

ONOMASTICS IN ALISHER NAVOI'S EPIC "FARHOD AND SHIRIN"

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Annotation: This article, written by Alisher Navoi, analyzes the onomastics in the epic "Farhod and Shirin" from the work "Khamsa" and the factors affecting their meaning from the linguistic point of view for the reader to understand it. Before the onomastics chosen as objects were woven, their function in the work was thought out, and then it was put into linguistic molds.

Keywords: folk literature, epic, image, immortal heroes, stonemasonry, magic mirror, romantic stories, poetry, stone carving, architecture, painting.

Introduction: According to poet, five epics written by Alisher Navoi were created in a total of 30 months - two and a half years, but each of these works should be considered as the result of many years of creative work. That is why his five epics are filled with immortal heroes who reflect the interests of the whole nation and remain beloved by the masses for centuries.

Farhod's love for Shirin is the name of one of the romantic stories and epics, which have a traditional meaning in Iranian folk literature and were penned by several authors. The symbols of Shirin and Farhod are depicted in the Persian-Tajik literature from the 10th-11th centuries as the most devoted lovers and mistresses in the epics "Shohnoma" by Abulqasim Firdavsi, "Khusrav and Shirin" by Nizami Ganjavi, "Shirin and Khusrav" by Khusrav Dehlavi and "Khusrav and Shirin" by the Uzbek poet Qutb. Alisher Navoi reworked this traditional love story in Sharq, reshaped it and depicted Farhod and Shirin as the protagonists of the epic and named it "Farhod and Shirin".

Shirin (? - 628) (Persian: shyryn) was the wife of Khosrov Parviz, the Persian shahanshah (king of kings) during the Sassanid era. After the death of Khosrow's father, Hormizd IV, in the revolution, General Bahram Chobin takes power over the Persian Empire. Shirin fled with Khosrow to Syria, where he lived under the protection of the Byzantine emperor Maurice. In 591, Khosrow returned to Persia (to return the throne to the original owner of the then Sassanid Empire) to take control of the empire and made Shirin queen.

In the image of Alisher Navoi, Shirin Mehinbonu is a princess. She is beautiful and incomparable in all aspects: external, internal, spiritual and educational. That's why the poet draws the character-portrait of Shirin with such skill that the person who reads it will see this symbol with all his being. In addition, his spiritual and educational level is also at such a beautiful and high level. That is why the ten girls around her - Dilorom, Diloru, Dil oso, Gulandom, Sumanbu, Sumanso, Parichehr, Parivash and Paripaykar are also worthy of Shirin. One of them is poetry, one is music, one is logic, one is judgement, one is history, one is math, one is incomparable virtue.

"Khisrav saw his manners, forgot to punish, and asked him a question".

This name Khisrav is mostly given to boys and this name is of Persian-Tajik origin and has the following meanings: Famous, fertile; famous; ruler, king.

Navoi also drastically changes the interpretation of the image of Khysrav. His Khusraw is the epitome of typical evil. There is no positive aspect to it. He is a short-tempered, hot-tempered, bloodthirsty despot who achieves his goals by deception and treachery. But Shirin's image has decreased somewhat in Navoi. In Nizomi, typical of Shirin is idealized in some places. There is

nothing wrong with him except for his love for Khysrav. He will be the victim of this love. In Navoi, Shirin is only mythically beautiful; Nizami's unique intelligence and delicacy, individuality is not there. This is understandable, otherwise it would weaken Farhod's image. It should not be forgotten that Nizami's Khisravi needs a strong and bright personality like Shirin, without which it is difficult to change. And Navoi's Farhodi does not need it, he is very active without it. Therefore, the character of Shirin is weakened to the extent that it does not negatively affect the plot of the work.

The image of Khusrav created by Navoi is completely opposite to the main characters of Nizami and Khusrav Dehlavi epics, and he is reduced to the level of a secondary character, a negative type. With this, Navoi broke through the boundary of the tradition of turning to pre-Islamic sources for the subject and hero, which had existed for a long century in the literature before him, and rejected it. Raised Farhod to the level of a central character. While creating the image of Farhod, the Prince of Chin, who at the same time embodies many qualities characteristic of a hardworking people, he set himself the goal of embodying the image of a hero who is connected with the long history of his people and who expresses his dreams. By singing ideal heroes, the results of the country's independence were drawn attention to constructions, construction of water facilities and other life problems. For this, the poet made the idea of fighting destructive wars a separate issue.

In Alisher Navoi's epic poem Farhod and Shirin, Ahriman the Devil serves as a significant and symbolic character. He represents evil and becomes a formidable obstacle in the love story of Farhod and Shirin.

Ahriman, often referred to as the embodiment of evil, is depicted as a dark force that threatens the love and happiness of the protagonists. He is a representation of hatred, anger, and malice, standing in stark contrast to the love between Farhod and Shirin. Throughout the poem, Ahriman acts as an antagonist, creating challenges and conflicts that the heroes must overcome.

Ahriman's character is essential for understanding the moral and philosophical themes of the poem. He symbolizes the obstacles and trials that individuals face when pursuing their desires and dreams. The struggle against Ahriman illustrates the overarching theme of the triumph of love and virtue over malevolence and adversity. Ahriman serves as a reminder of the darkness that exists in the world, contrasting with the light of love that Farhod and Shirin embody.

Ahriman directly challenges Farhod, presenting various trials that test his strength and resolve. By creating obstacles, Ahriman intensifies the internal conflict within Farhod, forcing him to confront his fears and doubts. This struggle emphasizes the need for determination and courage when facing evil and adversity. Farhod's journey to overcome Ahriman symbolizes the universal quest for personal growth and fulfillment.

Ahriman the Devil plays a crucial role in Alisher Navoi's Farhod and Shirin as a representation of evil and adversity. His character highlights the central conflict between love and malice, demonstrating the challenges that lovers must endure. Through Ahriman, Navoi conveys a powerful message about the necessity of resilience and strength in the face of darkness. This character enriches the poem's moral depth and offers profound insights into the human experience.

In Alisher Navoi's epic Farhod and Shirin, art and creativity are interconnected. Architecture, painting and masonry are interconnected and complementary processes. Each type of art expresses high spirituality with its aesthetic value and symbolic meaning. Their study means not only artistic creativity, but also the process of inner growth and spiritual growth. Art and creativity play an important role in revealing and showing the inner world of a person.

Farhod studied architecture from Moni. Moni (or Mani) is shown as a person of high status in Persian art and architecture. He is known as one of the great architects of his time. His architectural style and artistic ideas influenced many generations. Moni's study of architecture means the promotion and interconnection of art and creative thinking. This process represents the acquisition of skills and knowledge necessary to create beauty and aesthetics.

The main character learns painting from Boni. Boni is a person known as a master of the art of painting. His artistic creation expresses the aesthetic requirements and techniques of painters. Learning painting from Boni represents creativity and delicacy in art. This, in turn, allows to express the inner world and emotions of the artists. Painting is seen not only as an artistic work, but also as a means of spiritual growth and expression of emotions.

Farhod Tosh acquires the Secret of Yonish from Koran. Koran is a master of the art of stone carving. He is known for his skill in working with stone and turning it into beautiful shapes. Stone means the process of learning, changing and creating new forms from the Qur'an. In this process, stone is a hard and unstable material that requires high skill and creative thinking from the artist. It also represents the process of overcoming life's difficulties and finding one's place.

Navoi's epic "Farhod and Shirin" is the second epic of "Khamsa" created by him. In it, Farhod was not an ordinary love interest, but the son of the khagan, more precisely, the only child of the king of the country of Khotan. From a young age, he was interested in all fields of science, and tried to acquire military knowledge, especially stonemasonry. He sees Shirin in the magic mirror in his father's treasury and immediately falls in love. He goes through various hardships to achieve it. He shows what he is capable of in the construction of the ditch being dug for Shirin in Armenia. But the invader was captured by deception in a fight with the ruler of Iran, Khusrau, and died heroically. His lover Shirin dies on his body.

Conclusion: From this brief study, it is clear that the heroes of the great thinker Mir Alisher Navoi's epic "Farhod and Shirin" have gone through different evolutions. In his epics, first of all, we see Navoi, a great humanist genius creator who glorified human dignity, freedom, and high human qualities with mature artistry, denied tyranny and violence, and praised love and loyalty. We are witnessing that his ideas are as necessary as water and air not only for his time, but also for our current society.

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