
THE USE OF THE TERM FARHOD AS A MEANS OF ANALOGY IN NAVOI'S WORKS

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ABSTRACT

Alisher Navoi treated Farhod with special affection throughout his career. In particular, his allegories created through the image of Farhod show that the poet is an incomparable artist of words. Effectively uses the art of simulation throughout his career.

KEYWORDS: *Oriental classical literature, "Badoyi'sus-asnoyi", Tashbeh art, "Khazayn ul-maoniy", Hizr and Majnun, "Chor devonda", affix, Farhod and Majnun, Doro I.*

INTRODUCTION

Although Alisher Navoi used the most words in his work he did not use a single word that was accidental. In the works of the poet, each word performs a specific function. It is well known that names have a limited meaning, and they are often used in the same sense. In particular, the Uzbek language has its appellative meaning as a noun. However, great artists have skillfully used such names in their works. They have created wonderful examples of word art with their participation, based on the place of a particular term in life as a person, their past, their attitude to the people around them. [1]

Methodological use of onomastic terms was widespread in Uzbek classical literature. A number of studies have been done on the methodological application of famous horses in Eastern classical literature. There are 9 types of similarities in the Russian-Uzbek dictionary of literary terms, and 7 types in the work of Atoullah Husseini (translated by Professor Alibek Rustamov) "Badoyi'sus-asnoyi". A. Abdullaev, who studied this phenomenon in Uzbek from the point of view of expressiveness, dwells on two main types. The analogy is created using specific linguistic tools and without their participation. [2]

Main part

The Handbook, Fundamentals of Speech Culture and Methodology, discusses 9 types of analogy. B. B. Umurkulov distinguishes between traditional and individual types of analogies in terms of their use in the works of a particular artist.

According to the tradition of Uzbek classical literature, A. Navoi effectively used the method of simile in his lyrical works. It is known that one of the most widely used methods in Uzbek and Oriental literature is tasbeh. It is the art of likening two things or concepts according to the real or figurative relationship between them. The art of tasbeh serves to embody the person, object or concept depicted in the eyes of the reader more clearly and attractively, to reveal the spiritual image of the emblems of the work, and thus to convey the poet's idea to the reader's mind. Below we consider the allegories created in the poet's work "Khazayn ul-maoniy" on the basis of the term "Farhod". In the classical literature of the East, the term "Farhod" is not only the term of a certain person, but also a person who is a true lover, hard worker, hero, patriot, with his love adventures in the sea and in the ocean, between the mountains and rocks. appears before our eyes. The term

"Farhod" is the third most used term after the terms Hizr and Majnun. The term is mentioned 130 times in the Chor Devon. The poet likens himself to Farhod, and Farhod to himself. In his works, we observe that traditional means of analogy, such as -dek, -day, -vash affixes, are widely used, for example, yanglig. [3]

TeshilgaytेशadekFarhodningbag'ri, anga yetsa,
Unikimchirmanurtog'ichraafg'onimsadosidin. (NSh-457)

RESULTS AND DISCUSSIONS:

Alisher Navoi made a very beautiful allegory in this verse that Farhad's liver, which is gray in love, is similar to the appearance of Tesha. In this case, the human heart and liver are compared with the real appearance of the tooth. A tool like -dek was used to make Farhod's stomach look like a tesha. In classical literature, such an analogy is called tashbih-i-mutlaq. In addition to the traditional words and affixes mentioned above, there are a number of specific means of simulation in the poet's works. Some of these tools are directly related to the term "Farhod" and served to create beautiful metaphors. We will consider these below. The suffixes -men (-man) serve to create an analogy by joining onomastic terms in classical literature. In modern Uzbek literary language it is also used as a word-changing affix indicating the first person singular. [4]

Ishqaroqozdimbalotog'initirnog'imbila,
O'yilasog'inmangiShirinoshiqiFarhodmen.(NSh-472) [5]

In the above example, the poet compares himself to Farhod. In this case, the addition of man has been the main tool. As an additional means, in classical literature, the word thought came from the meaning of such and such words. The suffix -m, -im also serves as a means of identification.

DashtarMajnunmen, ammotog'aroFarhodedim,
Tog'lardardimyukidinbo'ldihomunhartaraf.(NSh-308) [5]

In the above paragraph, the poet is likened to both Farhod and Majnun at the same time. The suffixes -man and -m help in this analogy. The suffix -sen is also a means of identification.

La'lishavqidinkig'amtog'inqozarsen, eyko'ngil.
NebaloShirinhasliknotavonFarhodsен.(G'S-342)

The poet appeals to his heart and uses it instead of the first person. In grief, he compares her to Farhod, who is constantly digging in the mountains on the path of love. In this verse, the words Shirin haslik and notavon are used figuratively and serve as adjectives for Farhod. Addressing the mind as a stimulus further exacerbated expressiveness. Sometimes the word "Farhod" and the word "man" can be confused with the word "Farhod". In this case, the mediated meaning of the word -man applies to the whole izofa.

Demamehnattog'iningFarhodisargardonimen,
Tozayuzmingdog'ilaulkullaningqaplonimen.(G'S-499) [6]

In this verse, the poet denies that he resembles Farhodi Sargardon. Through this denial, the poet used it as a way of expressing that he was not like Farhod, but superior to him. The analogy of the tiger in the next verse is not only directly connected with the mountain of labor, but also clarifies the analogy in the first verse. The poet compares himself to Farhod through the affix -cha (mencha-)

AnglaShirinkim, nesenma'shuqluqhamonchase,
NeborerdimenchaoshiqlikdaFarhodingsening? (FK-193)

In the above example, the poet manages to imitate himself by comparing his love to Farhod. In this verse, the poet again manages to compare himself to Farhod by referring to Shirin. The analogy is formed by the affixes -vorlig and -vashlig.

ChunNavoiyyoridurShirinuLaylideknetong,

Aylasafarhodvashlig', yo'qsamajnunvorlig'.(FK-163) [7]

In these verses two groups of analogies are formed. To Shirin and Layli, the poet compares himself to Farhod and Majnun, resembling his beloved. Both the poet himself and his mistress are likened to more than one literary figure at a time.

In his works, the poet widely used the Arabic words amsol and aqron (similar, equal) as a means of analogy:

DilbarimShirinbilaLaylig'agaraqronesa,

Mendog'iMajnunbilaFarhodg'aamsolmen.(BV-277) [8]

The beautiful girl loved by the poet is compared to Shirin and Layli, the mistress of the lovers, while the poet himself is compared to Farhod and Majnun. In order to create an analogy, I added the suffix (-man) to the word amsol (amsol + men). The result is parallelism. Equalizes all of the simulated and simulated images.

A. Navoi also uses the indirect form of analogy in his works. Lyrical images are likened to each other even without means. It is obvious from their content that they are similar.

Ko'rmeningholimnikim, ultog'ningostidamen,

IshqaroFarhodagarqolmishbaliyattog'ida.(BV-308)

In the above verses, Farhod is likened to the poet by comparison. Another such analogy is that of Farhad, a Firaat of Margiana, who fought valiantly against the invader Darius I for the liberation of his people. This analogy is seen in the patriotism, patriotism, and struggle of the invading kings of both.

BesutunFarhodqabridir, qizarg'onloladin,

Yoaningqonidano'lmishtuprog'iharyonqizil.

This byte is based on a historical event. King Darius I of Iran pursued a policy of aggression and conquered the surrounding countries. He pursues a policy of violence and keeps the peoples of the occupied country oppressed. Oppression and violence dry up the minds of oppressed peoples. As a result, when Darius I was waging a war of aggression in Iraq, a liberation movement was launched against him in several countries at once. The Margians, led by Firaat, in particular, fought hard. In this struggle, the Margians are defeated because the balance of power is unequal. Their leader, Firaat, is severely tortured and executed. Darius I writes these events in nails on the rocks of Besutun to show his victory and keep the peoples of the oppressed lands in obedience. Although at first these writings helped Darius I to keep the oppressed peoples of his country in obedience, later in the hearts of the people a strong pity for Firaat arose. Gradually, this grief aroused a strong hatred of oppression and violence, of aggression. Alisher Navoi, too, was deeply saddened by Firaat when he saw these paintings on the rocks of Besutun, and aroused boundless hatred in his heart against Darius I. [9]

First of all, it should be noted that the creation of the image of the great Navoi Farhod was based on the life of Firaat, who in the past fought for the freedom of his homeland. In both of them there is a commonality of emotions and events in the path of life. For this reason, Navoi wrote the above verses following the inscriptions mentioned on Mount Besutun. [10]

CONCLUSION:

At the beginning of the above verse, the fearless, brave young man Farhod's "red" tomb is painted in a beautiful and pure tulip. In the next verse, the redness of the soil around Besutun Rock turned red because it was soaked by the tyrant king with the blood of innocent Farhad. Such a beautiful analogy is unique to Navoi, and every detail used in it has a universal meaning. In this verse, which is interspersed with a number of methods of word art, first of all Farhod is likened to Firaat, whose blood is likened to a tulip and red soil. The poet has created a unique example of word art, using the fact that the color of the details of soil, tulips, blood are realistic. As we read these verses, the following thoughts of the great Navoi scholar Professor Abdukadir Hayitmetov come to mind again and again. "Navoi's lyrics were closely connected with his whole life, activity, all his emotions, aspirations, struggles, and were written with the blood of his heart. At the same time, he wrote his poems with great poetic passion, pain and suffering, love and anger, with a serious forehead."

The great thinker A. Navoi, in his work, carefully treats every word, especially onomastic terms, and assigns them great tasks. The magic artist uses every word skillfully. In the poet's work, they shine in different senses.

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