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WOMEN WITH INNER AND OUTER BEAUTY

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ABSTRACT

This article is devoted to the analysis of Mehinbanu and Shirin in the epic "Farhad and Shirin" by Alisher Navoi. The article talks about the historical roots of the characters of Mehinbanu and Shirin, the processes of their transfer from folk art to written literature, and artistic tasks in revealing the epic's poetic content.

KEYWORDS

Epic, written literature, psychological conflict, task, image.

INTRODUCTION

In the works of Alisher Navoi, a genius word artist, the image of women is interpreted with high pathos, passionate emotion and special love. In particular, almost all of the female characters in the great "Khamsa" (except for the cunning Zoli in "Farhad and Shirin") are ideal positive characters. The great poet, first of all, describes their appearance and flawless beauty. Navoi describes beauty as the main factor that determines and confirms the dignity of women, and honors love as a desire for man, freedom, and

goodness. [1.51]. We will analyze our opinion on the example of Mehinbanu and Shirin.

Although Mehinbanu is not interpreted as the main character in the work, he is a symbol of the most active, brave, kind, patriotic and just ruler in the epic. The word "Mehinbanu" means "great wife", "great mistress", and her real name is Shomira (Semiramida) [2.502]. He is contrasted with the tyrannical king Khusrau with his intelligence, entrepreneurship and concern for the people. It can be said that the image of

Navoi Mehinbanu was created creatively from the myths and legends of the Caucasian and Syrian-Median peoples. Because Semiramis is a legendary hero, she was originally the queen of the Syrian state. According to historical sources, in the work of the Greek writer Ctesius "History of Iran" (end of the 5th - beginning of the 4th century BC), Semiramis was the daughter of the goddess Astarte. His youth was spent in poverty and hardship. During the Assyrian king Nin's military campaign to Bactria, with his clever trick and practical advice, he cleaned up the king who was in a difficult situation and made a great contribution to his victory. With her beauty and intelligence, she catches the attention of the king of Syria, and king Nin marries her. After the death of Nin, he sat on the throne of Syria.

Knowledgeable Virtuous Sulaiman Semiramida, the queen of the ancient massagets Tomaris, the queen of the Caucasian Amazons (warrior women) Tomiranda, the warrior women queen of the Karkalpak people Tomir (lived in the city of Samiram), a character in Greek mythology Tamiris, the queen of the Amazons in Asia Minor Mirina, the queen of Assiriram (the queen of S Shahramm) wrote that there is harmony with their names. [3.73-74] The roots of Mehinbanu's image are also known as Shamiram in modern Armenian legends. According to legends, he also founded the city of Shamiraken near Lake Van in Armenia. Semiram is also known by the names of Shommuramid, Shomira, and Ashmiram and Mehinbanu in Central Asian literature

[4.108]. Under the name of Shamiram, he moved from folklore to written literature. He became one of the traditional images of Khamshalik through the epic "Khusrav and Shirin" by the Azerbaijani poet Nizami Ganjavi. [5.168]

Artistic images serve as a key to understanding the essence of any artistic work. Because the work of art speaks in the language of images. It should be noted that when creating an image, the literature of each period, moreover, each creator has a different approach, can assign a new meaning to a certain image or symbol, and raise its development to a new level. In "Farhod and Shirin", one of the symbols that can illuminate the poetic content of the work and at the same time show the skill of the poet as a creator is Mehinbanu. Unlike his predecessors, Mehinbanu was assigned new tasks. In Nizami's saga, Mehinbanu's activities are covered only through his relations with Shirin and Khusrav, he does not know anything about Farhad and does not even meet him. Navoi, in his epic, tries to reflect the relationship between Farhad and Mehinbanu broadly and vividly according to his ideological intentions. Mehinbanu, created by the great thinker poet, is a perfect and mature character. She is able to solve important and difficult tasks in state administration to the extent that she is not inferior to male rulers, but on the contrary, she is an example. Mehinbanu is a woman who thinks far ahead and approaches every issue calmly and intelligently.

According to literary critic S. Erkinov, Mehinbonu was also a clever, wise and powerful diplomat. When he learns the purpose of the ambassadors sent by Khusrau several times, he finds himself in a difficult situation. He thinks about Shirin, who is in love with Farhad, and Farhad, who loves Shirin more than his life, and his people, who will suffer as a result if he rejects Khusrav. But without getting confused, in order not to spoil relations, he welcomes Khusrav's proposal, but he explains his excuse with the event and postpones Khusrav's invasion of the Armenian land for some time. Mehinbanu is a brave, intelligent and brave ruler. Khusrav, who came with an army many times bigger than himself, fearlessly opposes Farhad's inappropriate taunts and insults, and boldly defends Farhad by emphasizing his wisdom and superiority even over Khusrav.

Another unique and instructive aspect of him is that he values and patronizes people of knowledge, craft and art [1.55]. He pays special attention to the development of the country in all aspects, making its people educated and cultured. In the saga, ten girls of high virtue and well-educated in Mehinbanu's palace are skillfully depicted.

It is a natural phenomenon to have such an atmosphere and a circle around Mehinbanu and Shirin. Because, Mehinbanu according to Navoi's definition was a scholar as well as caring and kind to all people of knowledge. Mehinbanu was Shirin's closest caregiver,

her shield protecting her everywhere and her aunt who loved her more than her life. They are not shown separately in any events related to Shirin in the epic. The image of Shirin is the most beautiful, purest and ideal image of a perfect woman in Navoi's imagination.

It is known that in the literature of the peoples of the East, Shirin is a bright symbol of loyalty and faithfulness. The image of Shirin appears in written literature for the first time in Firdavsi's "Shahnama". In historical sources, it is written that she was the beloved wife of Khusrav Parvez, who lived at the end of the 6th century and the beginning of the 7th century. However, the information about Shirin's birthplace is different. In the book "History" by the Byzantine historian Theophylact Simocatta, it is said that Shirin (Sira) was born into a simple family of Romanian Christians. Because of this, Khusrav's marriage to her initially caused discontent among the court nobles. [7.134.] There is information in Syrian sources that Sira (Shirin) is from Iranians. [8.155] According to G. Begdeli, Nizami embodied Shirin as a Turkish beauty. [9.133.] Professor N. Mallaev's opinion on this matter is different: It is useless to try to restore the "history" of Shirin. Because Shirin had already crossed the border, turning from a single personality into an image, a symbol of beauty, loyalty, intelligence, the embodiment of the people's idea and dream about water. [10.37.] Azerbaijani scientist G. Aliev writes that Shirin means "taste" (sweet), and in some books it is

said that the word Shirin means shir - "milk" in Persian. It is worth noting that events such as Shirin's love of milk and digging a milk ditch in the works reinforce these views. After Nizami Ganjavi's epic "Khusrav and Shirin", the character of Shirin became more popular. In Nizami's saga, it is said that through the character of Shirin, he revived the character of his short-lived, beloved wife, Afaq. In the epic, the image of Farhad was used as a tool to show Shirin's great love for Khusrav. Shirin tries to educate Khusrav's character flaws with his wit and intelligence. Khusrav cooperates with Shirin in public administration affairs. In the epic, Khusrav needed a strong and bright personality like Shirin. For this reason, Shirin is more active in Nizami compared to the works of other followers.

Shirin in Khusrav Dehlavi's epic is also chaste, polite and imaginative, her inner world is pure and clean, but she is a somewhat inactive character compared to Khusrav. Navoi, like Farhad, does not follow in the footsteps of his predecessors in creating the image of Shirin. Shirin portrayed by Navoi is a character who has reached a completely new level, she is not "abandoned" like other Shirins or forced by her lover who is on the path of betrayal. Shirin has a side like Farhad, who can even give up his life, and whose love has been found through hard trials. She is extremely beautiful, morally perfect and appears as a true hero of human love. Shirin is not only unique in beauty, but also a princess with original spiritual qualities. Ye.E. Bertels'

approach is different from others: Navoi's Shirin has only legendary beauty. He lacks Nizami's unique intelligence, delicacy, and individuality. The scientist comes to the conclusion that if Navoi placed these characteristics in Shirin, he would have weakened the character of Farhad. That is why the image of Shirin in Navoi is weakened to the extent that it does not negatively affect the plot of the work. Wealth and career are not important for Shirin. Sweet, a personification of noble moral qualities and perfection, is Farhad's devil. When Nizami's Shirin lost Khusrau's kingdom and came to him, he sent her away saying, "You will come back when you sit on the throne." By this, he shows that he is not indifferent to Khusrav's throne. Shirin, portrayed by Navoi, loves and respects Farhad for his humanity, hard work, loyalty and loyalty as a simple stonecutter, not knowing that he is a prince.

Ye.E. Bertels writes about this: "There was no need for Shirin to re-educate Farhad. His (Farhad's) love forms the essence of his entire work, in which a high degree of imagination appears. There is no need to treat Farhad with admonition, rebuke, or even harsh treatment, as was the case with Khusrav in Nizami's work. Shirin excites Farhad with her grace, brilliant mind, and boundless loyalty. She is an ideal image, an image that has the femininity and grace characteristic of women until the end." [13.27.] Her letters are the images that allow us to fully imagine the image of

Shirin, who has a high spirituality. Navoi says Shirin's letter to Farhad is painful. Shirin's spiritual world is fully revealed in these correspondences. His dignity, manners, chastity and the beauty of his whole inner world are visible. Usually, there are not enough descriptions to describe the psyche and existence of women. That is why Navoi writes letters to Farhad and Shirin in their own language in order to shed light on their inner feelings, emotional experiences and soul.

CONCLUSION

In short, the images of Mehinbanu and Shirin were refined and gradually improved as they passed from century to century, from one nation to another nation's literature. Navoi brought his Shirin to the level of "divine love" from the symbol of pure and pure love, which is not found in the works of his predecessors. Mehinbanu's image is praised as a patron of goodness, a talented person who paved the way for peace and justice in the country, a virtuous and intelligent person. A detailed study of the genesis of Mehinbanu and Shirin characters, their place in the epic, and their artistic qualities will allow us to find a broad way to Navoi's worldview and to deeply study the unique traditions of Eastern literature.

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