khamsa' in the end of the XII and later, in Persian and Turkic literature was considered the highest art for the creative potential and artistic talent of a poet. Navai strictly adhered to the tradition of the shapes of khamsanavvis - khamsa writing, which he had inherited from his teachers, but was specific in the content and interpretation. The above mentioned can be traced in 'Saddi Iskandari', the fifth and greatest poem of Navai's 'Khamsa'.

The theme of the Iskandar in the works by Navai was depicted quite widely. This can be observed in the variety of Navai's poems of different genres. The components of this thematics is quite expanded and it includes the followings and the issues related to their literary, historical interpretation: the biography of the Iskandar, Iskandar and bicornous, personality of the Iskandar, faith of the Iskandar, the Iskandar and the elixir of life, the wall of the Iskandar, the Iskandar and Greek scholars, the mirror of the Iskandar, and others. Therefore, we focused more on the works created by Navai in order to research how this theme was perceived and interpreted in the XVth century in Khurasan, how it influenced the ideology of the people of those times. Considering the fact that the topic under research is too wide, we decided to imit with the imagery of the 'Ainayi Iskandari' - the mirror of the Iskandar. It should be noted that Navai's creative work has been influenced by centuries-old Turkic and Persian literary experience, so to study the issue of Iskandar and the Mirror more comprehensively, and to have a full understanding of it, the works of such founders of khamsa writing as Nizami Ganjavi and Khusraw Dekhlavi, historical sources Navai studied were researched, their opinions were compared and the conclusions were drawn.

At the end of the XII century, in the XIII century, according to the canons of 'hamsa' writing, the last poem of the five had to be devoted to the subject of Iskandar this tradition was established by the first Khamsa written by Nizami (1141 - 1209), in his last episode, he described the story of Iskandar in detail. The Nizami's 'Iskandarnama' was written in 1197-1204, it consists of two parts, 'Sharafnama' and 'Iqbalnama', its size is over 10,000 bytes (verses or lines). Nizami describes the image of Iskandar in three aspects, primarily as a conqueror, a wise man and the saint. In the 'Sharafnama', the story of Iskandar's dignity is told, as for Iqbolnama - the story of his wisdom and prophecy. The first mirror reflecting the qualities of Iskandar is described by Nizami in Sharafnama, and the second mirror in Iqbolnama.

Khusraw Dekhlavi (1253 - 1325) established the tradition of 'Khamsa' writing by replying to Nizami (1299 - 1302). He used the experience of Nizami, but he made all effort not to repeat him by working within the traditional style. For instance, in Khusraw's 'Khamsa' the dastan of 'Ainayi Iskandari' comes the forth. His wish to be original can be felt in the fact that he changed the name of the dastan about Iskandar. In general, there are many works in oriental literature named 'Iskandarnoma'. The author of the first Khamsa, Nizami, also named his dastan in the same manner. But we can observe the

signs which prove the fact that he wanted to be original. They are traced in individual names given to each part of the dastan. In particular, Khusraw called his dastan 'Ainayi Iskandari', Navai 'Saddi Iskandari', Jami 'Khiradnamai Iskandari', Abdibek Sherazi 'Ayini Iskandari'. It is natural that these names are directly related to the content, and they hint at the points the author paid a particular attention to and novelties. Among such prominent khamasa writers as Nizami Ganjavi, Khusraw Dekhlavi, Abdurakhman Jami and Alisher Navai only Khusraw Dekhlavi specifically researched the term 'Iskandar's mirror', and promoted the idea that oriental people had the magical mirrors much earlier than westerners.

Navai's viewpoints and information on Iskandars' mirror differ from those of Khusraw. Although his ideas related to Iskandar are reflected mainly in 'Saddi Iskandari', this theme is also discussed in 'Farhad and Shirin', 'Sab'ai sayyar' (Seven planets), and in such historical pamphlets as 'Tarikhi anbiya and hukama', 'Tarikhi muluki Ajam', and Persian lyrics. Navai returned to the topic of the Iskandar's mirror again and again during his life. In addition to approaching to the image of mirrors describing Iskandar just as Nizami and Khusraw not only as a historical image, but more as to the symbolic-imaginary hero, the image of Iskandar's mirror in Navai's poetry is connected with Sufism - related viewpoint. In order to understand his ideas, one should be familiar with the ideas of tasavvuf (sufism) education.

In the article, the above-mentioned literary source was streamlined as much as possible, and the author attempted to unite them under certain common themes. The article is made up of two major parts, the first part is about Iskandar's mirror, and the second is about the second mirror of the Iskandar. The first chapter deals with the views of the first mirror on the comparison of Saddi Iskandari, Iskandarnoma and Ainayi Iskandari, commentaries on the interpretation of Navai's 'Farhad and Shirin', the Turkic and Persian lyrics are presented.

In the second part, Navai's viewpoints on the second mirror reflected in his Layli and 'Tarikhi muluki Ajam' are compared to those of Nizami and Khusraw; this part also presents a brief literary and historical genesis of the information provided by Navai in 'Tarikhi Muluki Ajam' (History of Persian kings). The author brings forward evidence to prove the fact that Iskandar's mirror is related to Alexandrian beacon, one of the seven wonders of the world.

Key words: Nizami, Khusraw, Navai, Iskandar (Alexander), khamasa, interpretation, mirror, symbol.

INTRODUCTION.

The mirror is one of the most important images of Iskandarnama created in the Orient. It has also drawn artists' attention as a motive for Iskandar's wisdom and subtlety. In order to fully understand the image of Iskandar's mirror in Navai's works, it must be studied in a comparative aspect, as this phenomenon in the poet's creativity is not spontaneous, and necessitates the study of the individuality of Navai's creativity and the need to

determine his poetic talents. This can be explained by the followings words about comparative literature studies 'Finding differences and similarities in the literature and specialists on comparative literature studies, as well as defining the history of ideas, themes, feelings, genres and places.' (?ztekin, 2007: 671). One of the most important components of stories about Iskandar is the image of the mirror, and so is in Alisher Navai's. He left some information about the mirror qualifying Iskandar's

personality. In contrast to his pious ancestors (pious ancestors, usually used to describe mentors or scholars in sufism), Navai narrates on two mirrors of Iskandar. Their interpretation, history, peculiarities are presented in the poet's 'Saddi Iskandari', 'Layli and Majnun', 'Sab'ai Sayyar', 'Tarikhi anbiya and hukama', Turkic and Persian lyrics.

I. FIRST MIRROR.

1. In Navai's 'Saddi Iskandari' (Iskandar's wall).

Navai gives the information about the first mirror in 'Saddi Iskandari'. There, he describes Iskandar's campaign to China. Among the gifts from the khan, he mentions a 'Mirror of China'. One of its wonderful qualities was the fact that both of its sides always shined as the sun and the moon. Two sides of the mirror had two symbolic functions, according to them, when the king was listening to the complains of the people, and if the second party rejects the claim of the first party, the king did not have to address the witness, it was enough to look at the mirror: if the words were true, his face appeared in the mirror, if not, then it was not reflected in the mirror. The second side of the mirror had such a function, according to which when king was at a party, the people present there could look into the mirror, and if they were moderately drunk, their faces were reflected as they are, but if they were heavily drunk, their reflections looked abnormally prolonged and flat. As a

result, they had to escape this situation. It should be pointed out that the quality of truthfulness of the Chinese mirror given by Navai is characterized by sources, especially in folklore, by means of various living and lifeless objects. For example, in Firdavsi's 'Iskandarnama' it is a 'tree', in other words, a speaking tree with a similar feature.

Iskandar is surprised at this unique gift and decides to spend winter in China. He wants to create two objects - a mirror and astrolabe. The four hundred scientists under Iskandar were divided into two groups, for one of them, Iskandar appointed Plato and Socrat as the heads, and for the other Aristotle and Buccane. One group dealt with the world, and the other with the galaxies. They created two round objects, from the mixture of ores, the first group made an astrolabe from lead and copper, and the second, a glossy steel mirror. The astrolabe reflected the sky objects, their secrets, and the mirror reflected the world we live in, the seven climates of the earth (Navai, 1993: 315 - 344). This was the first mirror made in China which characterized Iskandar. Navai provides a typical interpretation of this image in 'Farhad and Shirin'.

2. In Nizami's 'Iskandarnama'.

There are special notes about the first mirror in Nizami's and Dekhlavi's Iskandarnamas. According to Nizami, after Iskandar defeats Zangiys he was able to become

powerful and started to prepare for the war against Darius. And then he needed a clear mirror. The mirror had not been invented before Iskandar. To do it they first heated gold and silver in a mold; but the reflection in it was not correct, each metal separately reflected the objects. Then, using the iron, he places the gems to the iron and makes the shape of a rectangle, a hexagon, but when the target is not formed, they form a circle and, only then, regardless of whatever side you look into it from, the image is correctly displayed. Whoever looks at the mirror, the window shows a smoothness from the roughness. Iskandar is the first to look at this mirror, and when he looks, the reflections in both gems come together, and the happy king kisses the mirror. This is, according to Nizami, what the bride's custom of kissing the window originates from (Ganjavi, 2012: 80-81).

3. 'Iskandar's mirror' by Khusraw Dekhlavi.

Khusraw takes a different approach to it, he not only described the mirror in his book, but made it the title of the book. By doing it he aimed at making this book original and different from others, and to emphasize the new ideas about 'Iskandar's mirror'. He does not speak about the mirrors depicted by Nizami and Navai, he suggests that the mirror made by Chinese masters in the contest with roman masters was the mirror qualifying Iskandar; and thus expresses the most

extraordinary idea according to which, this mirror belongs not to Iskandar, but to the Khaqan (Dekhlavi,1977: 162). As an evidence for that he uses the legend which describes the argument between the chinese and romans. According to this story create a mirror reflecting the ornaments as real. As a result, it reflected the beautiful paintings the romans drew. But Iskandar gets amazed at the mirror made by the Chinese:

**Chu kam dide bud oina pesh az on,
Badidan on va shud dasti hayratgazon.**
(He saw very few mirrors before,
and having seen this he was
amazed)
(Dekhlavi,1977: 141)

COMPARISON.

This legend in Khusraw's story was used from the 'Iskandarnama' by Nizami, but Nizami had used it in a completely different point and for a completely different purpose. He named the object made by the Chinese not 'mirror' but 'suffa' which means stage, wall. In other words, he does not stick to the idea of the object created by the Chinese being the mirror. He uses this legend not to compare the degree of the intelligence between peoples, but only to tell a story related to the Iskandar (Ganjavi, 2012: 225-227). One can call an object reflecting a picture as a mirror. Therefore, he interprets as the first mirror reflecting (qualifying) the Iskandar.

Navai was not influenced by Nizami and Khusraw relating the

first mirror, but his views are fundamentally different even though Amir came close to Khusraw. According to Navai, the mirror was invented by the peoples of the east earlier than Europeans. Iskandar was surprised by the invention of the Chinese, who were surprised by the strangeness of Iskandar, but he refers to the mirror of Nizami as the mirror of Iskandar for the first time in the world. Probably other sources interpret the mirror as Iskandar's mirror, Khusraw argued that attributing it to Iskandar was a mistake. Both Nizami nor Navai when giving information about two mirrors meant the mirror belonging to Khusraw Khan. One of the new things in Navais descriptions is that he refers to the mirror not as an ordinary mirror, but a mirror with a secret or mysterious power. Because eastern people thought that Iskandar had a magic mirror before he made his campaign to Chin. It is this supposition that brings to conclusion that the mirror created by Iskandar in China was not ordinary but with a magic power. Therefore, in his descriptions Navai paid a lot of attention to magic. As a result, without this quality, it became difficult to understand the author's aim. It is also worth attention that majority of cases events described in 'Iskandarnama's by Nizami, Khusraw, and Navai are related to Chin.

4. Interpretation of the image of the Mirror of Iskandar.

'Iskandarnama', 'Iskandar's mirror', and 'Saddi Iskandari' are

historical books; therefore, they contain some information about the reason, history, and some characteristics of the mirror. In these books the mirror is a hero that shows the attitude to the wisdom of Iskandar, science and people of science. It is can be said that it reaches the level of a real hero in ghazeles of the east, in Navais lyrics and in such masnaviys as 'Farhad and Shirin', 'Sab'ai sayar'. In Navais lyrics it had a symbolic character and mainly expressed the truth of wisdom. This is as true concerning Navais Persian lyrics as that of Turkic.

Although Tasavvuf teachings do not relate on Iskandar's mirror, there are educational notes concerning the mirror. The mirror is a specifically refined object, in the language of people of tasavvuf it is the heart of a perfect man. As names, ancestry, and qualities are called mirrors and they usually fully reflect the soul of a person and they are always together with them. (Sajjadi, 1370: 45). So, in other words, the heart of a human was called the mirror based on the fact that it reflected the personality, qualities, and names of the God. If based on this point of view, the characteristics of the Iskandar connected to the mirro described by Navai can be properly discovered.

4.1. The interpretation of the image of Iskandar's mirror in 'Farhad and Shirin'.

A typical example of the interpretation of this image can be found in 'Farhad and Shirin' by Navai.

Just as in 'Hayrat al-abrar', in 'Farhad and Shirin' too, the image connected to the theme of Iskandar plays an important role. After Farhad grows up, his father offers him the throne and the crown. Farhad did not want this, so, he refuses and apologizes for this. But as his father the shakh insisted he agreed on one condition. Farhad wanted some time to learn the issues related to the development of the country, its reign, and only then to accept the throne.

As Farhad gained experience in ruling he entered one of the secret treasuries of the sultanat. The prince did not value gold more than black stone, but at the end of his visit he sees a crystal chest. The chest was made from pure crystal and it was difficult to believe that it was made by a human. No one knew how it was made, but it was closed by a lock decorated with precious stones. When Farhad tried opening it, the khan told that no one knew the secret of the chest, and he himself was not able to open it. In addition, they did not have the key. This increased the interest of Farhad. No matter how much they tried to distract him from the chest, they were unable. Therefore, they had to reveal the truth and open the chest. When they opened the chest they found 'rakhshanda mirat" a bright mirror inside it. The mirror was made by scientists and all its secrets were written on its back: "this mirror can image the world; it is as bright as the sun; its creator is Iskandar

from Rome; the mirror is the memory from him to the people of the world. Iskandar made this mirror with four hundred scholars as wise as Plato, aware of the fate, secrets of the sky and stars. They worked hard for some years on it. This mirror was the world of wisdom, a rare thing. Anyone trying to open it if can, when picks it up and looks into it, will see in it everything that is predicted for him by fate. By the will of the God, the mystery of the God can be seen in it. But it is very hard to open this secret. To do it one must suffer both physically and spiritually. The one who tries to do it must go to the mount in the north of Greece and kill three monsters there. On one of them there is a dragon made by the anger of the god, on the second was Ahraman who gained ill-fame for his evil deeds, and on the third mount, there was a mysterious temirpeyker-steel mirror (this mysterious object was also related to Iskandar). After this place, the person had to go to the forth one, which was even more difficult. The one who reaches the forth mount will see a cave, inside which Socrates lived. The one who reaches this cave would see Socrates who could help to solve all his problems if alive. If Socrates died, the person who prayed to him can get rid of all his problems.

When Farhad met Suhayla, the salaf for the first time, Suhayla told Farhad that he had been waiting for him for several hundred years and that he had read from 'Jamaspnama'

(the book about Persian healer Jomosp, it described the events which were to happen in the following three thousand years): "A thousand years after me, a prince named Farhad will come from Chin, and he will his life to risk and open the secret of the Roman Iskandar. But before that, Farhad will have to kill the dragon, he will defeat the treasure, Ahraman and get the ring of Solomon. When he opens its secret, he will get Jamshid's cup. Farhad must handed all the gains to Hakan, he saw Socrates and Iskandar's mirror. Socrates keeps his word and turns to Chin and looks at the mirror, all of a sudden. But before that, Farhad has to kill the dragon and get the treasure, defeat Ahraman and get the ring of Solomon. But when he opens the secret, he should devote everything to the khan, the fact that he has seen Socrates and got the mirror of Iskandar was enough for Farhad. He should remember the words of Socrates very well, and everything that he saw in the mirror will happen to him after he returns to Chin". While Suhayla was teaching Farhad about the catastrophes he will encounter on his way, she also mentioned the magical instrument of Iskandar. She also told that he would find Jami Jam (Jamshed's Cup in Sufism describes the source of wine as the source of wisdom) there, on its sides Iskandar had left some notes which could help Farhad in finding Socrates. Farhad meets with Socrates. During their

talk Socrates told Farhad that this world was temporary and the people seeking divine truth always had many difficulties.:

**Agar topsa Sikandar mulki zoting,
Gar o'lsa Nuh umricha hayoting,
Chu ketmoqlik keraktur bot, agar kech,
Hamul davlat bila bu umr erur hech.**

(Navai, 1992;150)

**(Even though you gain the
wealth of Iskandar,
And your life lasts for as long as
Noah's days,
Still your time will come early or late,
Because all the wealth can never
change any fate)**

In other words, even if you have the wealth of Iskandar, and your life is as long as Noah's, still you will have to leave, early or late. Then, all the wealth is nothing in your life. With these words the poet did not mean that Iskandar spent his life in vain by collecting all the wealth he had or that it was too long to live as Noah did. By mentioning Noah as the person who lived the longest, and Iskandar as the richest man ever, Navai wanted to express his most important point of view: no one can live forever, the wealth is not the most important as it is temporary, i.s. the world is temporary. Socrates taught Farhad that the main aim of living is obeying the God, finding the way towards meeting with Him.

When Socrates was solving the problems, Farhad shot an arrow at the mirror fixed on its stand, this arrow also revealed its mystery. He stated that when someone looked into the mirror, everything he saw there was sure to happen to him. In

other words, that person would fall in love, and gradually grow mad from love. He would not have another chance to see the same thing again. After Farhad reached China, he saw his destiny in the mirror, as well as Shirin. He became unconscious from the beauty of Shirin. Here, his adventures related to the mirror ended and he went to Armenia.

In order to understand the interpretation of the image of Iskandar's mirror in dastan one should be familiar with dogmatic views. In the book, the mirror symbolizes the soul of a person longing for gaining the Divine truth; so the views related to the magic power of the mirror had a similar symbolic character. Understanding the image of the mirror in 'Farhad and Shirin' as the symbol of a person searching for the divine truth, the literary interpretation of the mirror; so one should presume the ideas related to the mystery of the mirror and the ways to understand it as symbolic means. The views on the mystery of the Iskandar's mirror and its understanding are actually the discovery of the heart of the learner (divine truth seeler) on the road of love; discovery of one's own heart; or the discovery of one's self. They are not related to the historical Mirror of the Iskandar described in 'Saddi Iskandari'. In 'Saddi Iskandari', there is only information about the fact that it had a secret power and could reflect view of the whole world. It does not have any

word about it being similar to the one in 'Farhad and Shirin' or about the ways to reveal its secret. This is also confirmed by the fact that the adventures of Farhad connected to the mirror come under the problem of perfect manners. It is true that facts regarding the Mirror of Iskandar from 'Farhad and Shirin' and the information in 'Saddi Iskandari' are generally similar: the mirror in 'Farhad and Shirin' was told to be made by four hundred scientists, while in 'Saddi Iskandari', it was written that Iskandar had totally four hundred scientists and two hundred of them worked on creating the mirror; the poet also mentioned that the mirror was made in China, and it was shown to the khan. But there is no information about it being given to the khan as a gift. As for 'Farhad and Shirin', there the poet wrote that it was found in the treasury of the khan.

'Saddi Iskandari' does not provide information about the scientist who was in the head of the group; but in 'Farhad and Shirin', it is stated that only Socrates (not Aristotle) knew the secret power of the mirror. So one can conclude that the mirror was made by such scientists as Plato and Socrates with a group of other scientists; or if we take into consideration the fact that Socrates was one of the four hundred scientists, no objection may be left as regards the person who knew the secret of the mirror. This demonstrates not only the fact that Navai strictly followed the law of

proportionality when creating the artistic imagery of Iskandar's Mirror just as in other cases through his all life, but also bears evidence to the fact that chronologically he used the same sources for writing 'Saddi Iskandari' as those he used for 'Farhad and Shirin'.

4.2. Interpretations in Navais lyric poetry

There are a number of various interpretations of the image of the mirror regarding its essence function, characteristics, and shape in Navais lyric poetry. The image of the mirror in the poet's ghazel writing was applied identically in his love poems, poems containing sufiistical viewpoints, and rindona (telling the story of dervishes) poems, and in many cases, the images of Jamshed and a cup come together in them.

4.2.1. In Turkish lyrics.

The mirror in Navais love ghazales written in Turkic plays an important role as all other traditional images. Navai in one ghazel bespeaks the cruelty of the beloved, travails of being parted and weakness of the person in love; in the last two lines, he concludes his views and positively evaluates all torture that the beloved woman causes to the lover, even he considers it to be necessary because:

**Ma'shuq qilur jilva, har kimki
aning ko'nglin
Dard o'ti kuli birla ishq oyinafom etmish.
(Navai, 1987: 244)
(The image of beloved will mirror
in the heart
Which polished was with the ash from
the fire of love)**

In other words, the one whose soul glistened as a mirror polished with ash, then his soul will reflect the beloved. Navai used the process of such a household routine as cleaning dishes with ash to depict the image of ideas related to love. But this was not ordinary ash it was "ash of pain"; and in order to reflect the face of the beloved one should only use 'ash of pain'. The requirement of love to be imbued with pain - is one of the main features distinguishing Navais love concept from that of pious ancestors' (scholars). The poet concludes his ideas connected to this with the following words:

**Iskandaru Jamliqdur
ishqingda Navoiyg'a,
Kim raxshing izu na'lin ko'zgu
bila jom etmish.
(Navai, 1987: 238)
(Your love makes Navai as great as
Iskandar or Jamshed,
He can turn the print of the horse foot
into a cup and its shoe into mirror)**

In other words, (hey, beloved), Navai in his love to you is as great as Iskandar and Jamshed, because he turned the print of the horse foot into a mirror, and its shoe he used as a cup. In the history of literature, Iskandar was famous for his mirror, and Jamshed for his cup. In the above verse, the person in love is proud of being as superior in love as kings, even great as Iskandar and Jamshed because he had the print of the horseshoe which could replace Iskandar's mirror and Jamshed's cup. The lyric hero when saying: "Iskandaru Jamliqdur ishqinda

Navoig'a" does not mean he is equal in love to Iskandar and Jamshed, but he means that he reached the same majesty in love affairs as did Iskandar and Jamshid in kingdom. To prove that he states that in order to see what is happening in the world, Iskandar needs a mirror, and Jamshed needs a cup, but for him to understand the truth he has his fair one's horse trace and horseshoe. The way the lyric hero thinks - from a part to the whole, from the event to the essence - is based on the theory of beatific vision. In other words, he holds forth on his beloved seeing the trace and the horseshoe of the horse she rides.

The mirror in Navais lyrics is also compared to the face of the beloved, but doing this, the poet achieves the harmony of both inner and outer features.

**Labingdur Jomi Jamshidu yuzung
mir'oti Iskandar,
Musallamdur sanga husnu jamol
ahlig'a sultonliq.
(Navai, 1999: 190)
(Your lips are like the cup of Jamshed,
and your face is as Iskandar's mirror,
Indisputable is queenhood for you
among the beauties of the world)**

In other words, your lips are the cup of Jamshed, your face is the mirror of Iskandar, therefore you have the features peculiar to the queen among the people of beauty. In these lines, the poet draws out logical conclusion which states that as long as you have your lips and your face, just as Jamshed has a cup, and Iskandar has a mirror, you can be the queen in the world of beauties.

The ghazel expresses divine ideas; each image is reposed with symbolic characteristic. In particular, due to the fact that the mirror is used to express the heart of an accomplished person which can be the home for the personality, quality, name and acts of Allah. In fact, as we have already mentioned above, an accomplished and faultless person is called 'mir'ot' (mirror/reflection) (Mir'oti Haq, Aynai Rakhman (names given to Allah)) (Uludap, 1995: 72). It is well-known that in classic oriental literature the cup and the mirror have a symbolic meaning; but this cannot be always applied to the cup of Jamshed and the mirror of Iskandar. While studying the heritage of Navai, we often come across the cases when these two images are used to express symbols of a divine knowledge. For example, it is very well known what an important role they play when Farhad from 'Farhad and Shirin' was gaining knowledge. In this ghazel. There is also a hint at the fact that Iskandar's mirror was the mirror which showed the sight of God. Because the face of a human was considered to be the reflection of the divinity.

In Navais lyrics, there are also ideas related to the Iskandar's mirror which tell that it is impossible to change the fate, all is done according to the will of Allah, about people who denied to require to accomplish the worldly deeds, but attempted to leave them. In such cases, one can see the reflection

of the poet's conception about temporality, and Iskandar and his mirror are repeated in such descriptions as undeniable evidence. For example, in ghazel number 107 from 'Navadir an-nihaya', the poet states the followings about the destructive power of titles and wealth on humans:

**Bo'lur tiyra ko'zguna, to'lar zahri Joming
Tutaykim, bo'l Skandaru Jamg'a solis.**

(Navai, 1987: 81)

**(Will turn your mirror dim, and fill
the cup beheld by you with poison,
Wealth. Though you are the third
man after Iskandar and Jamshed)**

Which means, even if you are the third after Iskandar and Jamshed, wealth will make your mirror dim and fill your cup with poison. In these verses the images of the mirror, cup, Iskandar and Jamshed shape a kind of system, which served as a kind of proof to the fact that the world is ruthless, there is no eternity in it; therefore you must not get attached to it. In ghazel number 396 from 'Badae' al-vasat', you can also see similar views:

**Soqiyo, oynagun jom bila
Bir dam etgil meni Iskandaru Jam
Ki, na Jam qoldiyu ne Iskandar,
Itti ul jom ila ko'zgu ham.
Shod bo'lkim, ikki olam komi
Arzimaskim, yegasen bir dam g'am.**

(Navai, 1999: 235)

**(Come, cup-bearer, with the
mirror-like cup
Turn me into Iskandar and Jam
for a moment,
As both Jam and Iskander,
And their cup and mirror are gone.
Be happy, as the aims of both worlds
Are not worth of a moment of grief)**

Which means: "Hey, cup-bearer, give me a mirror-like cup (here, a

cup full of wine able to reflect) and turn me into Iskandar and Jamshed, as both Iskandar, Jamshed, and their mirror and cup are gone. Therefore, it is better to entertain as all the aims of the two worlds are not worth a moment of grief. As Navai stated earlier, he wanted to get rid of himself, to make his self foreign to him. And he mentions wine as the best instrument of achieving this. He considers that when he gets the wine and drinks it, he will be able to forget about himself for moment and sink into a real love. It is noteworthy that he compares getting wine from cup-bearer to becoming equal to Iskandar and Jamshed. One can also understand it as the desire to be as happy as these rulers even for a moment, or to turn into a person who found divine wisdom, the lover who achieved his love just as Iskandar, become the slave of love. In the following line, the poet while telling that the world is temporary, states that the aims of both worlds are not worth being sad. Instead, he states, it is better to sip from the mirror-like cup of the cup-bearer and for a moment become the people who realize the essence of this world. These viewpoints of Navai expand our notion of Iskandar. It should be mentioned, that the tradition of depicting Iskandar as the representative of the divine love in oriental literature existed before Navai. For example, in the fourteenth century, in 'Iskandarnama' by Ahmadi, there is

a similar hero. Literature specialist Melike Gukchan describes this as follows: "Дўnya, devletler ve hўkўmdarlar tarihine yўneltilmis bu dikkat izerisinde efsanevi kahraman Iskender, Kur'an'daki Zўkarneyn kўssasўyla iliskilendirildipi izin sadece gўz ve iktidarўn depil, aynў zamanda yeryўzўnde adaletin, hakkaniyetin ve tevhid mucadelesinin temsilcisi gibi gorunmektedir" (Tўrkdoan, 2009: 761).

The images in the verse form a certain system and create a linked character: the verse starts with the address to the cup-bearer which introduces the image of the cup, the cup is linked to Jamshed, the quality of the cup - mirror-like relates the image of Jamshed to one of Iskandar, and they come side by side. In the following line, the image of Iskandar is used in the light of the mostly used by Navai connotation - temporality of the world although in the previous line he is described as the symbol of an educated person. It should be mentioned that the Iskandar in Navais poetry is a hero with syncretic qualities uniting various content and shades of meanings. Sometimes this hero even has inner oppositions as regards certain qualities.

There are also in the poet's lyrics words that are related to the description of the shape of Ainayi Iskandari. For example here, Navai writes:

**Xush ko'rarmen dahrni sovug'
su birlakim, bu yoz
Bo'ldi issig'din quyosh ko'zlarga
chatri sanjari.**

**Bir ayoq muzluq su Jomi Jamdurur,
nevhunki bor
Bir ayog' og'zicha muz oyinayi
Skandariy.
(Navai, 1999: 416)**

In other words, I like the cool water of the sea, because this summer the sun rays are like sharp knives to eyes, in this heat a bowl (cup) with ice is like Jamshed's cup, because inside it, there is a piece of ice like Iskandar's mirror in the shape of the bowl (kosa a round shaped bowl). The reason why in the second two-lines the bowl of icy water is compared to the cup of Jamshed is that, according to the poet's statement, it contains a piece of ice which looks like Iskandar's mirror. It is known that Jamshed's cup is called "Jami getinamo, oynagun jom" in classic literature. Jami getinamo is the cup showing the world, and oynagun jom means the cup as clear as the mirror. The relationship between the comparison of the ice piece to Iskandar's mirror and comparing the cup to Jamshed's cup because there was a round piece of ice in it is seen in the fact that the wine poured into Jamshed's cup was so clear and pure that it could reflect events in the whole world, as for the piece of ice put inside the cup, it reminds Navai of this quality of Jamshed' cup.

By saying 'Xush ko'rarmen dahrni sovug' su birla' Navai is based on the tradition of cooling drinking water by putting pieces of ice inside the dish. By using a metaphor on the basis of objective reality and routine

situation, Navai means that just as Jamshed could see the whole world inside his cup, drinking icy water could enable a thirsty person drinking from it with pleasure and show the world in bright colours. So, comparison of the ice piece to Iskandar's mirror can be justified with both its shape and its content. As we have seen above, the image of Iskandar's mirror was used in Navais Turkic lyrics mainly to express divine truth. This image was also quite active in the poet's Persian lyrics, and often it was paralleled to the soul and heart of a beggar.

4.2.2. In Persian lyrics.

In his Persian ghazels, Navai clearly describes the main meanings of Jamshed's cup and Iskandar's mirror expressed in his poetry:

**Dil shavad Jomi Jamu Oynayi Iskandari,
Har gado, k-ash nushad**

Iskandarvashu Jamshedvor.

(Navai, 2002:8)

The poet in the part before maqta of the ghazel about dervishes gives his considerations to the qualities of wine as follows: "any beggar if drinks from this wine as Jamshed and Iskandar, his heart will become Jamshed's cup and Iskandar's mirror". Here by wine he means the pleasure of love, desire, unless the person in love goes through this in his inner feelings, he cannot reach the state of a real lover. As they say, Jamshed cup shows the events in the world only after it is filled with wine. So, truth seeker if finds pleasure and joy of love, his heart brightens and the essence can be reflected. In this line too, the author

draws a parallel line between the images of Iskandar, Jamshed, the mirror and the cup to the images of a beggar and his heart. The heart of the beggar must enjoy the wine as kings do in order to be able to reflect the essence as Iskandar's mirror and Jamshed's cup.

Here, there one can feel an equivocal meaning. First of all, the beggar has to drink from the wine in order to have the heart that can show the mystery of events, be bright enough. Secondly, Iskandar and Jamshed drank from the wine being described; therefore, one of them got the mirror that can reveal the secrets of the world; and the second has the cup. Should you be able to drink from that wine your heart will represent the essence of the whole reality. This kind of verses in Navais works show that Iskandar's mirror and Jamshed's cup are used to illustrate poetically the heart full of knowledge which belongs to a scholar.

Worldly and theological viewpoints of Navai related to the image of the mirror are based on its ability to transmit the world. Out of this ability he creates various metaphors. For instance, in one of his ghazels he calls it "Oynayi Sikandaram" (Navai, 2002: 163), in another one "Xizro obi hayot Oynayi Iskandar ast" (Navai, 2003: 206). It is worth attention that when the hero tells that he has Iskandar's mirror he means that he is aware of the science of history, has scholastic knowledge, rich life experience, and

that the wine (divine quality) brightens his heart and informs him of the essence of the world. The new feature of the mirror that we came across in this ghazel is that it is not only capable of informing about the future fate, celestial secrets, but also can provide information about the past truth.

The metaphor where Iskandar's mirror is compared to amrita is also worth attention:

Mardi rahibinro dili mahfinamo

v-on Jami Jam,

Hizro obi hayot Oynayi Iskandar ast.

In other words, the heart of the pir (in Sufism a person who is called 'pir' has a role of leading and instructing other people on the Sufi path) which shows divine secrets is like Jamshed's cup, as for elixir of life, it is like Iskandar's mirror for Hizr. We know that Jamshed's cup symbolizes the heart of a consummate person as a metaphor to a container of wisdom. When creating these metaphors, as grounds, the poet used the their quality of demonstrating or reflecting celestial secrets. Moreover, he implicitly meant that wine is a pleasure, desire for real love. However, except in 'Tukhfat al-afkar', nowhere else, we come across the idea that elixir of life for Khizr was Iskandar's mirror. Besides being an ever-living saint blessed by God's mercy, he also was a hero ware of the celestial truth, essence of this world, supporter who could foresee the future; and therefore, he appeared in the form of a savior when someone lost their way, or

was in trouble. It was Khizr's mission of a savior that led to interpreting him as a 'pir'.

Here, Navai tries to explain Khizr's wisdom, ability to foresee the events by means of Iskandar's mirror which was the glass that could mirror the world in itself. In other words, the image of the spring with elixir of life, its purity was similar to Iskandar's mirror, as if Khizr could see everything happening in the world on the surface of the spring with elixir of life. The images of the pir, the heart able to reflect mysterious secrets, and the cup correspond to the images of Khizr, elixir of life, and the mirror in the next line. Besides the comparison of the hear to the cup, and the elixir of life to the mirror, there is also connection between the hear revealing secrets and the elixir of life. In "Tarikhi anbiya and hukama" Navai states the followings about the elixir of life: "And some people say that Allah granted saint Khizr with mystic knowledge of the other world and for that he gave him the elixir of life" (Navai, 2000: 95). In other words, when he tells that Khizr was granted the elixir of life he means that he became the master of numinous knowledge. Accordingly, just as the poet used Khizr's leadership qualities as the *raison d'etre* for comparing him to pir, the abilities of the cup and the mirror to reflect the whole world for comparing them, so were well-grounded his attempts to compare the heart representing mysterious truths to the elixir of life.

In some of Navai's Persian ghazels, the poet uses simile where he sometimes compares a beggar with his old ceramic cup to Iskandar and his mirror, and sometimes contrasts them. For example, in his tatabbu' (a poem written in reply to some other poet's poem) to the ghazel by Mavlana Shakhi he states:

**Dorad gadoi maykada az bodavu qadah
Oynayi Skandaru Jomi Jame digar.**

(Navai, 2002: 19)

In other words, a beggar from the wine house besides his wine cup, he also has Iskandar's mirror and Jamshed's cup. As it is described in the following lines of the ghazel, besides his cup with wine, the truth seeker also had Iskandar's mirror and Jamshed's cup - his pir - mentor, who was his secret keeper and pain healer (piri mug'on, sirdosh). The images in the ghazel can be interpreted as follows: his piri mug'on (spiritual mentor) was the scholar who gain celestial knowledge, a perfect man, and wine was the share of his knowledge. The lover in the presence of the pir obtains the divine knowledge, so for him both the mirror making aware of the worldly events, and the cup filled with wine is his spiritual mentor and nothing else. This is because due to the teachings of the mentor a student's souls brightens up, his intellect increases. If Iskandar came to know the world through his mirror, and Jamshed through his cup, the truth seeker understands the essence of the world thanks to his mentor- pir. That is, Navai

parallels the images of Iskandar's mirror and Jamshed's cup with the image of pir - spiritual mentor too.

In his tatabbu' to Hafiz Shirazi's ghazel "Nadosht", Navai shows one interpretation of these images:

Doram sofoli ko'hnai

mayxona pursharob,

K-in oina Sikandaru in jom Jam nadosht.

(Navai, 2002:131)

That is, I have an old ceramic cup full of wine from the wine house, it is both a mirror and a cup for me. Neither Iskandar has such a mirror, nor Jamshed has such a cup. The pith and marrow of this verse is expressed by means of four images: a ceramic dish, wine, a mirror, and a cup. Due to the fact that ghazel is about cognition of celestial knowledge, the meanings these images express as means of intellectual metaphors play a significant role. The mirror is a specifically processed object; among sufistic scholars it is used to express the heart of a perfect man, the reflection of a perfect man is his appearance, because breed, quality, and names are also called mirrors, and all of those qualities are perfectly personalized in a perfect man (Sajjadi, 1370: 45). Cup (Jom) is used here to express a bowl (container) to drink something from, as metaphor it expresses a heart of a knowledgeable man-mentor full of wisdom (Sajjadi, 1370: 280). By wine the poet means the victory of love; in addition, wine here also represents the meaning close to it - the pleasure one gets from the heart of a mentor (Sajjadi,

1370: 751). The wine house - is the soul of a perfect scholar, it is full of desire and joy, and divine knowledge (Sajjadi, 1370: 752). Ceramic dish is the heart of the dervish (Kamilav, 2012: 12-16), the application of such expressions as broken ceramics, old ceramics express meanings close to each other.

If the poem is analyzed in such a way, we shall receive the following meaning: I have a modest heart full of wisdom, it is a mirror for me, it reflects all the essence of the world, its creatures, qualities and names; it is a cup for me full of divine doctrines. Iskandar's mirror and Jamshed's cup do not have these qualities, therefore they are less valuable than my heart.

Jamshed made the cup named after him with the help of scientists. When this cup is filled with wine, the phenomena in the world are reflected in it; therefore, it is sometimes called 'Jami getinamo' - the cup capable of showing the world. Iskandar's mirror was made by him and four hundred scientists. It is also described to reflect the world; therefore, sometimes it is called 'oynayi jahonnamo' - the mirror showing the world. In particular, Iskandar's mirror and Jamshed's cup are often used in Navais lyrics to express the heart of a man of deep knowledge. However, in accordance to his method of 'poetic borrowing' to emphasize a concrete imagery purpose Navai 'abjures' these well-known and famous images. Even though the cup and the mirror were specifically

refined objects, they were not as valuable as ceramic dish because they only reflect the event in the world. As for the old ceramic dish full of wine (the heart of an 'arif'), according to the poet, it could reflect the essence of the world. Furthermore, in the verse, the poet implicitly contrasts the mirror and the cup, made by processing and refining iron and other metal as hard as iron, to the ceramic dish made by processing earthly clay. Thus, he not only achieves expressing his poetic objective but also correlates the process of making ceramic dish to the religious origin of a human being made from clay. In other words, Navai interprets Iskandar's mirror and Jamshed's cup as worldly objects in order to draw the attention to the scholastic essence of the imagery of the ceramic dish and to achieve expressiveness.

There is a similarity in terms of idea, imageries, and interpretation, between this ghazel from 'Divani Fani' and the first ghazel from 'Hazayin al-maoni'. The third beyts of both ghazels are worth attention as regards this. Particularly, the third verse of 'Ashraquat...' reads as follows:

**Ey, xush ul maykim, anga zarf o'lsa
bir sing'on safol,
Jom o'lur getiynamo, Jamshid ani
ichkan gado.
(Navai, 1988:20)**

In other words, it is such good wine, if it is poured into broken ceramic bowl, it will be 'jom getiynamo' - the cup showing the world, and the panhandler that drinks from it will turn into Jamshed.

The meaning of this verse is interpreted by N. Kamilav as follows: 'This light, this wine is so wondrous, that even a piece of broken ceramic - the heart of a poor man - may be a cup for it. Then, this cup will mirror the whole world, and anyone who drinks from this cup, i.e. intakes the light of divine knowledge, even if a beggar, will feel himself a king' (Kamilav, 2012: 113). Indeed, in both cases the images of a ceramic dish (broken ceramic dish and old ceramic dish) are used to express the same meaning. Interestingly, in the Persian ghazel, the poet states about the prevalence of the old ceramic dish over Jamshed's cup and Iskandar's mirror, whereas in Turkic ghazel, he tells that once the wine is poured into the broken ceramic dish, it obtains the quality of mirroring the world peculiar to Jamshed's cup, and the poor man who drinks from it obtains the qualities characterizing Jamshed.

It means that Navai uses the same images to expressing different meanings. Nevertheless, one is required to know exact meanings of these images in certain contexts in order to identify correct general meaning. The meanings expressed by some images are impossible to identify outside the texts they taken from.

In his ghazel ending with 'in', Navai builds his ideas on the grounds of the image of old ceramic dish again. According to it, the old ceramic dish in the wine house is the mirror of purity, once it is filled with wine, it turns into the cup mirroring the world. Though you

have the cup of Jamshed and the mirror of Iskandar, this old ceramic dish can replace them both; look how highly honored is an old ceramic dish:

Jomi Jamat agar buvad

v-Oynayi Sikandari,

**In chu ba joyi hardu shud, bin ba sharaf
kujost in.**

(Navai, 2002:169)

When one takes into consideration the fact that the old ceramic dish is a symbol of a learned man, as the poet states, it is honored higher than both Jamshed' cup and Iskandar's mirror regardless of their mystery and magic; because in the heart of a poor man one can notice the reflection of the face of the Haq (one of the names given to Allah). Another meaning is that a pure heart (an old dish from wine house) by itself is like Iskandar's mirror, after it is filled with divine knowledge, pleasure of love (pure wine), it turns into the cup showing the world. Once the ceramic dish personalizes the qualities of the cup and the mirror, and it fulfills the functions of those two objects, it obtains a prevalence over those two objects. But at the same time, the poet also wants to tell that the mirror and the cup also have the qualities present in an old ceramic dish from the wine house (in the heart of a wise man). In other words, Iskandar's mirror and Jamshed's cup are lower in rank than the old ceramic dish from the winehouse, but the celestial secrets are also reflected in them just as in the old ceramic dish (the heart of dervish) though through a veil. For

the lights of divinity are reflected in everything in the world; the secret signs, symbols of the creator are present in every creation. So the mere ability to reflect a grain in itself is equal to delivering a word of truth.

The image of Iskandar in Navai's Persian poetry is also described in relation to the problem of temporality. The poet builds the following metaphor in the matla of one of his ghazels:

**Zi ta'rixi Jamu Iskandar omad
tiragiy bar man,
Magar jomi jahonbin sozdam
oinaro ravshan.
(Navai, 2002:212)**

In other words, even though I brighten up the mirror (heart) with world reflecting (world projecting) cup, I will have the trouble similar to that that Iskandar and Jamshed had in their lives.

In the following lines the lyrical hero reveals why he would face the trouble and pain from Jamshed's and Iskandar's stories. According to the hero, the sky daily turns the heroes of the world into dust, life is not eternal, time is limited. So, one had better drink the fiery wine that turns the world into blossoming garden. In his Turkic poetry, Navai used the image of Iskandar to describe the concept of temporality, the same content can be traced in his Persian ghazeliyat. The fact that people died in the end just as Iskandar or Jamshed reminded Navai of the temporality of the world, which made him sad and aggrieved. Therefore, the lyrical hero wants to drink fiery wine and forget about the temporality of

the world and the troubles it caused the superheroes of his time.

Linguistic features of this extract are also specific, the 'Jomi jahonbin' - the cup showing the world cannot be interpreted as usual. Such expressions as 'to brighten the mirror', 'tiyralik' (darkness) trammel this. 'Jami jahonbin' is another name of "Jami Jamshed"- Jamshed's cup, it not only had the ability to reflect the world, but also to floodlight like a torch. In the XXVth chapter of 'Farhad and Shirin', when illustrating the visit of Farhad to the cave of Socrates after opening the secret of Iskandar, Navai describes both characteristics of Jamshed's cup. According to it, there were many dark caves on the mountain where Farhad came. He faced the problem of identifying Socrates's cave. Then, Farhad orders to bring Jamshed's cup and uses it (just as a satellite or navigator now) in order to find the earth, then to find seven climates, then countries, and finally to find Greece. Having examined all sides of Greece thoroughly, He was able to identify the cave of Socrates in the north. He investigates each cave on the mount and finds the cave Socrates made home and:

**Dedikim: olibon kirdilar avval,
Jahonbin jomni, andoqki mash'al.
Olib kirganki oni yo'lg'a tutdi,
Qarong'u tunni kunduzdek yorutti.
Qilib ul jomdin nur o'yla ta'sir
Ki, mash'al partavi qilg'onda shabgir.
Surub g'or ichra yuz ofot ichinda,
Sikandar o'ylakim zulmot ichinda.
Chu bo'ldi Xizrdin ul yo'l nishoni,
Topildi nogah obi zindagoni.**

(Navai, 1992:146)

Almost all poets wrote about the ability of Jamshed's cup to reflect the world, but not all of them were able to describe in details how it showed the world as Navai did. In the above extract Navai not only could clearly describe both qualities of the cup, but also compares Farhad's visit to the cave in search of Socrates to Iskandar's visit to darkness in search of the elixir of life. Here he metaphorically compares Farhad to Iskandar, the cup to Khizr, and Socrates to the amrita. Here his metaphors are based on the legend about Iskandar's entrance into darkness with Khizr in search of the elixir, Farhad's visit to the cave of Socrates using the cup to help him find Socrates is compared to the adventures of Iskandar led by Khizr when they tried to find the elixir. This not only represents Navai's ability to use the four main images of Iskandar, Khizr, darkness, and the elixir in a peculiar way, but also the skillfulness of the poet in using metaphors bound to some events.

II. The second mirror.

Although Navai mentions in 'Saddi Iskandari' about the construction of the city of Alexandria in Egypt, he informs about the second mirror in 'Layli and Majnun' and in 'Tarikhi anbiya and hukama'.

1. In 'Layli and Majnun'.

In the first verse of the chapter starting with 'Ishq ta'rifidakim' (about love), the poet describes love as follows:

**E, ishq, g'arib kimiyosen,
Bal oynayi jahonnamosen.**

(Navai, 1992: 271)

Navai in this verse narrates on two important features of divine love such as it being chymistry and ability to reflect the world phenomena. The second feature of divine love is connected to the name of Iskandar. In order to provide poetic grounds to this quality Navai uses the image of Iskandar's mirror. When the poet narrates on similarity of divine love to the mirror which brightens the world, he bases on the theory of theophany, according to which any object in the world has particles of the rays of theophany which can be traced only with the inner eyes. In other words, the ornament represents the ornament maker, this quality is peculiar to gnostics, owners of the heart. Whatever side they look in search of pure love, they see their beloved - Allah, they understand the essence of the phenomenal world and become aware of the secrets of the earth and sky. Therefore, Navai calls love the mirror able to reflect the world. By grounding the quality of reflecting the world in this manner, he also proposes the poetic idea according to which it is wrong to call the mirror that Iskandar saw in Rome as 'jahonnamo' (able to reflect the worlds). For comparison he gives a brief information about Iskandar's mirror: Iskandar having refined steel and made a mirror, he had a tower built in Rome which faced France. The mirror was so well-refined that it became bright enough to reflect France in it. After the mirror became so bright Iskandar called it jahannama (Navai, 1992: 272). This

is the second mirror which Navai connects with the name of Iskandar.

Navai when narrating on Balinos one of the Greek scholars in 'Tarikhi anbiya and hukama' states the followings: 'Balinos is the disciple of Aristotle. It is obvious that the talisman of the tower of Alexandria was made by the French, Balinos made it' (Navai, 2000:138). It should be stated that concerning this information Navai used 'Tarikhi guzida' as grounds (Mustafi, 1339: 67). In other words, the real name of the construction was 'The tower of Alexandria', it had a mysterious secret, but Navai does not say anything about that secret of the tower. Even if the extreme brightness and clearness of the mirror on it, its ability to reflect objects in long distance are considered to be its secret magic, it seems to be not enough.

2. In Nizami's 'Iskandarnama'.

In the chapter called 'Jahongardiyi Iskandar ba da'viyi payg'ambari' (Iskandar who travelled in the world in claiming his prophecy), there is an episode where Navai informs about the features of the second mirror:

**Zi Maqduniya ro'yi dar roh kard,
Ba Iskandariya guzargoh kard...
Bifarmud, mile barafroxtan,
Bar o' ravshan oinaye sohtan,
Ki az ro'yi daryo yakmoha roh
Nishon boz dod az sapedu siyoh.
Bad-on, to buvad didabongohi taxt,
Bar o' didabononi bedorbaxt.
Chu z-oina binand po'shida roz,
Ba dorandayi taxt go'yand boz.
Agar dushmane turktoziy kunad,
Raqibi haram chorasoziy kunad.**
(Ganjavi, 2012: 394)

Nizami wrote that a tower was built in Alexandria, on which a mirror was fixed which could show everything happening on the surface of the river in the radius of a month's way. Once the tower guards notice some secret movements, they inform the country's security officers. The security soldiers take preventive measures against an ambush. But Nizami did not say anything about the fact that the mirror belonged to Iskandar (Ganjavi, 2012: 394).

3. Khusraw Dekhlavi in his 'Ainayi Iskandari'.

It was not for nothing that Khusraw Dekhlavi paid a particular attention of the image of the mirror. This created opportunity for him to emphasize 1) new features of his work; 2) new views related to the mirror. He thinks that the first mirror told by Nizami to belong to Iskandar in fact belonged to the Chinese king. According to Khusraw, later, Iskandar, aiming at satisfying the request of the ambassador who complained of the robbers and thieves from France, ordered to build the high tower of Alexandria at the river Rome. The tower was erected facing the side of France. At the top of the tower, on the model of the Chinese, they fixed a huge mirror that could reflect the area of 60 farsangs. Using it, strategic plans of observing the sea and protecting from the attacks of robbers. Khusraw when mentioning 'Iskandar's mirror' meant this particular mirror. He added some details to the information given by Nizami, such as the robbers, the location of the tower, and the distance.

Specifics about the tower and the mirror fixed on it, which Navai made reference to, correspond more to the description of Khusraw. Nozami told that the tower was located in Alexandria, Khusraw near the river of Rome, and Navai in Rome. Nizami does not refer to the side that the tower and the mirror face, Khusraw and Navai point out the side of France. Nizami tells that the mirror could reflect one-month way, Khusraw - the distance of 60 farsangs, and Navai - tells that the mirror could show what the people of France were doing. Nizami and Khusraw clearly stated that the purpose of installing the mirror was the defense of the country; whereas Navai does not make any clarifications corresponding the aim of its fixation; but such details that he mentions as the side of France where the mirror looked, and the things it could reflect (the activity of the French), hint at political aims of fixing this mirror.

If we turn our attention to the information in 'Layli and Madjnun', Navai uses more the details from Khusraw. Another main difference in description is that Nizami emphasized the fact of the tower construction and the aim of fixing a mirror on it, while Khusraw clarifies the history of the mirror creation and clarifications concerning the term of 'Iskandar's mirror'. As for Navai, he relates on the mirror fixed on the tower, its brightness, the ability to show the world, and the magic secret it contained. In

addition, considering the fact that Navai provides concrete information on the material the mirror was made from and the person who cast a magic power on it, one can come to conclusion that in contrast to Nizami and Khusraw, he was familiar with more reliable resources such as 'Tarikhi guzida' and 'Tarikhi Masudi'.

5. The mirror in historic sources.

Some information concerning this tower and the mirror fixed on it can be found in some books on history written in the East. According to Mirhand, at the outskirts of Alexandria, a 600 gaz high tower was built; and a mirror with a secret was fixed on top of it. It showed the hostiles armies from surrounding countries gathered with the purpose of capturing the city. Once the city dwellers found out about this, they took measures to get rid of the foe troops (Mirhand, 1338: 94). Nasir Khisrav (1004-1088) wrote the followings about this construction: Alexandria was situated on the banks of the Roman sea and the river Nile. Ships there brought many fruits to Egypt. There was a beacon in Alexandria, and when I saw it was safe and sound. A burning mirror was set on it. If Roman ships sailing from Istanbul came into the radius within its reach, the mirror could burn the ships. Romans tried alot to get rid of this mirror. They came up with various intrigues, and finally they sent a person who broke that mirror (Khisrav, 2003: 112). These ideas were also fully grounded in the research of A. Nasriddinov (Nasriddinov, 2013: 407).

Masudi (third century hidjra) also left important information about the tower (Masudi, 1374: 359-367). According to him, the constructions in Alexandria were built by Iskandar the son of Phillip. Some people think that they were built by the princess Dalv and made it the observation tower which could see the foe troops planning to attack Egypt. Some historians consider that the tower was built by the Pharaoh X. Others relate some Roman cities, the tower, Egyptian pyramids, as well as the city of Alexandria to the name of Iskandar because he was famous for conquering the majority of countries in the world, so this city was also famous the name of Iskandar. Moreover, the enemies from the other side of Rome never attacked Iskandar, and Iskandar never feared the attacks of any kings... the foundation of the tower was tortoise shaped and built in the river; on top, it contained different objects made from copper and other metals (some figures and statues). One of the objects pointed at the sun and followed it with its thumb, after the sun set it put its hand down. Another figure when foe troops approached showed them and produced frightening sound hear in two-three mile. Thus it informed the population of the threat. Another object produced pleasant sound every hour throughout the day. Rona king sends one of his palace people secretly to the Alexandria during the reign of Valid bin Abdumalik bin Marvan. That servant became Muslim and was promoted to high

post. He became a person of shakh Valid's trust. He notices Valid's lust for wealth and takes him into the lie telling that under the tower of Alexandria there was a treasure. He was able to make Valid destroy the tower. Having done so, Valid understands that he was deceived, but it was late the Roman official had already escaped (Masudi, 1374: 364-365).

Ruler of Alexandria ordered to fix a huge mirror on top of the tower in order to see the enemy approaching them from the river. The reason why they did so was that they feared roman princes could come to fight against the kings of Alexandria and Egypt. People unfamiliar with the locations of the tower doors when entered the tower were lost forever because there were numerous rooms, doors and paths inside it. As they say, during the reign of Muqtadir, Maghreb army came to conquer Alexandria. A group of horsemen entered the tower and were never found. There were corridors in the tower that led to the tortoise shaped glass foundation of the tower where there were ways out to the river (Masudi, 1374: 367). While reading this information, one can imagine the beacon of Alexandria which is considered to be one of the wonders of the world.

Alexandria beacon - the second name Persian beacon, was built on a cliff on the eastern coast of Persian island near Egypt. The construction of the beacon started under the initiative of one of Iskandar Macedonian' commanders Ptolemy

Sorter in 285 BC, and was finished in 280 BC. The total height of this three-storeyed tower was about 120 meters. The ground floor was rectangular with the consideration of the sides, North, South, East, and West, where light came from. The second floor was built octahedral taking into consideration the wind directions. The third floor was dome shaped and there was fire burning on it. There also was a 7-meter high bronze statue of the king of seas - Poseidon on this floor. Polished granite columns held the dome. The fire was here and it was visible for seamen from distance. In order to prolong the distance of the reach of its light, they fixed mirrors made from specifically processed iron.

The beacon not only showed the way to seamen, but also was a kind of observation tower. Steel mirrors reflected the foe ships that appeared in the sea; and thus informed the city population. Octahedral second floor of the construction was decorated with multiple bronze statues that moved by a simple mechanism showing the speed and direction of the wind. Travelers who saw the Persian beacon were impressed by the wondrous statues. For example, one of them always pointed at the sun and followed it throughout the day; once the sun set it put its hand down; another statue rang every hour; one even pointed at the seas as if warning of the arrival of the foe (Neihardt, 1966:105-118).

So, the details provided by Nizami, Khusraw, and Navai were related to the world famous beacon of Alexandria. The information was gathered from the books by Strabon and Plinius. Regardless of the time that passed the impressions of the Alexandrian beacon have not lost their main features for two thousand years in Oriental sources. For example, in the work of Khamsa writers the way showing function of the beacon was weakened and its defensive function was emphasized. This can be proved by the following words of Iskandar Pala: In the legends related to Iskandar, there were some disputes concerning his mirror. There are various interpretations of this mirror. Some sources tell that the mirror was given to Alexander by the Indian shah Kayd. Others inform that it was made in Alexandria by Aristotle. The legends describe the mirror as round-shaped or rectangular. They say that both sides of the mirror were reflecting. When looked from the back by liars, it did not show their faces; thus Alexander could know who was telling the lie. The legends also related on the fact that the mirror was placed on top of a high hill and could show the ships far away. The mirror even could be used to focus the heat of the sun on the hostile ships and burn them. As we see it, all of these legends are connected with the historically famous beacon of Alexandria (Pala, 1990:137).

Nizami calls the place where the beacon was located as Iskandariya (Alexandria), as for Navai and Khusraw, they call it Rome and state that the name of the construction was the Tower of Alexandria. By the way, although the Pharos island where the beacon was closer to Egyptian coast than to the Roman, it was not completely within the area belonging to Egypt. The information given by Navai related to the fact that the tower was built facing France was truth as the north-eastern part of Egypt facing Europe was surrounded with the sea and the island of Pharos was exactly there. Another important fact provided by Navai is that the mirror was made by processing iron. Historic sources confirm this fact. Navai not only calls the tower with its name as 'the Tower of Alexandria', but also tells that it had a secret and the secret made by Balinos. It seems that Navai was right here too as in the aforementioned sources, we can read that on the second floor the sea travelers could see bronze statues made working by a simple mechanism and imagined the tower to be magical. Naturally, there were people from the east among the sea travelers.

It should be pointed out that this information can be found only in the work by Mas'udiy which confirms our hypothesis as regards the fact that Navai was familiar with this source.

CONCLUSION.

From the above made analysis and considerations we can make the following conclusions:

1. The imagery of the 'Mirror of Iskandar' found in the books of khamsa writing poets has passed a long way of historical development. Throughout this path, it has turned into an important component of the plot, composition, and images of fiction and poetry related to Iskandar.

2. As distinguished from Nizami Ganjavi and Khusraw Dekhlavi, Alisher Navai provides information about both mirrors related to the name of Iskandar. One of them was made in China, the other was a huge mirror made in Alexandria and was fixed on top of the tall tower.

3. The process of the appearance of this detail and its turning into a literary image took a long path. The fact that has an extremely broad meaning also prove that it took long time to shape. The first of them can be explained with historical facts, while the second with characteristics peculiar to literature. Historical truth states that there was a real mirror which had quite big chances to serve as a fact (the mirror on the tower of Alexandria). Idealization of this historical truth served as a material ground for it to obtain symbolic properties.

4. Echoes of Iskandar's mirror's in literature first appeared in verbal folk arts, then in written literature. And the first signs of this tradition were expressed in 'Iskandarnama' by Nizami Ganjavi who was the founder of khamsa writing. The success of Nizami in this process was the fact that he was able to raise the element of 'the mirror' to the level

of an important motive of the plot by turning it into the significant component of Iskandarnamas. Later, active application of this motive was observed in Persian and Turkish Iskandarnamas. For instance, Navai often addressed this element in his Turkish and Persian lyrics. As a result, in his works, this element reached the level of an imagery hero.

5. The second mirror, which was called as Ainayi Iskandari by Nizami, Khusraw, and Navai, did not historically belong to the Iskandar; therefore, Masudi, who was informed about the history of Greece stated: 'Others relate some Roman cities, the tower, Egyptian pyramids, as well as the construction of the city of Alexandria to the name of Iskandar because he was famous for conquering the majority of countries in the world, so this city was also famous the name of Iskandar. Moreover, The enemies from the other side of Rome never attacked Iskandar, and Iskandar never feared the attacks of any kings'. Indeed, just as in majority of works written in the East, in khamsas by Nizami, Khusraw, and Navai, Iskandar was 'an ideal ruler', and his state was considered the model of 'an ideal statehood' (Туркдопан, 2009: 761). This happened because the tendency of related any historical, momentous or wondrous event to the name of the Iskandar in oriental Iskandarnamas was the result of attempts to emphasize its ancestry, notoriety. And this tendency of trying to impersonate people's ideals in

great heroes was prevailing in Iskandarnamas written in the east just as in other types of folklore.

6. As a matter of fact, one can put forward the hypothesis that with the course of time, the expression 'Aynayi Iskandaria', i.s. 'The mirror in Iskandariya (or Alexandria)' could be misinterpreted as 'Aynayi Iskandari' (Iskandar's mirror).

7. Although at first sight, participation of this image in the works of Nizami, Khusraw, and Navai may appear identical, they do have significant distinctive features. Disparity in the descriptions of the tower and mirror in the work of the poets resulted from their approach to the issue.

Due to his accent on the political side of the matter, Nizami emphasized the purpose of constructing the tower. Khusraw paid a particular attention to the history of the mirror's creation and clarification of the term 'Aynayi Iskandaria' in order to explain the name of his dastan and to accentuate on his individual opinion of the Mirror of Iskandar. As for Navai, just as the majority of his other images, he interpreted the mirror in relation to the issues of divine love, and, therefore, he focused more on the mirror's brightness, ability to transmit the worldly events, and the secret magic it contained..

8. Khusraw Dekhlavi was more advertent and considerate to this detail and motive. It was this serious attitude that drove him in choosing an appropriate name for his book.

Nizami and Dekhlavi tried to present the existence of this phenomenon and its application by the hero of the book. Thus Iskandar's mirror grew from the status of a fact, or material object to the level of the factor providing interpretation of spiritual phenomena.

9. Alisher Navai seriously studied the experience of his mentors. At the same time, he studied the real essence of the matter from scientific point of view. In particular, he researched the process of its reflection in historical books. As a result of this historical-scientific and literary-aesthetic analysis, the scholar obtained new grounds and new forms of interpretation. In fact, with the course of time, the similarities became more apparent between such qualities considered to be the characteristics of the mirror as image effect, brightness,

transparency, magic power and the phenomena related to the spiritual life of people. Ideas about the extraneous features of the mirror and its magical power led to its interpretation in Sufism as the heart of an arif person. Generally, this kind of interpretation later started to be applied to the Mirror of Iskandari. Precisely, this could be observed in the masnaviy 'Farhad and Shirin' by Navai, in his Turkish and Persian lyrics. A decisive role in the process of the formation of such a metaphor was played by the similarity between the effect of the image of a phenomenon in the mirror and the reflection of the divine truth in a person's heart. This, in its turn, served as a ground for the formation of metaphoric comparison of the Iskandar's mirror and a cup full of wine (Jami Jam (Jamshed's cup)) in classical literature.

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