



ONOMASTICS OF THE STORY "KHAMSA" BY ALISHER NAVOI (In the example of "Farhod and Shirin" epic)

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Annotation: Alisher Navoi, a towering figure of classical Eastern literature, intricately conveys universal values and his era's cultural ideals through his "Khamisa" epic. The onomastics—study of names and their meanings—in "Farhod and Shirin" provides valuable insights into Navoi's social, moral, and aesthetic perspectives. This article explores the onomastic elements in "Farhod and Shirin," examining how character names, place names, and their symbolic meanings enhance the story's depth and thematic impact.

Keywords: onomastics, symbolism, character names, toponymy, cultural context, Persian literature, Eastern literature, heroism, spiritual journey, ethical framework, human resilience.

Introduction: Alisher Navoi's second epic in the "Khamisa" is titled "Farhod and Shirin", completed in 1484. Before Navoi, this story was famously known as "Khosrow and Shirin". The main character of the legend, Khosrow Parvez, was an actual historical figure—a Shah of Iran who ascended to the throne in 590 AD and was killed in 628 by order of his son, Shiruya. His love for Shirin, an Aramaic or Armenian woman, is recorded in many historical works. Notably, Alisher Navoi himself provides information about Khosrow Parvez in the section of his work "Tarikh-i Muluk-i Ajam" dedicated to the history of the Sassanids. In literary art, the love story of Khosrow and Shirin was first recounted by Ferdowsi in his epic "Shahnameh", while Nizami later developed it into a distinct romance-adventure poem. Nizami's "Khosrow and Shirin" was translated into Turkish by Qutb Khorezmi in 1340.

Alisher Navoi enriched the onomastic traditions of Eastern poetry through his epic "Khamisa". The way the poet chooses names and assigns symbolic meaning to them is important for onomastic analysis. In this respect, Navoi gave a deep meaning to the names of the heroes, which reflect not only the characters, but also the social and spiritual values of that time.

Navoi enriched Eastern poetic traditions through a unique system of names in the "Khamisa" epic, attributing profound symbolism to character and place names. His choice of names reflects not only the characters' personalities but also the values and ideals of his time. These onomastic choices help convey the moral and spiritual dimensions of the work.

Farhod – This Arabic name translates to "joyful" or "free," symbolizing Farhod's determination, selflessness, and loyalty in love. Farhod is not just a hero; he embodies resilience and dedication, driven by a powerful love for Shirin. His name serves as a symbolic reflection of his journey, expressing strength and dedication in pursuit of his goals.

Shirin – This Persian name means "sweet" or "pleasant," mirroring her beauty, grace, and purity. The character of Shirin represents Navoi's ideal of aesthetic beauty, where outward allure and inner virtue coexist. Her name captures her essence, as her character embodies the ideals of elegance and moral goodness, becoming a symbol of irresistible beauty and inner strength.

One of the important characters in Alisher Navoi's epic Farhod and Shirin is Mehnbanu. Mehnbanu is depicted in the work not only as a strong woman, but also as a hero embodying human moral qualities. His image corresponds to the main content direction of the epic and expands the spiritual and symbolic concepts

in the work.

The name of the character Mehnbanu is known more than itself, it is composed of the words "work" and "bonu", which means "hardworking lady" or "hardworking woman". This name represents his patient, wise and kind image. Mehnbanu stands out among other heroes with her intelligence, ability to think independently and life experience. Her role in the work is shown not only as a strong woman, but also as a spiritual leader who provides spiritual support to others and shows them the right path.

Mehnbanu is mainly portrayed as Farhod's patron and advisor in Farhod and Shirin's epic. Her warm attitude towards Farhod and her desire to help him helps Farhod understand his love and goals. Mehnbanu shows motherly love towards Farhod, encourages him and fills him with spiritual strength. In this case, the image of Mehnbanu represents the warmth of mother's love and the example of wisdom.

In the works of Alisher Navoi, female characters are often depicted as strong, wise and morally mature individuals. Mehnbanu's character reinforces this view. The character of Mehnbanu, in particular, reveals Navoi's sense of respect and appreciation for women. Mehnbanu's strong character, devotion to moral ideals, and spiritual maturity show Navoi's high recognition of the role of women.

In the epic, Mehnbanu is not only a hero, but a spiritual guide, mentor and spiritual support for other characters in the play. He gives spiritual strength to others, helps them to overcome difficulties in life and helps them get on the right path. Through the image of Mehnbanu, Navoi emphasizes that a person can achieve his dreams and goals with strong will and patience.

Place names in "Farhod and Shirin" also carry significant meaning. Biston, the mountain where Farhod performs the monumental task of splitting rock to prove his love, symbolizes his determination and the unyielding power of love. The mountain serves as a testament to human strength and devotion, embodying Farhod's willingness to overcome any obstacle in his path. Biston, in this sense, is a symbol of human resilience and the commitment to love.

Armenia, Shirin's motherland - There are many meanings when describing Shirin's land. Through the image of this place, Navoi tries to show the cultural and social values of Eastern traditions.

The word "Chin" or "Chin country" is one of the common symbols in Eastern literature. Although this concept originally represented a geographical location, over time it acquired a comprehensive spiritual and symbolic meaning in Eastern literature. Basically, China is depicted as a land of virtuous people, a symbol of beauty and peace, a legendary and mysterious land.

In Eastern literature, the Chin country is often described as a perfect and ideal country. This concept reflects the dream place for the heroes of the medieval Eastern literature, the way of a person's pursuit of high qualities. The beauty and wealth of the real country is usually depicted in a mythical way, encouraging people to pursue their dreams and spiritual aspirations. In many literary works, Chin country appears not only as a geographical place, but also as the destination of the highest peaks of the human spirit, lofty goals and lofty aspirations.

Many famous works have been written about Chin country, and one of the greatest figures of these works can be found in the works of Alisher Navoi. In Navoi's epics, Chin country is represented as a destination of spirituality and ideal beauty, and the people living in it are shown in a high moral image. For example, in Farhod and Shirin's epic, Chin country is depicted as a spiritually rich land, which gives spiritual strength to Farhod's aspirations.

Eastern poets describing the Chin country describe it with legendary beauty and spiritual height. Chin's landscapes, people in it and their behavior - all this encourages the reader to be good. The beauty of the real country is used in literature as a symbol of perfection, true love and justice. Through this symbolic understanding, writers motivate people to higher spiritual qualities.

Chin country is often described in literature as a destination on the path of spiritual search. This concept means that a person strives for self-awareness and enrichment of his inner world. With the beginning of the path to the Pure Land, a person moves on the path of finding his spiritual perfection, and the Pure Land gives him a special inspiration to achieve spiritual maturity.

Onomastics in the epic reflect the inner world of the heroes, their spiritual and spiritual growth. The symbolic features of the names "Farhod and Shirin" show how much they are connected with values such as love, dedication, patience and justice.

The epic "Farhod and Shirin" reveals the meanings of names in the historical and cultural context. In

this case, the names of the heroes of the epic reflect the cultural values and ideals of the people who lived at that time.

In his epics, including "Farhod and Shirin", Alisher Navoi covers the spiritual maturity of a person, love and moral values through names. From this point of view, through onomastic analysis, Navoi's philosophical views on humanity and perfection can be revealed in his work.

In Navoi's work, names and places reveal not only the characters' inner worlds but also their spiritual journeys. In "Farhod and Shirin," character names reflect noble qualities such as love, loyalty, patience, and justice, enhancing the epic's ethical framework and demonstrating Navoi's moral vision.

The onomastic elements of "Farhod and Shirin"—character and place names—reflect the social and ethical values of the time. Through these names, Navoi presents his understanding of cultural ideals and concepts of beauty, heroism, and purity, thus embedding his characters and setting within the moral and cultural context of his era.

Conclusion: Ultimately, the onomastics of Alisher Navoi's "Farhod and Shirin" contributes significantly to the epic's thematic content, character development, and the broader moral and spiritual themes, offering profound insights into Navoi's artistic intentions and the values he sought to convey.

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