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**SEMANTIC VARIATIONS OF THE ANTHROPONYM KHZIR IN
ALISHER NAVOI'S "DEVONI FONIY"****Sabohat Majitova**Associate Professor, Department of Tajik Philology
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ABSTRACT. This article analyzes the semantic nuances of the anthroponym “**Khizr**” in Alisher Navoi’s “**Devoni Foni**”. The study reveals that the name **Khizr** / **Khizir** is used **25 times** in the divan and occupies an important place in the onomastic system of the work.

The analysis shows that this anthroponym is connected not only with a religious and legendary figure, but also with the concepts of **the water of life, immortality, spiritual guidance, mystical knowledge, love, wine, and union with the beloved**. In some verses, Khizr appears as a symbol of eternal life and the water of life; in others, he is portrayed as a spiritual guide and companion on the mystical path. At the same time, Navoi often compares Khizr’s water of life with love, wine, and union, emphasizing the superiority of spiritual enlightenment over physical immortality.

The results of the study demonstrate that the anthroponym “**Khizr**” in “**Devoni Foni**” functions as an important onomastic element and plays an active role in the formation of symbolic, mystical, and poetic meanings.

Keywords: Foni, Alisher Navoi, Khizr, anthroponym, water of life, mysticism, onomastics, *Devoni Foni*.

Introduction. In classical Persian-Tajik literature, proper names are not only a means of identifying individuals but also participate as semantic and symbolic elements in the creation of artistic meaning. In particular, anthroponyms with a religious and mystical basis appear in the texts of the ghazal with additional semantic layers, expressing the poet's thoughts on love, guidance, life, eternity and spiritual perfection.

One of such anthroponyms in Alisher Navoi's “**Devoni Foni**” is the name Khizr. In religious and mystical traditions, Khizr is associated with the water of life, eternal life, inner knowledge, and guidance [Quran, Surah Kahf, 60-82]. In the studied corpus, this name appears 25 times in the forms of Khizr and Khizir. Through the phrases “water of Khidr”, “pure water of Khidr”, “khidr of the path”, “khidr of guidance”, “water of life” a wide semantic field is created.

Despite the importance of this literary image, the semantic nuances and symbolic functions of the anthroponym Khizr in Fani's ghazals have not yet been considered as a separate research topic. Therefore, the purpose of this article is to analyze the semantic nuances of the anthroponym Khizr in the Divan of Fani. The article examines the use of this name in connection with the concepts of water of life, eternity, guidance, spiritual guidance, mystical wine, union, and the superiority of love over external permanence. Analyses indicate that Khidr in Fani's ghazals is not merely the name of a religious figure, but an important onomastic and symbolic element of the literary text.

Materials and Methods. The main material of the study consists of the couplets from Alisher Navoi's *Devoni Foni* in which the anthroponym *Khizr* / *Khizir* is used. As a result of selection and quantitative counting, it was determined that this anthroponym occurs 25 times in the divan. For the analysis, all instances

of the use of this name and its related combinations were taken into account, including “the water of Khizr”, “the pure water of Khizr”, “Khizr of the path”, “Khizr of guidance” and “the water of life”.

The article employs the methods of selection and quantitative counting, textual-contextual analysis, lexical-semantic analysis, onomastic analysis, and intertextual analysis. The method of selection and counting was used to determine the frequency of the anthroponym in the divan. Textual-contextual analysis made it possible to examine each occurrence of the name within the framework of the couplet and its semantic environment. Through lexical-semantic analysis, the primary meaning and additional semantic shades of the name *Khizr* were identified. The onomastic method was applied to reveal the status of this name as a nominative, symbolic, and meaning-forming unit in the literary text. Intertextual analysis, in turn, was used to determine the connection of the image of *Khizr* with the religious, mystical, and literary traditions of Persian-Tajik literature.

Results and Discussion. The analysis of the material from Alisher Navoi's *Devoni Foni* shows that the anthroponym *Khizr* is not used in the ghazals merely as the name of a religious figure. In the text, this name becomes an active meaning-forming element and is associated with the concepts of the water of life, eternity, guidance, love, mystical wine, union, and life-giving power. In the research material, the name *Khizr/Khizir* occurs 25 times. The study reveals that Fani preserves the traditional meaning of this image while reinterpreting it within the framework of a mystical worldview. In particular, *Khizr* functions as a symbol of the water of life and eternity:

Bahri umri ʔovidon shud har kiro chize sabab,
Xizro obi hayotu rindro obi inab.

Sontent of the verse: Everyone has their own means of reaching eternity: Khidr seeks it from the water of life, and the thirsty for wine seeks it from grape wine.

In religious and literary traditions, *Khizr* is often associated with the water of life and eternal life [Encyclopedia of Iran: *Khizr*]. This meaning also constitutes one of the central semantic nuances of the anthroponym in the *Divān Fānī*. In this verse, *Khizr* is depicted as the owner of the water of life. The poet preserves the traditional meaning of the image, but at the same time introduces the image of a drunkard, presenting wine as a means of stability for him. This comparison shows that in Fani's worldview, there are two types of eternity: the mythical eternity associated with the water of life and the mystical eternity achieved through the wine of enlightenment. Another verse:

Murdan ba vasl boyadam, ey Xizr, munkiram,
Obi hayotu zindagii ʔovidonaro.

Sontent of the verse: The poet tells Khizr that he desires death on the path to the union of his beloved and rejects the water of life and eternal existence, as for him, union is higher than outward eternity.

Here, the poet directly presents *Khidr* as the supreme symbol of eternity, yet he puts the union of the beloved above even this value. For Fani, eternal life is not

valuable in itself; the true value lies in gaining a beloved and achieving spiritual perfection. Thus, in this verse, Fani describes the superiority of union over eternal life. Another verse:

Man, ki durdi omi rindon xrda bosham, ey Xizir,
Lab ba obi zindagon bo sad istig'no niham.

Sontent of the verse: The poet says that after tasting the wine of the cup of the intoxicated, he no longer feels a need for the water of life, as the mystical wine is higher for him than external eternity.

In this verse, the drunkard does not need the water of life, as he has reached a mystical experience. "Water of life" is a symbol of external eternity, and "the remnant of the cup of the drunkards" is a symbol of spiritual enlightenment, love, and mystical self-sacrifice. By comparing holy water to mystical wine, a person demonstrates that true immortality lies not in physical longevity, but in inner spiritual enlightenment. Another verse:

Qat'i dashti ishq be irshodi piri rah makun!
Rah g'alat naftad chu bo Xizri rahat hamroh ast.

Sontent of the verse: Do not walk on the path of love without a guiding elder, for Khidr does not lead astray.

In this verse, the "desert of love" is a symbol of the difficult path of enlightenment. The poet emphasizes that a traveler cannot reach their goal without a guide. In this regard, the "Kizri of the Path" in Fani's ghazal serves as a symbol of a teacher, a guide on the path of enlightenment, and a source of guidance. Another verse:

Xizru sarchashmai hayvon, ki dili zindadilon
Umri bo zi labi la'li falon donist.

Sontent of the verse: For the living-hearted, neither Khizr nor the spring of life holds supreme value, for they perceive eternal life in the ruby lips of the beloved.

Here, "animal spring" means the water of life. But the poet shows that the living take real life from the lips of the beloved. In the ghazal, the beloved's lips symbolize speech, grace, love, and spiritual revival. Therefore, Fani places the status of a beloved above the water of Khizr. In the Divan of Fani, the Messiah and Khizr are mostly mentioned together. Both images are associated with life-giving power and rebirth:

Mekush Xizru Masehoro zi teg'i g'amzaat,
V-az du lab ehyoi sad Xizru Maseho mekun.

Sontent of the verse: With the sword of her glance, the beloved can kill even Khizr and the Messiah, yet with her life-giving lips she can revive hundreds of Khizrs and Messiahs.

In this verse, the beloved is placed above both traditional symbols of life-giving power. His gaze can "kill" the Messiah, but his lips can resurrect hundreds of Messiahs. In this way, the poet shows that the true source of resurrection and life-giving power is love and the beauty of the beloved. Another verse:

Sar fur n-orad, ki nshad obi Xizr az omi am,
Durdnshe, k-az safoli maykada sog'ar kashid.

Sontent of the verse: One who has drunk mystical wine from the tavern no longer seeks Khizr's water from Jamshid's cup.

In some instances, Khizr is associated with Jamshid's cup and the *rind* tradition. In this context, Khizr, the water of life, and Jamshid's cup symbolize immortality and legendary knowledge. However, the *rind* is independent of all these symbols. In this way, Fani places the enlightened *rind* above the traditional symbols of power and immortality.

Mug'tanam don har dam az umrat, ki yak damro az y,
Nest mumkin ne Maseho, ne Xizr gashtan zimon.

Sontent of the verse: Value every moment of your life, for once a moment is lost, neither the Messiah nor Khizr can restore it.

Here, Khizr and the Messiah are presented as the highest symbols of life-giving power; yet even they cannot restore a single lost moment of life. Thus, Khizr is used to emphasize the transience of human life, and Fani calls upon the reader to value every moment of existence.

Conclusion. The analysis of the material from Alisher Navoi's *Devoni Foni* shows that the anthroponym *Khizr* / *Khizir* occurs 25 times in the divan and functions as one of the important onomastic and meaning-forming elements of the text. In Fani's ghazals, this name is not used merely to refer to a religious figure; rather, it is transformed into a multilayered symbolic and stylistic image [9, 5].

The central meaning of *Khizr* in the divan is connected with the water of life, permanence, and eternal life. However, Navoi does not confine this image to its traditional meaning. He associates the image of Khizr with the concepts of love, union, mystical wine, guidance, spiritual mentorship, self-effacement, and life-giving power. Therefore, in the text of the ghazal, Khizr becomes not only a symbol of immortality, but also a means of expressing the poet's mystical and philosophical ideas.

The results of the analysis show that Khizr performs several main functions in *Devoni Foni*: as a symbol of the water of life and eternal permanence; as a guide and spiritual mentor on the path of love; as a companion and helper of the seeker; as a symbol of revival and life-giving power; and as a comparative unit used to demonstrate the superiority of wine, union, and the beloved's lips over outward immortality. In particular, the combinations "Khizr of the path" and "Khizr of guidance" show that this anthroponym in the divan approaches the meaning of a mentor and spiritual guide.

An important feature of Fani's meaning-making is that he does not always regard Khizr's water as the highest value. In several couplets, mystical wine, union, and spiritual love are placed above the water of life. This clearly reflects the poet's mystical worldview: true permanence does not lie in the length of life, but is embodied in spiritual knowledge, love, union, and inner guidance.

Thus, the anthroponym *Khizr* in *Devoni Foni* goes beyond its ordinary nominative meaning and becomes an active element of image formation, symbolization, and artistic meaning-making. Through this image, Navoi expresses



his central idea: outward immortality has no ultimate value without love and spiritual knowledge; true life lies in spiritual perfection and in attaining the mystical goal.

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