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**ALISHER NAVOIYNING XUSRAV PARVEZ OBRAZINI
TASVIRLASHDAGI BADIY MAHORATI
ALISHER NAVOIY'S ARTISTIC SKILL IN DEPICTING KHOSRAW
PARVEZ**

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Annotation

This article discusses the image of Khosraw Parvez in Alisher Navoiy's epic "Farhad and Shirin", and the aspects of this image that have not yet come to the attention of most researchers. Attempts were made to show the extent to which Navoiy's artistic skill was manifested in the discovery of the contradictory, yet dramatic, inner world of Khosraw's image. The article analyses the realization by Khosraw the fact that his moral and spiritual maturity is much lower than of Farhad's through the clashes with Farhad and the discussion. It is said that Khosraw took a step towards his own tragedy, that he was disappointed in it, and how Navoiy described it.

Keywords: *Khosraw Parvez, negative image, contradictions, "Khamsa", spiritual world, Armenian land, Shirin, Farhad, heir, ruler, king of Iran, death, marriage.*

Annotatsiya

Ushbu maqolada Alisher Navoiyning "Farhod va Shirin" dostonidagi Xusrav Parvez obrazi, bu obrazning hozirgacha aksar tadqiqotchilar nazariga tushmagan jihatlari haqida so'z yuritiladi. Xusrav obrazining ziddiyatlarga boy, shu bilan birga dramatism bilan to'la ichki dunyosini ochishda Navoiy badiiy mahoratining qay darajada namoyon bo'lganligini ham ko'rsatib berishga harakat qilingan. Maqolada Farhod bilan bo'lgan to'nashuvlar, munozaralar davomida Xusrav Parvezning o'z ruhiy-ma'naviy darajasining, insoniy kamolotining uning (Farhodning) darajasidan ancha past ekanligini anglash jarayoni qanday kechganligi ko'rsatib berilgan. Xusravning o'z fojiasi tomon qadam qo'yishi, buni oldindan ko'ngli sezganligi, buni Navoiy qay tarzda tasvirlaganligi bayon etilgan.

Kalit so'zlar: *Xusrav Parvez, salbiy obraz, ziddiyatlar, "Xamsa", ma'naviy olam, Arman yurti, Shirin, Farhod, merosxo'r, hukmdor, Eron shohi, o'lim, nikoh.*

Introduction

Alisher Navoiy's Khamsa has a very complex system of images belonging to different strata of society. Each of these images has a special place in revealing the author's idea, purpose. The actions and decisions of the characters in "Khamsa" are so logically based by the author that there is no room for the reader to think that it could be different. The words of the heroes, the decisions they make, take place on the basis of their position in society, their environment, their nature given by the Creator. Each of these heroes has its own evidence to substantiate their actions.

Speaking about Alisher Navoiy's ghazal, literary critic Yo. Is'hokov mentioned: "... In Navoiy's ghazal it is impossible to find an illogical idea, an element of an artistic image or an event, situation, psychological image deprived of a causal basis..." (2. 16.)

This opinion of the literary scholar about Navoiy's ghazals can be fully applied to the epic works of the writer, in particular, to the epics "Khamsa". Even in the epics of "Khamsa" it is impossible to find any event, situation, psychological image that is not based on an logical idea or reason.

The main part. In the epics of "Khamsa" the obvious and sharp manifestations of the contradictions between the negative and positive heroes are more often observed in "Farhad and Shirin". Consequently, against the background of these contradictions, the spiritual images of the heroes at both poles become clearer. We would like to focus on the image of Khosraw Parvez in the epic "Farhad and Shirin".

The image of Khosraw Parvez enters the process of events from the 36th chapter of the epic "Farhad and Shirin". Khosraw Parvez is the ruler of the Iranian throne, the absolute ruler of Arabs and non-Arabs. The throne of Iran was inherited by him from seventy fathers. When the time comes, Khosraw will leave the throne to his heir. He has an heir. But Khosraw, with his sense of fatherhood and kingdom, feels that this heir lacks royal devotion and greatness. That is why he wants to see a son with the qualities of a true king. In order to have a son with such qualities, he must also have a worthy mother. Out of this anxiety, Khosraw Parvez is looking for a suitable princess-bride to marry.

His messengers travel from country to country. Finally, they discover that there is a perfect princess in the Armenian country named Shirin, both in manners and beauty and in lineage. Khosraw Parvez asks for this princess and sends a suitor. This is where Khosraw's conflict with Farhad, Mehinbonu and Shirin begins. Against the background of these contradictions, his spiritual image is revealed. He cannot even imagine that his request would remain unsatisfied because he was the most powerful ruler on earth. The ambassadors sent to Arman lands bring a very skillful refusal of Mehinbonu. Khosraw became angry and sent envoys again and again. When all the ambassadors were refused, Khosraw loses his ease and marches into the Armenian land.

Khosraw Parvez is a powerful king. He does everything thinking thoroughly first with his wise counselor Buzurg Ummid. But one of his shortcomings is that he cannot even imagine that anyone might oppose his opinion.

So, Khosraw Pervez, extremely angry, rode to the invasion of Armenia. Mehinbonu closes the gates of the capital and prepares the city for the siege. Mehinbonu and Shirin send a man to Farhad and ask him to enter the city fortress. Farhad goes to the city without saying a word, but without going inside, he settles on a hill outside the castle.

Khosraw and his army capture the Armenian capital. His residence is half a mile from the city castle. Khosraw goes around the castle surrounded by a thousand valiant guards to investigate the situation. At that moment he saw Farhad lying on a mountain in the distance:

Nazar Farhodqa chun soldi Parvez,

Degil ko 'ksiga tegdi dashnai tez. (1, 300.).

(It was as if a sharp dagger had pierced Parvez's chest, as soon as he saw there Farhad).

When Khosraw saw Farhad from afar, an unknown fear descended on him. Without even knowing who Farhad is yet, Khosraw feels the inner greatness of Farhad and says to those around him:

Dedi ul: bulajabvash odamizod

Ki, ko 'rgach oni ko 'nglum bo 'ldi noshod.

Tafahhus aylangizkim, ne kishidur

Ki, xotirni hazin qilmoq ishidir. (1,300.)

(Khosraw said, "What kind of a man is this? I was saddened to see him. Examine him carefully. Who is this man who makes my heart sad?")

It is true that the pride of the kingdom has prevented his eyes and heart from seeing the true nature of things. However, he has many positive qualities that are characteristic of a ruler. For example, in order to clearly feel the inner greatness of Farhad at a glance, it is necessary to be a very intelligent person.

In the course of the events surrounding Farhad and Shirin, Khosraw realizes and feels being injustice and unfair. One such place is when Farhad is tricked and brought to Khosraw in chains. Farhad is brought unconscious to Khosraw, the doctor brings him back to consciousness. Regaining consciousness, he does not understand where he is at first. Then he looks around, greets the members of the assembly politely before Khosraw, and sits silently, staring at the ground. Because he has no habit of speaking before he is asked to. Farhad's inner splendor makes Khosraw's condition change:

Adab birla hayo rasmin qilib fosh,

Burun indurdi majlis ahlig'a bosh.

Chu da'bi yo 'q edi so 'rmay demak so 'z,

Og'iz so 'zdin tikib, tikti quyi ko 'z.

Shukuhidin etib Xusravg'a tag'yir,

Qilib ishqi o'ti ko 'nglig'a ta'sir... (1,323.).

After that, Farhad's conversation with Khosraw begins. This dialogue is believed to be one of the most dramatic places in the epic. Farhad gives sharp answers to Khosraw's harsh questions like a spear. In the end, Khosraw was helpless in the face of Farhad's answers and accused him of this: "He answers the king's questions without hesitation. It is a great indecency for an ordinary man to respond so reluctantly in the presence of the sultans. Such indecency should be punished by death!". Khosraw's accusation seems logical at first glance. Consequently, in order to speak so boldly before the sultan, the level of the speaker must be at least equal to that of the sultan!

Nevertheless, neither those gathered in the presence of Khosraw, nor Khosraw himself did know anything about Farhad's lineage and position in society that is no less than his (Khosraw's - A.D.). Farhad was the only son of the king of China – the Crown Prince. The luxury, splendor, and royal

environment of Khosraw's presence are familiar to Farhad, and because of this, he is not at all surprised when he is brought to him in a state of confusion, and the majesty there does not affect Farhad. This is one of the factors that throws Khosraw into imbalance.

Typically, human nature is such that every time a person sees some qualities they do not own themselves in other people, they get jealous of those qualities and become angry because of that. Khosraw had the same situation. During the dialogue, it becomes clear that Farhad's moral and spiritual level is much higher than Khosraw's. Khosraw fails at so many levels of perfection in comparison with Farhad. Throughout the process of their dialogue Khosraw gets better in understanding it. The clearer the difference gets, the more the instability increases in Khosraw's heart. Even the officials of the king start regretting when Farhad is sentenced to death. Khosraw himself deeply regrets this judgment:

*Yebon Xusrav dog 'i ul ishdin afsus,
Vale qo 'ymay aning tarkiga nomus... (1,333.)*

Then Khosraw's wise minister Buzurg Ummid intervened and advised him not to hurry to execute Farhad:

*Ki, o 'lturmaklik oni bejihatdur,
Junung 'a bandu zindon maslahatdur (1,333.)*

(The reasons for killing him (Farhad) do not seem to be enough. For a madman, handcuffing and imprisonment is the most useful thing to do).

On the advice of Buzurg Ummid, Farhad is not killed, but imprisoned, and guards are placed on him while he is in prison. If Farhad escapes from the prison, Khosraw threatens to kill all the guards.

The events of Chapter 47 of the epic play a key role in revealing Khosraw's psychological portrait, understanding the contradictions within him, and recognizing his image as a human being in general. The gist of this chapter is that Shopur, who is aware that Farhad is in the hands of Khosraw, informs Shirin. Shirin sends a letter to Farhad by Shopur. The messenger delivers the letter to Farhad. So, communication between Farhad and Shirin is restored through letters. Khosraw knowing of this sets secret agents on the ways leading to Farhad. They capture Shopur, who is bringing Shirin's letter to Farhad, and take him to Khosraw. Khosraw takes the letter and orders Shopur to be imprisoned. Then he opens the letter and reads it. In the process of reading the letter, Shirin's devotion to Farhad makes him realize that the love between the two is very strong, sincere and pure. The further he reads the letter the worse his state becomes. Khosraw's name was mentioned several times in the letter, and in her letter Shirin called him sometimes a tyrant and sometimes a murderer, and said many things about his love. As Khosraw continues reading this letter from Shirin:

*Balou dard o 'ti jonig 'a tushti,
Tazalzul jismi vayronig 'a tushti.*

*Agar insof ila aylab taammul
Bilibkim, har nekim yozmishdur ul gul.
Savob ish mutlaq oning jonibidur
Bori ishda haq oning jonibidur... (1,392.)*

(After reading Shirin's letter, Khosraw's soul caught fire and his destroyed body was shaken. If he had honestly considered what Shirin had written, it would have been clear that the truth was on her side).

However, the kingdom – the honor of the king and the desire of Shirin does not allow him to acknowledge this truth and make a fair decision. Anxious, Khosraw summons Minister Buzurg Ummid and asks him for some advice on how to get out of the situation. The two consult and decide to send a cunning old woman to Farhad. This old woman was to go to Farhad and deliver the false message that Khosraw had taken the city of Arman, that Mehinbonu had made peace with him and that Shirin had married him. They plan that Farhad will return to his homeland in despair when he hears the news.

But the affairs of the world will never go according to the desires and aspirations of the people. The cunning old woman that Khosraw and Buzurg Ummid send to Farhad tricks Farhad more than she has been supposed to. She delivers the message to Farhad saying that Khosraw has taken the Armenia, made peace with Mehinbonu, and tried to marry Shirin and she has committed a suicide hearing the news.

Farhad could not bear such a blow and gave up his life. In the epic, Farhad's farewell moments are described with great emotion and great artistic skill. Farhad's words during the farewell, feeling his own death, are one of the strongest manifestations of drama in the epic.

How did Khosraw Parvez react to the news of Farhad's death?

It is here, in describing how the news of Farhad's death affected Khosraw, that Navoi's approach seems very logical and sensitive. Khosraw is not happy about this news. On the contrary, fear descends on his heart:

*...Necha kun qayg'udin kulgusi kelmay,
Necha tun vahmidin uyqusi kelmay,
Agarchi bu umid aylab ani shod
Ki, Shirindur aning, chun bordi Farhod.
Vale bu vahmdin har lahza g'amgin
Ki, netgay kinig'a charx aylasa kin?.. (1,424.)*

Getting the note of Farhad's death Khosraw had insomnia for several days. He could not sleep because of fear. Although the hope that Farhad was dead, that Shirin was left to himself, made him a little happy, but he was afraid of what would happen if fate punished him for this unjust deed he had done).

Khosraw felt in his heart that the sword of destiny will fall on his head because of this death.

Khosraw did not expect that Farhad would as soon as hearing the note about Shirin's death. The following lines confirm this idea:

*Dedi: "Bu ish kerakmas erdi mundoq,
Chu bo'ldi, bo'lmas ishda sust bo'lmoq. (1, 424.)*

(Khosraw said: This was not to be the case (i.e. Farhad's death). As it was, it is now necessary to act without slowing down).

The image of Khosraw in the epic "Farhad and Shirin" is extremely controversial, tragic and complex. Farhad, the main protagonist of the epic, stands at the height of humanity, nobility, which is hard to imagine. The closer he gets, the more Khosraw realizes that he is in a very deep abyss. Navoiy skillfully revealed the contradictions within Khosraw.

Conclusion. Alisher Navoiy describes the inner world of Khosraw in a very reasonable manner in his "Farhad and Shirin" poem. In the course of the depiction of events, he showed that a humane feeling was always rising in him, but that the pride of the kingdom overwhelmed that feeling. Alisher Navoiy describes all the peculiarities of this image – its advantages, disadvantages, logical reasoning of his decisions, everything is very natural and vivid. The image of Khosraw has not just been painted in black, and his tragedy, its degradation has come through the step-by-step towards the reader. Although the image of Khosraw appears only in 36th chapter of the poem, it plays an important role the process of aggravation of the epic events and in the clearer description of the heart of the dramatic character of Farhad.

Although the image of Khosraw in the epic appeared as a negative image, a careful study of the work reveals new aspects of his character. He also seems to have human qualities together with some positive qualities peculiar to the ruler.

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