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TORTMOQ LEKSIKASINING ALISHER NAVOIY DAVRI ESKI O‘ZBEK ADABIY  
TILIDAGI MA’NOVIY QURILISHI .....9

## NAVOIY VA JAHON ADABIYOTI

### 2.Kholbekov Muhammadjon

PERCEPTION AND INTERPRETATION OF CREATIVITY OF ALISHER NAVOI IN  
FRENCH ORIENTAL STUDIES .....17

## HAQIQAT SARI SAFAR

### 3.Muhiddinov Muslihiddin

SO‘Z FAZILATI .....29

### 4.Tanju Seyhan

ALÎ ŞİR NEVÂÎ’DE SÖZ CEVHERİ, YERİ VE SÖZ SÖYLEME SANATI.....36

## MA’RIFAT YOG‘DUSI

### 5.Ibrohim Haqqul

NAVOIY SHE‘RIYATIDA TARK TUSHUNCHASI.....47

## NAVOIY POETIKASI

### 6.Salohiy Dilorom

ALISHER NAVOIY LIRIKASIDA BADIY SAN‘ATKORLIK MASALALARI.....53

### 7.Abdugodirov Abdusalom

NAVOIYNING TOJIK TILIDA TATABBU‘ G‘AZAL YARATISH MAHORATI .....63

## ASLIYAT UMMONIDAN

### 8.Bertels Y.E

NAVOIY VA ATTOR. Rus tilidan I.K.Mirzayev tarjimasi.....67

### 9.Erkinov Aftondil, Qurbonov Abdumalik

ZIGRID KLAYNMIXEL – NAVOIY IJODINING XORIJLIK TADQIQOTCHISI  
(Z.KLAYNMIXEL MAQOLASIGA SO‘ZBOSHI).....82

## BAHOSIZ BITIKLAR

### 10.Sodiqov Qosimjon

«MUHOKAMATU-L-LUG‘ATAYN» QO‘LYOZMALARINING CHOG‘ISHTIRMA  
TAHLILI VA ASAR VARIANTLILIGI MASALASI.....92

### 11.Yusupova Dilnavoz

MUXLISLAR TOMONIDAN TUZILGAN DEVONLAR: TALQIN, TAHLIL VA  
TAHRIR.....101

**TEMURIYLAR DAVRI TURKIY VA  
O‘ZBEK ADABIYOTI**

<b>12.Jabborov Nurboy</b> MIRZO ULUG‘BEK DAVRI ADABIYOTI ALISHER NAVOIY TALQINIDA.....	111
---	-----

**NAVOIY NASRI VA NAZMI NAFOSATI**

<b>13.Jo‘raqulov Uzoq</b> “XAMSA”DA IDEAL TARIXIY OBRAZLAR TALQINI.....	121
<b>14.Ataniyazova Muborak</b> OLIM SHARAFIDDINOV VA NAVOIYSHUNOSLIK ILMI MUAMMOLARI.....	137

**NAVOIY VA ADABIY TA’SIR MASALALARI**

<b>15.Binnatova Olmos Ulviy</b> ALISHER NAVOIY MEROSINING ILMIY-NAZARIY TADQIQOTLARI TARIXIDAN.....	146
<b>16.Mare Toutant</b> LA REPONSE DU POÈTE CHAGHATAY NAVĀ’Ī AU POÈTE PERSAN NIZĀMĪ: LE SULTAN TIMOURIDE, « REFUGE DE LA CHARIA ».....	153
<b>17.Amir Nemati Lima’i</b> A COMPARISON: AMIR ALISHIR NAVA’I THE COUNTERPART OF KHAWAJA NIZAM AL-MULK TUSI OR KHAWAJA RASHID AL-DIN FADLULLAH HAMADANI .....	169
<b>18.Xalliyeva Gulnoz, To‘rayeva Bahor</b> NAVOIYSHUNOS Y.BERTELSNING KOMPARATIVISTIK TADQIQOTLARI XUSUSIDA.....	178
<b>19.Muhitdinova Badia Muslihiddinovna</b> THE IDEOLOGICAL DIRECTION AND MAIN ARTISTIC IMAGES OF DASTANS “KHUSRAV AND SHIRIN” AND “FARHOD AND SHIRIN”.....	192
<b>20.Ruzmanova Roxila</b> ALISHER NAVOIY G‘AZALLARI TA’SIRIDA YOZILGAN 33 NAZIRA.....	205





## THE IDEOLOGICAL DIRECTION AND MAIN ARTISTIC IMAGES OF DASTANS “KHUSRAV AND SHIRIN” AND “FARHOD AND SHIRIN”

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### ANNOTATION

This article is devoted to a comparative analysis of the image of Shirin in Nizami Ganjavi's "Khusrav and Shirin" and Alisher Navoi's "Farhod and Shirin". The main ideological and artistic direction of the epics is highlighted, highlighting the importance of artistic symbols in the development of the work. The epics "Khusrav and Shirin" and "Farhod and Shirin" have been studied as one of the most amazing masterpieces of the art of speech, focusing on the interpretation of the world of unique artistic symbols.

Keywords: epic, literary masterpieces, artistic representation, interpretation, comparative analysis, ideological direction, commonality, word art, moral value, outlook.

### “XUSRAV VA SHIRIN” HAMDA “FARHOD VA SHIRIN” DOSTONLARINING G‘OYAVIY YO‘NALISHI VA ASOSIY BADIY TIMSOLLARI

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### ANNOTATSIYA

Ushbu maqola Nizomiy Ganjaviyning “Xusrav va Shirin” hamda Alisher Navoiyning “Farhod va Shirin” dostonlarida Shirin timsolining qiyosiy tahliliga bag‘ishlangan. Badiiy timsollarning asar takomilidagi ahamiyatini ko‘rsatib berish bilan dostonlarning asosiy g‘oyaviy-badiiy yo‘nalishi yoritilgan. “Xusrav va Shirin” hamda “Farhod va Shirin” dostonlari so‘z san’atining hayratlanarli durdonalaridan biri sifatida tadqiq etilib, undagi o‘ziga xos mukammal badiiy timsollar olami talqiniga e’tibor qaratilgan.

Kalit so‘zlar: doston, adabiy durdonalar, badiiy timsol, talqin, qiyosiy tahlil, g‘oyaviy yo‘nalish, mushtaraklik, so‘z san’ati, axloqiy qadriyat, munosabat.

### ИДЕЙНОЕ НАПРАВЛЕНИЕ И ОСНОВНЫЕ ХУДОЖЕСТВЕННЫЕ ВОПЛОЩЕНИЯ ДАСТАНОВ “ХУСРАВ И ШИРИН” И “ФАРХАД И ШИРИН”

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## АННОТАЦИЯ

Статья посвящена сравнительному анализу образа Ширин в “Хусрав и Ширин” Низами Гянджеви и “Фарход и Ширин” Алишера Навои. Выделена основная идейная и художественная направленность эпоса, подчеркнута важность художественных символов в развитии произведения. Были изучены “Хусрав и Ширин” и “Фарход и Ширин” как один из самых удивительных шедевров речевого искусства с упором на интерпретацию мира уникальных художественных символов.

**Ключевые слова:** эпос, литературные шедевры, художественное изображение, интерпретация, сравнительный анализ, мировоззренческое направление, общность, словесное искусство, нравственная ценность, мировоззрение.

The second epics (“Khusrav and Shirin” and “Farhod and Shirin”) are very important in terms of common themes and ideas, as well as originality. This is probably why these epics are among the most widely studied works in science. However, research conducted by our scientists in recent years has shown that this does not mean that the work has been thoroughly studied.

The priceless spiritual masterpieces created by our great ancestors and the high human values hidden in them serve as the primary sources of the ideology of today’s national independence. There are many scientific works in the world literature on the study and comparison of epics such as “Khusrav and Shirin”, “Shirin and Khusrav”, “Farhod and Shirin”, “Farhodnoma”. However, the comparative study of individual emblems, including the image of Shirin, is especially relevant today, with a special focus on the formation of a harmoniously developed generation.

As a result of the interpretation of the image of Shirin in Nizami Ganjavi’s epics “Khusrav and Shirin” and Alisher Navoi’s “Farhod and Shirin”, to show the important role of artistic symbols in the development of the work, to dwell on the main idea of epics, Presentation is one of the most pressing issues. While Khusrav and Shirin and Farhod and Shirin are unique, it is important to study their symbols.

Nizami Ganjavi’s “Khusrav and Shirin” and Alisher Navoi’s “Farhod and Shirin” are timeless masterpieces of the art of speech.

Of course, these epics reflect the advanced philosophy, moral values and attitude of the poets to the period in which they lived and worked, their approach as a word artist. That is why “Khusrav and Shirin” and “Farhod and Shirin” became famous not only in Azerbaijani or Uzbek literature, but also in many neighboring literatures in the East.

Nizami’s collection of poems has not reached us. The poet’s lyrical poems are found in various poems and collections. For example, in the first edition published in Iran, there are 12 odas, 137 gazelles, 9 kitas, 46 rubais and in the second edition, there are 16 verses, 192 verses, 5 kitas, 68 rubais and 17 baits. On the basis of these two publications, J. Dodalishoev also published Nizami’s divan in Tajikistan. The 5 volumes of the poet’s works published in Dushanbe contain 55 gazelles, 5 odas, 2 kitas and 9 rubais. However, Davlatshoh states that Samarkand Nizami’s divan contains 20,000 baits of poetry.

According to research, in the 15th century, Nizami’s lyrical poems were not known to the general public, and Navoi could not describe Nizami as a lyric poet, describing him as a master of masnavi. We do not find his name in the classification of poets in Mahbub ul-Qulub. However, in the introduction to all of Hamsa’s epics and in the conclusion of Saddi Iskandariy, Navoi praises Nizami as a master poet and describes his poetic skill and artistic maturity.

In the epic “Farhod and Shirin” there is a separate chapter for Nizami and Dehlavi. In particular, Nizami is like an elephant, he is like a fly, and asks for his help in creating “Khamasa”.

At the end of the epic “Saddi Iskandariy” the poet writes that he had a dream and Nizami congratulated him using “Khamasa”. In Nasayim ul-Muhabbat, Nizami is mentioned as one of the sheikhs: “It is well known that during the leech season, they took out forty chariots and four chariots on a tree. It is said that this variety has reached the limit of ejaz, and that it has reached the limit of ejaz. It is impossible to enter the first one and they are over sixty years old ...”[3; 471].

The name of Nizami Ganjavi has long been popular among our people, in other words, he has become an Uzbek poet. Not only Alisher Navoi, but all our classical poets considered him their



teacher. As early as the middle of the 14th century, Qutb Khorezmi skillfully translated his most famous epic, Khusrav and Shirin, into our language. A century later, Haydar Khorezmi created “Gulshan ul-asror” in response to the epic “Makhzan ul-asror” by the founder of Hamza. Navoi, who created five epics of his “Khamasa” as a taboo for his great predecessors (Nizami, Khusrav, Ashraf, Jami), wrote “Hayrat ul-abror” in response to “Makhzan ul-asror”. “Hamsa” panjasig ‘a panja urupmen. First of all, in the garden of “Hayrat ul-abror” my nature blossomed, the spirit of Sheikh Nizami “Mahzan ul-asror” made me stand on my head“, – writes the poet himself in his work “Muhokamat ul-lug atayn”. [4; 526].

In the collection of Uzbek translations of works of Persian-Tajik poets “Ocean of Pearls” there are 2 more ghazals of Ganja piri and a passage from the epic “Khusrav and Shirin” dedicated to the description of Shirin translated by Sh.Shomuhamedov. Jonibek Suvonkulov translated Iqbolnoma into our language, while Olimjon Buriyev translated the poet’s Hamsa [8].

There is no doubt that translations of all the epics of Nizami’s “Khamasa” and all their translations by Qutb Khorezmi, Ogahi, Jamol Kamol, Olimjon Buriev, Jonibek Suvonkulov and other translators and their comparative analysis will be carried out.

In describing Nizami, Navoi states that the letters in his name are synonymous with the name of God 1001 in that they correspond to the number 1001 in alphabetical order:

The Shahnameh of Firdausi (941-1025), which deals with the history of the kings of Iran before Nizami and discusses the conflicts between Iran and Turan, was the greatest epic in the world of literature and had a very high status and honor. Now he is joined by Nizami’s Panj Ganj, a comprehensive description of life, covering various aspects of existence and the world, from the stories of Khusrav and Shirin, Layli and Majnun to Bahrom-u Iskandar. This work, like the Shahnameh, was written in Persian according to the existing tradition of the time. However, Nizami’s “Khamasa” remained an example for poets. Many artists followed him and wrote separate epics and even “Khamasa”. But history has forgotten everything. It was not until a hundred years later that the answer came. Its author was Khusrav Dehlavi (1253-1325), whose ancestors were originally from the Shahrisabz Turkic tribes and who went to India during the Mongol invasion. From 299 to 1301 he wrote Matla ul-Anwar (The Beginning of the Lights), Shirin and Khusraw, Majnun and Layli, Hasht Behisht (Eight Paradises), Oynayi Iskandariy (The Mirror of Alexandria). Alexander continued his work, creating epics “Mirror of Alexander”, and as a result, the tradition of Hamsaism emerged in Eastern literature.

Nearly two hundred years later, two great hamsanavis appeared. These were Navoi and Jami. Alisher Navoi’s “Khamasa” was written in Turkish and became the pinnacle of not only Uzbek but also Turkish literature. Jami later added two more epics to Hamsa, calling it Haft Avrang (The Seven Thrones).

Navoi’s “Khamasa” is a mirror of the spiritual development of our people in the XV century, which reflects the views on the social life, customs, religion and morals of that time.

Navoi’s “Khamasa” is a complete work. The great poet writes about all the current issues of his time. He seeks answers to them. All five epics are inextricably linked. For example, in Hayrat al-Abrar, the poet asks questions about life and its meaning, society and man, nature and man, and in subsequent epics he tries to reveal them through the example of certain destinies and events.

In this work meeting the demands of the theme, the comparative - historical classification methods are used. Scientific source materials form its object.

This difference is manifested, first of all, in the interpretation of the image of Farhod, written by teachers, as the protagonist of an entire epic, in the depiction of Farhod as a single ideal image – a perfect human being. In the process, Alisher Navoi’s poem focuses on Farhod’s “word pain” in love – burning and pain.

So, while the image of Farhod is being created, although he is the son of Chin Hakan, it embodies all the qualities of a perfect man of the “people of love”. In this respect, Alisher Navoi Farhod differs from the masters created by Farhod in perfection. Other interpretations of the characters in the epic follow this main idea.

The epic begins with traditional praises and notes, followed by chapters on the character of the pen, Nizami, Khusrav Dehlavi, Abdurahman Jami, the reasons for writing the epic and a description of its purpose. Then comes the chapter on Badiuzzaman. All of this is a preface to the epic, followed by the birth of Farhod, his naming, and his adventures until Farhod’s death. After Farhod’s death, Sheruya killed Khusraw and became a candidate for Shirin. Shirin dies



next to him at Farhod's grave. Mehinbonu, who heard the news, also died. At the same time, Bahrom comes to visit Farhod and hears that Farhod is dead. He defeated Sheruya and made a righteous man king in Armenia.

The story of the epic ends here. Then there are two more chapters: one is dedicated to Shah Gharib Mirza, the son of Sultan Husayn Bayqara, and the second and last is the conclusion, in which the history of the epic is written (889 h. - 1484 m.) Is also described:

Chu tarixi yilin onglay dedim tuz,

*Sekiz yuz sekson erdi dog' i to'qquz,*

The history year conscious said,

Eight hundred and eighty were nine spots, - [6; 477]

The protagonist of Alisher Navoi's epic is Farhod. According to the poet, he, like Khusrav Dehlavi, describes Farhad as the son of the Chin Khan. It is important to note that the poet pays special attention to the issue of naming Farhod, who was born in the Hakan family, and in interpreting this name, he interprets the birth of Farhod as the birth of a future perfect man.

Many oriental scholars who have considered Khusraw, one of the heroes of this popular love affair in Muslim literature, acknowledge that he was a historical figure. According to them, Khusrav was the grandson of Anushervan, one of the famous Sassanid kings, Khusrav Parvez bin Khurmuz. He reportedly ruled from 590 to 628 and was executed by order of his son Sheruya. Tenth-century Arab historians Muhammad ibn Jarir al-Tabari's "History of the Messenger of Val-Mulk", Ibn al-Faqih Hamadani's "Kitab ul-Buldon", Mis ar-Muhilhil Abu Dalaf's "Risalai Sopil", the famous twelfth-century historian Abu Abdullah Taqut. There are similar notes in his works such as "Mujam ul-buldon". According to some sources, including Muhammad al-Tabari, Shirin, an Armenian girl or Aramaean, is also a historical figure and is acknowledged to be Khusraw's beloved wife.

This theme is also mentioned in the works of Oriental literature before Alisher Navoi, known as "Khusrav and Shirin", "Farhodnoma". In-depth and comprehensive study of the history of "Farhod and Shirin", the identification of its oldest sources. In addition to a correct understanding and evaluation of the works associated with the name of Farhod, as well as the unique achievements and qualities of one of them, the emergence of Farhod's story in medieval Eastern literature and its extremely complex evolution, in this way, in turn, will be a tool for the scientific solution of the long-standing problem of creative relations between a number of literatures in the East.

Alisher Navoi, with his epic "Farhod and Shirin", has adequately developed and enriched the ongoing literary ties between the many peoples of the East. The poem reflects the poet's great faith in the rich culture and literature of his people, as well as neighboring nations with a long history.

One of the most striking features of Farhod and Shirin is that the old images of the epic serve new purposes and the story is enriched with new concepts. This can be clearly seen in the example of the central heroes. Farhod's story has come a long way in Eastern literature. Farhod underwent a complex evolution, such as "fantastic images that initially expressed the mysterious forces of nature, and later acquired a social character and became a representative of the historical forces". Uzbek and Tajik, Azerbaijani and Turkish, Arabic and Uyghur folklore and written literature contain songs and legends associated with the names of Farhod and Shirin, as well as major lyrical and epic works. Alisher Navoi's epic "Farhod and Shirin" appeared as a new stage in this long series. Traditionally, the Uzbek poet wrote Farhod's story, focusing on the adventures of Farhod and Shirin. In the poem, the poet aims to create the image of the central protagonist of the work, first of all, the image of Farhod, a man full of qualities, a mature man in all respects, a dream hero who intends to serve society. In this way, the poet not only gave new content to the tradition of Farhod, but also enriched it with his novelties.

The oldest legends and stories about Farhod in the epic "Farhod and Shirin" (1484), as well as "Khusrav and Shirin" by the great Azerbaijani poet Nizami Ganjavi (1141-1209), known in the history of Oriental literature as the first Hamsanavis. A comparative study of Arif Ardabili's (14) "Farhodnoma" and the epics "Shirin and Khusrav" by the talented writer Khusrav Dehlavi (1253-1322) can also serve as a basis for this opinion.

Defining the role of the epic "Farhod and Shirin" in the development of the tradition of Hamsa, in turn, helps to identify many theoretical issues of Navoi's work. Professor A. Hayitmetov's





monographs “Literary-critical views of Alisher Navoi” [14], “Issues of Navoi’s creative method” [15], in turn, refer to the epic “Farhod and Shirin”, Navoi’s relationship with predecessors in the field of aesthetic principles, creative puts forward conclusions about the methodological closeness and specificity. Academician B.Valikhojayevev also discussed this topic in one of his scientific articles on the “Khamisa” tradition.

Professor H. Arasli pays special attention to this issue in his research work on Uzbek-Azerbaijani literary relations. H.Arasli thinks about “Farhod and Shirin” and cites the work “Farhodnoma” written by the 14th century Azerbaijani poet Arif Ardabili as one of the sources of Navoi’s epic. In the preface to the epic, Navoi listed another work (“Farhod and Shirin”), but said that “his number is unknown”.H.Arasli thinks that this “unknown rakim” mentioned in “Farhod and Shirin” is Arif Ardabili, and “Navoi Khusrav and Shirin” from the themes of Nizami made “Khusrav and Shirin” even more original, enriched it, the story is different from Nizami and Amir Khusrav Dehlavi “It was probably developed in the way of Arif, who created Farhodnoma”.

Based on the current form of the name Shirin, there are various theories about its etymological meaning. G.Aliyev Shirin says that if another word does not have a modified form, it means taste (quality). There are also opinions that the name Shirin means poet - milk. From the stories of Shirin’s love of fresh milk from an early age, and therefore of digging for milk, it is possible to guess that the word Shirin means milk. But the idea is not so much about the origin of the word Shirin as it is about its subsequent appearance.

The Armenian historian Sebeos’s book of Khusrav Parvez and Shirin states that Shirin was from the Sassanid province of Khuzestan. There are many works that say that Shirin was born in Azerbaijan or grew up in Armenia. G.Begdeli wrote that Nizami described Shirin as a Turkish beauty. In the legends of Central Asia, especially in ancient Uzbekistan, the daughter of Shirin Khorezmshah is mentioned as an extremely beautiful woman. Turkish folklore also contains various information about Shirin’s husband and origin.

Thus, the legends about Shirin are also varied, most of which focus on Shirin and Khusrav’s relationship, while the second group tells the story of Farhod’s warm love for Shirin. Since the legends about Farhod, the ancient underground goddess, stonemason and patron of architects, have been added to the epic “Khusrav and Shirin”, many qualities and attributes associated with the name of the water goddess Ardisura are associated with the poems around historical Shirin. merged Apparently, these ancient characters in the image of Shirin in the stories “Khusrav and Shirin” also led to the issue of his relationship with Farhod, in other words. He started the image of Farhod in the sweet story.

In Farhod’s stories, the image of Shirin also has a special place as a driving force. Although he is not directly involved in the sweet labor process, he lives with the dream of facilitating human labor. At this point, he approaches Farhod. The love that emerges inspires the heroes to solve puzzles and solve problems with the power of intellect and talent. The characteristic feature is that Shirin is not only a symbol of love and fidelity, as in many adventure stories, but also a patron of creativity. In many works, Shirin is known as an evaluator of humanity based on people’s behavior, struggles and aspirations, and their attitude to work.

That’s why it’s no different for those who are in love with her. Sweet does not demand wealth from them. The condition of sweetness naturally destroys the intentions of the ignorant, the arrogant, and the selfish, and puts them in a predicament. On the contrary, the puzzle put forward by Shirin – the task of opening a milk or water stream – reveals all the hidden qualities of Farhod – his unique qualities such as high humanity and diligence. That is why these images have lived in the minds of the people as ideal heroes who are at the forefront of the struggle for happiness and prosperity of the country.

The plot of “Farhod and Shirin” also contains motifs associated with the epic “Khusrav and Shirin”. Navoi, in turn, found it necessary to refer to the traditions of heroic epics. But in the plot of the epic, the writer turns to ancient mythology (episodes of Farhod’s fight with the dragon and the giant Ahraman, who set fire to the mouth of a fiery dragon and goes on a journey to learn the secrets of Alexandria), even when he enjoys fantasy legends , Episodes of going to Arman in search of Shirin), focusing on ancient epic plots (episodes of digging ditches and building towers), and using traditional motifs in “Khusrav and Shirin” (Khusrav and Farhod’s relationship). and subordinates them to the expression of a specific purpose. The plot of “Farhod





and Shirin”, the compositional structure, the image, the traces of folklore in the media, Navoi considered this priceless treasure of the people as a great wealth and enjoyed it, in spite of its strengths and weaknesses. shows that it has effectively used the aspects that will be a tool for the realization of its goals.

Ofoq, who gave Nizami a son named Muhammad, died prematurely in 1180. The poet cherishes this woman, who is his dearest person, in the memory of her for a lifetime, and immortalizes her bright image in the image of Shirin in the epic “Khusrav and Shirin”. “The image of Shirin was a statue of Nizami for Ofoq. Nizami also remembers his passion for Ofoq with pain in his epic poem Iskandarnoma, which he wrote in his old age”. “Nizami wrote the first epic of Hamsa, Makhzan ul-Asror, between 1173 and 1176 and sent it to Bahromshah, the governor of Erzincan in Asia Minor. The epic pleased Bahromshah and sent him many gifts. Historical sources testify that Nizami’s opponents looted the gift. That is why the poet’s financial situation remained difficult until the end of his life”. The Red Lion also seals the unprofitable village of Hamdoyon to Nizami. One who hears this thinks that the annual income of this village, which is half a mile long and half a mile wide, is not even enough to cover his expenses. The poet immediately handed the label to someone he met and left.

Shirin’s symbolic devotion is, in fact, very close and in harmony with the national consciousness of our people.

“Farhod and Shirin” is the first epic of the great five, which ignited the general opinion of Alisher Navoi’s “Khamsa” “Hayrat ul-abror” and ignited the fire in the hearts of fans of oriental poetry. The author of the epic refers to the system of events that he wrote on the basis of the fable, which he referred to the verdict of the poet.

Navoi’s dreams of a perfect man are expressed in the image of Farhod in the second epic of “Khamsa”. This topic is actually old and goes back to specific historical figures. He used to be better known as “Khusrav and Shirin”. The love of Shusra Parvez, the king of Iran, who ascended the throne in 590 A.D. and was killed in 628 A.D., is recorded in many historical works. According to the historian Tabari (died 923), there was no woman more beautiful than Shirin in her time. After all, there are many legends and myths about this beautiful princess, who proved her love with death. Firdavsi first wrote about him in his epic poem “Shohnoma”, which Nizami made into a special love-adventure epic. Nizami’s epic “Khusrav and Shirin” was also translated into Turkish by Qutb in the 14th century

Navoi himself calls Farhod and Shirin “epics of passion”. In the play, love is described as the essence of human life. But it is a divine love, not a common love. It should be noted that in the play the concepts of figurative and divine love are closely linked. They are inseparable. Because love for God begins with love for the person who is His gift. In the epic, one of the divine and the figurative love complements the other. The poet points out this in the introduction:

Ki inson ko’nglin etti gulshani ishq.  
 Bu gulshanning harimin maxzani ishq  
 Ne maxzan, har durri sham’i farog’ i  
 Ne dur, ne sham’, durri shabcharog’ i.  
 Va lekin husn o’tin aylab jahonso’z  
 Bularni andin etti olamafro’z...  
 ...Quyosh ma’shuq-u har zot o’ldi oshiq,  
 Dema har zot, zarrot o’ldi oshiq.  
 The human heart loves seven flowers.  
 Love the essence of this flower  
 What a wonderful way to screw people over  
 Neither dur nor ne sham’, durri shabcharog’ i.  
 But it is also a world of beauty  
 Here are seven of them:  
 ...The sun is in love, everyone is in love,  
 So, everyone is in love with the dead. [6; 9,10]

According to Navoi, one epic in Hamsa should not repeat another. It is not appropriate for a poet to repeat what another artist has written. That’s why Navoi is protesting against his predecessors. The most important of the poet’s objections is that Khusrav does not deserve Shirin’s love. He is neither a perfect man nor worthy of Shirin. Because he is unstable at work.



His heart is filled with love for the throne, air and lust. Therefore, the great poet was right in his opinion:

Vale chekkanlar ushbu jomdin roh,  
Sarosar bo'ldilar, Xusravga maddoh.

Who drank this drink,

They were confused and praised Khusrav. [6;45]

That is, those who drank wine from this cup – those who wrote epics on this subject - became the substance of Khusraw from head to toe. So, Navoi completely changed the structure and content of the epic and made Farhod the main character in his epic. This was the greatest innovation the poet had introduced into the hamsa. Epics about Farhod were written before Navoi. For example, in 1369 in Azerbaijan, a poet named Arif Ardabili wrote the epic “Farhodnoma”, but it is unknown whether Navoi was aware of it, because the poet does not mention his name in the preface to “Farhod and Shirin”.

The story of Farhod and Shirin begins with the depiction of the Chinese emperor's childlessness and his endless suffering. In the play, the state of the childless Khagan:

Ne chekkay ko'kka boshni tojdore,

Yo'q ersa bir dur andin yodgore.

What a crown on the edge of the sky,

If not, stop and remember [6; 61]

The places where Doston's meeting with Farhod and Shirin are described are also impressive. It emphasizes the sincerity, purity and spirituality of the relationship between the two lovers. When Farhod decides to help the miners, he does not expect to see Shirin on this pretext. Out of pity for the helpless, who are overwhelmed by hard work and become old in their youth, he begins to help them.

Navoi portrays the hero not only as a man of infinite power, but also as a man of great knowledge. Farhod's business acumen and knowledge are vividly described in the places where he is preparing to dig a mountain. The author attributes Farhod's virtues to Shirin:

Jabinida muhabbat dardi zohir,

Uzori uzra g'urbat gardi zohir.

Tanida benavolig'din asarlar,

Yuzida oshnolig' din xabarlar

The pain of love appeared in his face,

It looks like a sack that encloses with a drawstring.

Works on the body,

Familiarity with 'religious messages' [6;240]

not only reveals Farhod's identity, but also masterfully portrays Shirin's meticulousness, who finds so many qualities in the person she sees for the first time. It is important to understand this. He also attracts the reader's attention with its accuracy and fairness:

Ne sen o'xshab jahonda bir kishiga,

Ne qilg' on ishing o'xshar el kishiga

No one in the world like you,

What do you do for a living.[6;242]

The most dramatic parts of the saga are the scenes of a love affair.

There are many places in the epic where Farhod's emotions are at their peak, and finding and interpreting them plays an important role in shaping one's artistic taste and spiritual qualities. The fact that there are no unrelated images in the play shows the power of Navoi's artistic genius. For example, the image of the origin of the wind that reveals Shirin's mask is very important both in terms of reflecting the scale of Farhod's love and in ensuring the further natural development of events.

While Navoi exaggerates the situation of the young man in love, none of them seem artificial to the reader:

Birovkim aks ko'rgach hushi ketsa,

O'zin ko'rgach netong, jon tarkin etsa...

If someone faints when they see a reflection,

When you see yourself, you die

The image of Farhod, who fainted at the sight of the girl in the mirror, when he met Shirin



in front of him, is very realistic and well-founded. In the story:

...Aningdek chekti ohi otasholud,  
Ki, oyni abr aro yoshurdi ul dud  
Like you, oh, fire,  
That the moon was hidden in the clouds.[6;243]

Even in the exaggerated image of the hero's psyche, the image of the incomparable flag of the hero's psyche almost does not feel the darkness of the artistic landscape.

In the scenes of the famous argument between Khusrav and Farhod, the qualities of both heroes are obvious. Although Khusrav is not specifically described in the play, his questions are very clear about his personality.

The author of the book, Farhod, Khusrav and Shirin, said that the pen of the poets, who created works of art on the subject of love conflicts, had not yet been able to shed light on all the secrets of this fiery love to the last point.

Farhod and Shirin is known for the sincerity shown to Hakan (his name is not mentioned in the play). There is a saying that a father's example is found in his son's destiny, in this endeavor. However, this belief is not always a priority in the works of Alisher Navoi. Because life is not the same for everyone. "A bird's nest does what it sees in its nest" – wisdom is not uncommon for the great poet. The tragic tragedies of Khusrav Parviz and his son Sheruya in the epic Farhod and Shirin show that the author of the epic was inclined to the essence of that folk proverb. However, in the process of depicting the many exemplary events in the composition of "Khamsa", Alisher Navoi's confidence in the environment and the power of the child's upbringing also rises.

The main heroes of the epics "Farhod and Shirin", "Sab'ai Sayyar", "Saddi Iskandariy" are in pain. In general, for most of our works, the same issue comes as a fundamental problem. It is not accidental that the situation took such a turn, of course. We believe that this idea is the essence of the problem of man and life. Because the existence of the world and life is based on inheritance. Without it, there is no life, no survival, no struggle. That is why, from the smallest creature to the highest creature – man – everyone lives in an attempt to leave a successor.

This topic is actually old and goes back to certain historical figures. He used to be better known as Khusrav and Shirin. The love of the king of Iran Khusrav Parvez for the beautiful Shirin, who ascended the throne in 590 and was killed in 628, is recorded in many historical works. The historian Tabari (d.923) describes her as "Khusraw's most beloved wife". According to Balami (d. 996), there was no more beautiful woman than him. After all, there are many legends and myths about this beautiful princess, who proved her love by death. Even the Arab traveler Yakut (1179-1229) says that he saw with his own eyes the inscriptions written by Darius on Mount Bisutun about Shirin's love. Firdavsi wrote an epic about him for the first time in the written literature and included it in the "Shohnama". Nizami made it a special romance-adventure epic.

Khusrav Dehlavi followed in Nizami's footsteps in his Shirin and Khusrav. But Farhod added some clarity to the image. For example, Nizami has no information about the origin of Farhod. In Khusraw Dehlavi, he was the son of the Qing dynasty. Shirin and Farhod's first meeting will be different.

Navoi calls the epic of creativity and love in "Khusrav and Shirin" "epic of passion". He sees love as the essence of human life. This love is not only human, but also divine. In Navoi, it is very difficult to separate these two concepts. Often, they complement each other.

The poet has his own views on art. One epic should not repeat another. It is not poetic to repeat what another artist has written. He turned around and picked some flowers. Going there again and looking for flowers is not a good idea. After all, there are so many flowers and flowers in this garden. That's why Navoi has some objections to his predecessors. More importantly, Navoi does not find the hero of their epos, Khusrav, worthy of Shirin's love. He is not a perfect human being and does not deserve Shirin because he is unstable in love and has a love for the throne. That's why Navoi makes Farhod the central character in his epic. This was Navoi's biggest breakthrough:

You deserve this,  
Sanga bu teshavarlik bo'lsa matlub,  
Erur Farhod hamsuhbatlig'i xo'b.  
This is for you



When Farhod's interview is good.  
The poet writes in another place.[6;39]  
Vale chekkanlar ushbu jomdin roh,  
Sarosar bo'ldilar, Xusravg'a maddoh.  
Suffered persons are the spirit of this,  
They are confused, Khusrav is mad. [6;45]

That is, those who drank wine from this cup (who wrote a saga on this subject) became Khusraw's substance from head to toe.

So, the construction and content of Navoi's epic will change completely, and now Farhod will be at its center. Some researchers call it a poetic novel.

The story begins with the childlessness of the Chinese emperor and the fact that his endless pleas were accepted and given to him by God. Navoi pays special attention to his growth, upbringing, and the relationship between parents and children. They give it a name. The name, too, is simply not accidental. Deeply meaningful, meaningful. It represents both joy and sorrow of Haqqan. The boy is growing up. Growing up like no other.

Because he was a man of love. By the time he is ten, he will have mastered all the sciences and will have the body and strength of a twenty-year-old. When he grows up, he embraces Farhod's grief. Everyone around is amazed and worried. Entertainment doesn't help. The plan is to build four towers for the four seasons. Meanwhile, Farhod learns the secrets of stone carving from the Koran, architecture from Boni, and painting from Moni. This is how Navoi bases the history of Farhod's mastery of stone art, which is given as an episode in the epics of Nizami and Khusrav Dehlavi.

The negative comments about the protagonists of the work are based on the following:

Khusrav is a common figure in the oral and written literature of the peoples of the East. Its historical roots go back to the activities of Khusrav II Parvez (late 6th century), one of the Sassanid kings. Khusrav Parvez is a widespread figure in the oral and written literature of the peoples of the East. Its historical roots go back to the activities of Khusrav Parvez (late sixth century), one of the Sassanid kings. In fiction, for example, Firdavsi's „Shohnoma“, Nizami's „Khusrav and Shirin“ are interpreted as the ideal king, and in Navoi, Khusrav is interpreted as an absolutely negative hero.

Navoi writes about him in his book „Tarihi mulki Ajam“: „Parviz Madoyin ascended the throne and put a lot of mamalik under the control of hiytai. And when I got to the point where I couldn't get enough of Andin's salad. And some historians have marveled at what he has achieved (including the crown, the throne, and the ears)“ [5; 247]

The description of Khusraw as a negative image states that everything he wrote on the subject became Khusraw's material. They attributed his property, his paintings, his army, and his possibilities to the galloping of Shabdez's horse, the singing of a singer named Barbad, the flattery of a minister named Buzrug Ummid, his (i.e. Khusraw's sometimes Maryam (daughter of a Roman emperor)), sometimes Shakar (beautiful Isfahan). They praised him for resting in the presence of his wives and for expressing his royal love to the bride. He was interpreted as a king who was free from troubles and sufferings. They say that he was killed by Khusrav. It seems that the image of Farhod in them has an episodic character.

Well-known literary critic Najmiddin Kamilov considers Farhod's Greek journey to be a leech path and a place of enlightenment. The Prince of China has mastered the apparent knowledge with great ability, but they are not enough to unravel the mysteries, the divine mysteries. According to the scholars, “In order to acquire the knowledge of gnosis and to rise from the level of knowledge to the level of truth, it is necessary to receive a perfect education in order to reflect the beauty of guilt in the mirror of the mind. was. That is why it is necessary to travel to Greece, to Socrates, without taking the mirror from Farhod's treasury out of the crystal box (because it is enchanted)”.

In N.Kamilov's research the symbolic-figurative features of images and emblems in the epic are also widely analyzed. For example, Farhad's meeting with the ruler Suhayla in Greece was a lesson from the prince's first pir. Governor Suhaylo has been alive for five hundred years, eagerly awaiting Farhod's arrival. He says that in the prophecy of the ancient Iranian legendary sage and astrologer Jomosp, he believed that the Chinese prince would solve the talisman of Alexander, and Farhad told of the obstacles to be overcome: the dragon and the giant.





Governor Suhaylo taught Farhod the secrets of divine love as he was the first saint in the path of the sect. First of all, it should be noted that the meaning of the artistic symbols associated with this image in the epic is expressed in the metaphor. For example, Suhaylo Farhod received a gift of straw oil, which he collected from several fires to defeat the dragon. According to the Samandar legend, love is a bird that does not burn in fire; the dragon eat – a symbol of lust. So, Farhod's piri teaches him the secrets of love and self-conquest. Following the words of Prince Suhailo, Ahriman kills the giant. He grabs the necklace and uses it to grab Jamshid's cup. There was an inscription on the road leading to Socrates. According to mystical teachings, sheikhs recommended that their disciples be educated by high-potential elders after training them for a certain period of time. Although Farhod is also accelerating to perfection with the help of Suhaylo, he has not yet been able to solve the spell.

The increase of the prince's gnosis is reflected in the encounter with Hizr:

Padid o'ldi falakdek marg'zori,

Quyosh yanglig' ichinda chashmasore.

Zuloliy chashmai hayvon masallik,

Bo'lib har qatra andin jon masallik.

Qirog'inda daraxti ko'nga hambar,

Bu hayvon suyi ul Xizri payambar.

He is as dead as the sky,

The sun is shining in the sky.

Pure spring is it,

That's the decent thing to do, and it should end there.

The tree on the shore is blue,

This person is Hizr prophet. [6; 163]

As Farhad became aware of the secrets of love, the image of the missing helper, on the advice of the Prophet Hizr, looked at the cup, where he saw a mountain and a dark cave inhabited by Socrates. To get to this great man, Farhod encounters a lion and an iron-clad human-robot abode, which is considered to be the worst place to go. A lion is a symbol of wrath, and an iron fox is a symbol of the wonders of the world. Farhod Ahriman defeats the lion with the symbol of the kingdom he took from the giant - Suleiman the Magnificent. He won the battle with the Iron Warrior, relying on the tasbih he had received from Hizr, and reached Socrates, illuminating the dark cave with the light of Jamshid's heart.

After Hakan and Mulkoro leave Socrates, the sage summons Farhod. He said he was looking forward to the arrival of the Chinese prince and thanked God for his decision. Due to the shortness of time, he quickly goes to the goal and tells Farhod about eternity.

Although the characters such as Haqqan, Mulkoro, Bahrom, Qoran, Moni, Mehinbonu, and Shopur also represent outward people, they enjoy the divine grace and do not oppress Farhod and Shirin, who strive for perfection, but support them. "According to mysticism, purification of the heart is also a science. And science is learned from teachers. If we remember that Farhod learned his profession from his teachers, they were not just the image of craftsmen. Piri Moni, who built and taught the building of love to the children, is a teacher who reveals the secrets of embroidering the love of Allah in the heart. The Qur'an is a murshid who teaches the science of breaking down lusts that are harder than the stone of the heart.

In the same way, only Suhayla, who has mastered the secrets of love and purification from such great people as Socrates, can overcome the vices of a giant, a dragon, and a lion in his lifetime. can stand up to demons in human form. In short, he continues on the path of purification without losing his human identity. A perfect man who has attained purification becomes at the same time a symbol of high morals and decency. In this sense, Farhod is a perfect human figure in Uzbek literature".

Khusraw, Buzruk Ummid, Sheruya, the cunning slaves of greed, their hearts are the abode of oppression and evil, deceit. The ideas of justice and humanity are promoted through the images of Suhayla, Hizr and Socrates.

In his works included in "Khamsa" (with the exception of the first socio-political and philosophical-didactic epic "Hayratul-abror") Alisher Navoi expresses his ideas, high human ideals in various artistic forms through the artistic image of the leading heroes. Navoi, like the images of Farhod, Shirin, Layli, Majnun, Bahrom, Dilorom, which seemed traditional from the





outside, perceived and re-created the image of Iskandar in a completely new way. brought it closer to and served the ideals [17; 207].

All the female characters in Hamsa (with the exception of Zoli Makkora in “Farhod and Shirin”) are literally positive characters. These cast, full-fledged images are a testament to the vitality of Navoi’s humanism. Navoi showed how rich and beautiful, versatile and exemplary the women’s personality is.

The leading female protagonists and other episodic female characters in Hamsa value consistent human qualities in their aspirations, actions, love and devotion, and dedication in showing kindness and fidelity.

All of Alisher Navoi’s female protagonists are extremely beautiful and charming. The poet first of all describes their external beauty. In praising beauty, Navoi sees beauty not only as a pastime, but also as a confirmation of women’s dignity, and the pursuit of beauty as a pursuit of masculinity, freedom, and goodness.

While the poet describes the beauty of Shirin, Layli and Dilorom, creating their external portraits, he naturally makes extensive use of the conditional-traditional descriptive means, poetic imagery and motifs embedded in poetry, while at the same time he by its very nature, the lonely finds its own unique means, motives, and poetic image elements, and uses them in a very appropriate way.

For example, in the description of the eyes of Shirin, Layli, Dilorom and Lu’bati Chinii, the poet retains one semantic meaning (eyes are black, eyes are mastona, eyebrows are bent), and gives the lines characteristic of each of them as follows: he likens his eyes to an aggressive infidel, Layla’s eyes to a sleep-disbelieving infidel, Dilorom’s eyes to ahu’s eyes, his pupil to a musk taken from the Hotan deer. Her beautiful eyes are wide and hungry; Shirin’s eyebrow is a crescent moon that bends and whispers in order to consult with each other to avoid any conflict; Layla’s eyebrows furrowed, as if she were arguing.

Dilorom’s eyebrows are like the roof of a temple; Sweet lashes are as sharp as the tip of a pencil; Layla’s lashes, on the other hand, are attributed to the bell-shaped army in a row of four-row antimony.

The poet also captures the stature, demeanor, and even the costumes of his female protagonists in irreversible artistic expressions. In short, Navoi describes the beauty and charm of his female heroes with a special poetic consciousness. At the same time, the poet shows great skill in creating the character of these beautiful female heroes, revealing the essence of their image.

In the 15th century, two great poets lived and worked in Herat, the capital of Khorasan. One of them is the great poet, a great representative of Persian-Tajik literature Abdurahmon Jami, and the other is the great Uzbek thinker Alisher Navoi. They also decided to write “Khamasa” in response to “Khamasa” created by Nizami and Khusrav Dehlavi, and soon two great works – “Khamasa” in Persian-Tajik and Uzbek - appeared. However, the epics included in the four “Khamasa” of the four great poets are unique both in name and content.

Not only Alisher Navoi, but all our classical poets considered Nizami Ganjavi as their teacher. In the 14th century, the epic “Khusrav and Shirin” was translated by Qutb Khorezmi, and Haydar Khorezmi created “Gulshan ul-asror” in response to “Makhzan ul-asror”. Navoi wrote Hayrat ul-abror in response to Makhzan ul-asror.

Nizami immortalizes the bright image of his wife Ofoq in the image of Shirin in the epic “Khusrav and Shirin”. The image of Shirin was a statue of Nizami for Ofoq. The plot of “Farhod and Shirin” also contains motifs associated with the epic “Khusrav and Shirin”. Navoi, in turn, found it necessary to refer to the traditions of heroic epics. Even when using the traditional motifs in Khusrav and Shirin (Khusrav and Farhod’s relationship), he takes a creative approach to these sources based on his own ideas and subjugates them to a specific goal.

The plot of “Farhod and Shirin”, the compositional structure, the image, the traces of folklore in the media, Navoi considered this priceless treasure of the people as a great wealth and enjoyed it. shows that it has effectively used the aspects that will be a tool for the realization of its goals.

In Farhod’s stories, the image of Shirin also has a special place as a driving force. Although he is not directly involved in the sweet labor process, he lives with the dream of facilitating human labor.

Uzbek and Tajik, Azerbaijani and Turkish, Arabic and Uyghur folklore and written literature contain songs and legends associated with the names of Farhod and Shirin, as well as major lyrical and epic works.



The legends about Shirin are also varied, most of which focus on Shirin and Khusrav's relationship, while the second group tells the story of Farhod's warm love for Shirin. Since the legends about Farhod, the ancient underground goddess, stonemason and patron of architects, have been added to the epic "Khusrav and Shirin", many qualities and attributes associated with the name of the water goddess Ardisura are associated with the poems around historical Shirin. merged Apparently, these ancient characters in the image of Shirin in the stories "Khusrav and Shirin" also led to the issue of his relationship with Farhod, in other words. The sweet story began with the image of Farhod. Alisher Navoi, with his epic "Farhod and Shirin", has adequately developed and enriched the ongoing literary ties between the many peoples of the East.

Nizami Ganjavi's Khusrav and Shirin and Alisher Navoi's Farhod and Shirin are timeless masterpieces of the art of speech.

The epics reflect the advanced philosophy, moral values and the poet's attitude to them, his approach as a word artist. Therefore, "Khusrav and Shirin" and "Farhod and Shirin" became famous not only in Uzbek literature, but also in many neighboring literatures in the East from the XV century.

The greatness of Alisher Navoi's spiritual heritage has been noted by many thinkers in history who have amazed the world with their spiritual heritage. In particular, Abdurahmon Jami praised Navoi's work in his tazkira "Bahoriston" and epics "Haft avrang" and described him as a poet of poetry, a collector of words, while Mirkhand "Dastur ul-vuzaro", Khandamir "Makarim ul-akhlaq" was dedicated to the work of Navoi, his exemplary works and wonderful human qualities.

In his book Badoye ul-Waqoe, Zayniddin Wasifi for the first time portrayed Navoi in an artistic way, narrating rare stories about Navoi that he had witnessed or heard from his cousin Sahib Doro. Akhli Sherazi, in a Persian poem dedicated to Navoi, describes his incomparable historical service and high-ranking deeds.

In Hamsa, Navoi emphasizes the role of science and scientists in society. He believes that the role and importance of science in the development of society is in creativity.

The main theme of Navoi's epic "Farhod and Shirin" is the question of the perfect man. The issue of love in epics is the true human being, the lofty, the pure, the faithful, and the tragic love. "Khusrav and Shirin" and "Farhod and Shirin" are epics that sing about such a powerful idea in a romantic way. The ideas put forward in the epics are alive, and the heroes are role models.

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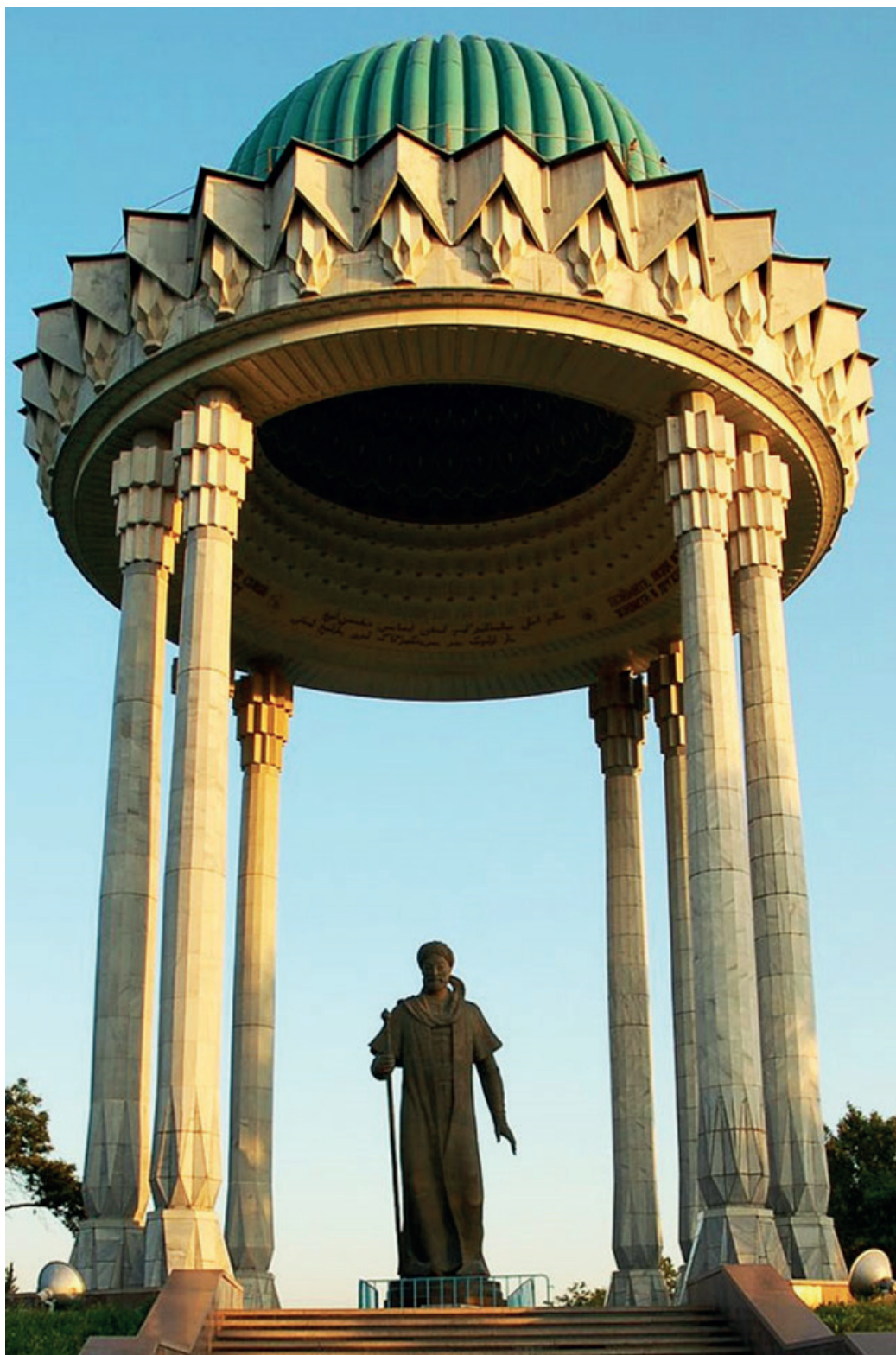
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