



GENRE-PARALLEL EXPRESSION OF THE SYMBOLS OF LAYLI AND MAJNUN IN NAVOI'S POETRY

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Annotation:

In this scientific article, the topic of "Layli and Majnun", which has an important place in Eastern classical literature, is expressed in Alisher Navoi's poetry. It focuses on problems such as the interpretation of Laili and Majnun characters in the poet's poetry within the framework of lyrical genres and the parallel depiction of these characters with other such characters.

Key words and phrases: Eastern poetry, ghazalism, image and symbol, theme of Laila and Majnun, epic and lyrical interpretation, plot and image, migration of symbols, lyrical genres, parallel image, artistic arts, poetic expression.

In Uzbek classic poetry, the great scale of expression of literary symbols of Eastern literature is undoubtedly visible in Alisher Navoi's work. More than a hundred examples of famous literary heroes of past literature can be found in the poet's "Khazayin ul-Ma'ani" collection of thousands of verses. According to the well-known scientist A. Rustamov, Navoi's works are extremely colorful in all respects. In them, the event, hero, nature, object, object, structure, space and time, image and description, weight, rhyme, style and artistic means are different in each work: in each chapter, each season, each stanza and each sentence. In this sense, we witness that the process of transformation and interpretation of the characters of Laili and Majnun to Navoi's poetry is also different.

It is known that ghazal poetry is the most popular poetic genre of Eastern peoples' lyrics. This genre covered the theme of love in all periods of its development. Ghazals with romantic content are decorated with various artistic tools according to their poetic content and the possibility of artistic expression. In ghazals, poets vividly expressed their thoughts, feelings and emotions through romantic epics, as well as characters related to legends and stories created by the people. For example, Layli and Majnun, which became symbols of love in the East, were widely spread and deeply embedded in the literature of the peoples of the Near and Middle East. These heroes served as a source of inspiration and creativity not only for Arab, but also Persian-





Tajik and Turkish poets. In particular, in the Persian-Tajik poetry, where the first ghazal was formed, the symbols of Layli and Majnun are expressed as follows.

Bahor oyi yetib kelib, qish oyini etdi yag'mo,
Fazo yuzin qopladi chang, qonga to'ldi dashtu sahro.
Ilk bahorning ko'z yoshidan shoxlar oldi yuziga rang,
Hamal oyin xush hididan bo'ldi tuproq anbaroso,
Layli yuzi kabi lola keng sahroda kulib turar,
Majnun ko'zi kabi bulut qon yoshini qilur daryo... [11, 4 b.]

In the ghazal, the wonderful scene of the arrival of spring is brought to life through various artistic means. The poetic arts such as tashbih, talmeh, diag and tazad used in the verse clearly show this. In the poem, attention is paid to every aspect of nature, even to small details. For example, in the third stanza of the ghazal, the opening of a tulip is likened to the face of Layli, and the falling of clouds and rain is likened to the tears of Majnun. In order to show the poetic images of Lola and Bulut more vividly, the poet included the characters of Laila and Majnun in the background of lyrical reality. This made the imagery of the poem even more perfect. Also, in Turkish poetry, a number of poets referred to the symbols of Layli and Majnun. In particular, one can find vivid examples of this in the works of poets such as Lutfiy, Atoiy, Sakkokiy, Gadoiy. In one of his ghazals, Lutfi compares the young man to Laila, who left Majnun waiting on the road, and turns into Majnun in love.

Intizor yo'li ustida qo'yib ketti ko'zung,
Bizni ul Layli sifatliq misli Majnun ayladi.

Or, in Atoi's love ghazal, a man sitting on a camel (a horse or a camel) falls in love, and the sound of the bell of a camel carrying Laila is a metaphor for Majnun's heart.

Mahmili jonon ravon bo'ldi, kel, igrish ey ko'ngul,
Layli ko'chindin yetar Majnunga ovozi jaras.

It is clear from this that the motifs of love between Laili and Majnun, whether in Persian or Turkish ghazals of the past, have become important poetic symbols and have given the content of the poem its own charm and freshness.

Alisher Navoi is the poet who most effectively used the symbols of Layli and Majnun in Turkish poetry. In his poetry, Navoi refers to these symbols again and again, along with many lyrical images. For example, in Alisher Navoi's "Khazayin ul-Ma'ani" collection, the symbolic expression of Layli and Majnun within one stanza is a total of 50 stanzas. In particular, this pair of symbols appears 14 times (in 13 ghazals and 1 mustazad) in the Diwan "Garayib us-sigar", 8 times in "Navodir us-shabbab", 21 times in the Diwan "Badoye' ul-wasat", and 7 times in the Diwan "Favoyid ul-kibar" (the next three divans are all quoted in ghazals). For example, when the symbols of Layli





and Majnun are observed in the example of Alisher Navoi's "Gharayib us-sigar" divan, these symbols in the divan are written on praise, love, mystical-philosophical, landscape themes 2, 20, 45, 184, 221, 228, 359, 368, 386, It turns out that it is expressed in ghazals 440, 489, 505, 559. The location of Laili and Majnun symbols in the composition of ghazals is also different. Navoi brings the symbols of Layli and Majnun in the first (matla'), second, third, fourth, fifth, sixth stanzas of the ghazals, as well as in the last stanzas (maqta'). For example, the expression of the symbols in the ghazal matla is as follows.

Mahmili jonon ravon bo'ldi, kel, igrish ey ko'ngul,
Layli ko'chindin yetar Majnunga ovozi jaras.

(Content, the spreading of the scents of the barn is not from the wind, from the spreading of Layli's hair, the redness of the tulip is not from itself, Majnun heals the wound of the madman's heart). In this ghazal consisting of nine stanzas, the poet used the symbols of Layli and Majnun in the first stanza (matla') in order to deeply feel nature and human inner experience.

In the second or third stanzas of Navoi's ghazals, the symbols of Laili and Majnun appear in their own way. In particular, let's look at the expression in the second stanza.

To jilva qildi ul sanam, Laylo so'zi bo'ldi adam
Savdom o'ti chekkach alam, past etti Majnun shuhratin.[1, 526 b.]

In this, it is mentioned that when the beautiful face of the lover (sanam) was seen, the word Layla was missing, and Majnun's fame decreased due to the distressed state of the commercial herb. The verse refers to the unforgettable position of the word Laila in the world of love, and the fact that Majnun's fame knows no territorial boundaries in love.

In several of Navoi's ghazals, the images of Laili and Majnun appear in laudatory verses, and such verses express the poet's final thought and give a clear idea of the lyrical hero of the ghazal. In particular, the poet praises the 221st ghazal in the book "Gharayib us-sigar"

Qilsangiz tasviri Laylo husnin ul oydek sizing,
Lek Majnunni Navoiy birla monand aylangiz. [1, 242 b.]

In the verse, the poet emphasizes that Layla's love is unimaginable (which means that Laila's love, which drove Majnun crazy, cannot be imagined, it is impossible to describe), draw her as his beloved, and make Majnun look like Navoi. It can be concluded from the above stanzas that the symbols of Laili and Majnun appear in Alisher Navoi's poetry as poetic symbols that perform a very important task.

Apart from the mutual interpretation of these symbols in Navoi's poetry, their separate and parallel use with the symbols of Farhad and Shirin, Vomiq and Uzro is a





unique poetic phenomenon. It can be said that in any poet's work of Persian-Tajik or Turkic poetry, such a wide parallel expression of these symbols as in Navoi's poetry is not visible. In this regard, Alisher Navoi set a unique example. If we pay attention to the poetry of the great poet, we will see that the characters of Layli and Majnun are represented differently by the characters of Farhad and Shirin, Vomiq and Uzro.

In "Khazayin ul-Ma'ani" the parallel expression of the symbols of Layli and Majnun					
	"Garayib us-sigar"	"Navodir us-shabbab"	"Badoye' ul-wasat"	"Favoyid ul-kibar"	Total
Shirin, Layli, Farhad, Majnun	-	8	3	2	13
Farhad and Majnun	16	17	26	25	84
Shirin and Layli	-	3	-	-	3
Vomik, Farhad, Majnun	4	4	5	-	13
Shirin, Layli, Uzro	-	1	-	-	1
Vomik and Majnun	2	-	2	1	5
Bayt	22	33	36	28	119

Below we will focus on their main ones.

In the ghazals from Alisher Navoi's "Khazayin ul-Ma'ani" collection, the symbols of Layli and Majnun are used 13 times in one verse with the symbols of Farhad and Shirin.

Husn aro mag'lub anga Shirinu Laylo uylakim,
Ishq aro Farhodu Majnun ham aning shaydosig'a. [2, 409 b.]

In the verse, the poet parallels the symbols of Shirin Layli with the symbols of Farhad and Majnun in order to show the infinite beauty of yor husni.

In Navoi's lyrics, the expression of Farhad and Shirin, Layli and Majnun in one stanza occurs mostly in ghazals, but is not observed in other poetic genres. Literary critic U. Qabilov writes that in Alisher Navoi's poetry, when the images are depicted in parallel, the colorful interpretations related to their history and description are represented by lyrical feelings. In this case, attention is paid to the interpretation of the pictures and details related to them, rather than the image. Sometimes they are reflected in the nature of images of lovers and lovers. In this case, logical connection, artistic-aesthetic balance is ensured in both parallel images and in the spirit of the poem... . The details of the steppe and mountains in the following stanza have an important role in the lyrical expression:



Layliyu Shirinvashimning ishq dashtu tog'ida

Mencha bir yo'q, garchi bor Majnun ila Farhodi ko'p.[3, 52 b.]

In Navoi's poetry, the symbols of Farhad and Majnun are often used interchangeably. The process of transforming the images of Farhad and Majnun into poetry is related to the feelings of the lyrical hero and, in a certain sense, the content of these epics. In this regard, in the works of Turkish and Persian poets, these symbols caused the creation of thousands of verses that glorified love, love, wisdom, and perfection. For example, in the lyrics of Alisher Navoi, these symbols, with their essence, on the one hand, lead to various romantic motifs related to the content of romantic epics, and on the other hand, they stand out as a symbol of the feelings and opinions of the hero:

Qo'yub Farhodu Majnun qissasin, ko'r daftari ishqim

Ki, bir-ikki xatinda topilur ul ikki mazmundek. [1, 357 b.]

Meni gah dashtu gah tog' uzra ko'rgan

Tirilmish sog'inur Majnunu Farhod. [1, 147 b.]

In Alisher Navoi's "Khazayin ul-Ma'ani" Kulliyat, the image of Layli is used several times together with the image of Shirin in the same verse. It is found in "Nawadir ush-shabbab" and "Favoyid ul-kibar" divans of Kulliyat.

Layliyu Shirin sitam aylarda o'z ushshoqig'a

Hargiz ermas erdilar ul sho'xi beparvoycha. [2, 393 b.]

Sen manga, bas, Layliyu Shirin ul ikki zorg'a,

Har kishiga bo'lmas o'z mahpaykari yanglig' anis. [4,165 b.]

In Navoi's poetry, the image of Majnun is used with the images of Farhad and Vomik to create unique poetic pictures. This trio of lovers is used in 13 places in the first three divans of Khazayin ul-Ma'ani. Only the last divan is not observed in Fawaid ul-kibar:

Tahayyul ayladi Farhodu Vomiqu Majnun,

Chu boqtillar alamangez dostoning'a... [2, 392 b.]

Ishq aro yolg'uz mening holim ko'rub har dam sipehr,

Vomiqu Farhodu Majnun holin istishhod etar.[3, 109 b.]

Each poem type (genre) of classical poetry differs according to its specific characteristics (weight, form, ideological content, possibility of artistic image). There are certain differences and commonalities in the genre representation of Laili and Majnun in Alisher Navoi's poetry. When we observe the collection of "Khazayin ul-Ma'ani", it is noticeable that these symbols are expressed in different genres. In particular, the expression of the image of Layli is mainly seen in ghazals, while the image of Majnun appears in poetic genres such as mustazad, mukhammas, musaddas, tarji'band, rubai, lugz and fard, in addition to ghazals. For example, let's pay attention to the mustazad genre:





Ey, husnungga zarroti jahon ichra tajallo, mazhar sanga ashyo,
Sen lutf bila kavnu makon ichida mavlo, olam sanga mavlo.

Har yon kezaram telba sifat toki yoshundung ko'zdin pari yanglig',
Majnundin o'zin toki nihon qilmadi Laylo, ul bo'lmadi shaydo. [1, 673 b.]

The lyrical hero of this song is a real love charmer. He looks for beauty in every beauty, but he cannot find it. When Layla hides her secret, Majnun is madly searching for the lover, just like the lover and the witch. Laila is the symbol of divine good, that is, Mazhar, and Majnun is the symbol of the Lover of Truth.

Similarly, in paragraph 5 of Alisher Navoi's "Gharaib us-sigar" chapter 2, the image of Majnun is mentioned:

Ul pariykim, telbalarga ishqidin monand edim,
Zulfi zanjirida Majnundek asiri band edim.

Javrig'a qone' bo'lub vaslig'a hojatmand edim.
Shavqidin dam urmayin bedodig'a xursand edim,

Vahki, bo'ldum hajridin rasvoyi davron oqibat. [1, 676 b.]

This poem is a takhmis muhamma that the poet attached to his own ghazal, and it was based on the 72nd ghazal, which begins with Yoshurun zahir dardim afghan, Asraghan razim yayodi sayli mujgan, from the "Navodir ush-shabab" divan. In the first paragraph, it is said that the captive like Majnun is busy in the chain of lovers. In the poem, hair is compared to a trap and the heart to a bird. Like a bird caught in a trap, the soul also experiences such suffering. Nevertheless, the lover agrees to this. Because it is possible to be able to meet the flood without having to pay for it. For example, "if the mind knew that it is so pleasant to be in the band of the zulf, the minds would go crazy following our chain", says Hafiz. As for Bedil, he wrote, "Thousands of hearts are stirred by Zulfi's chains."

The symbol of Majnun becomes one of the main symbols in the tasdis musadda of Farhad and Navoi, one of the famous literary heroes of Eastern literature, written on a romantic theme:

Kelsa chin suratgari bir dam jamoling qoshiga,
Jon fido qilgay hamul dam surating naqqoshig'a,
Loladur shirin labing, Farhodekim, qon yoshig'a
G'arq o'lub, tushmish guzori hajr tog'u toshig'a,
Sarv aningdek qomating hayronedurkim, boshig'a
Qildi qushlar oshiyon, andoqki Majnun ustina.[4, 462 b.]

Navoi created this musadas under the creative influence of Lutfi's ghazal with verse "Zulfu symin jisming afi ganji Qarun ustina". In the stanza, the poet describes the perfect picture of the beauty of his beloved. She is so beautiful that a Chinese





photographer would sacrifice her life to see her image. Farhad pours his bloody tears into her sweet lips, and the cypress girl is amazed at his figure. The poet reminds him of the state of Majnun, who was waiting for Laila's beautiful figure, and Majnun was waiting for Laila crying in one place. As a result, his head becomes a nest for birds. The poet achieved artistic height in the image by looking at the characters of Farhad and Majnun, the heroes of two epics. In Musaddas, it is exaggerated that even lovers like Farhad and Majnun are stunned by the cypress tree in front of the figure of the river. In the 647th ghazal of the "Fawaid ul-kibar" book, there is a verse similar to this, and we see a different interpretation in it:

Majnun ishqī shohduru tog' — taxt anga,
Qush oshyoni hay'ati boshida afsari. [4, 454 b.]

In the verse, the poet describes Majnun's abode in the mountain and recognizes him as the ruler of love. For a madman, a mountain is a throne, and a bird's nest on his head is considered a royal crown.

The image of the madman is also present in the translation of the great poet with a deep Sufi-Rindo content:

Meni may bas oshuftahol ayladi,
Bu vodiya Majnunmisol ayladi. [1, 689 b.]

In Alisher Navoi's poetry, rubai's have a special place. For example, 133 Rubaiyats of the poet are included in the book "Garayib us-sigar" and they are different according to the topic. A rubai is a complete lyrical work consisting of four verses. In it, the inner experiences of the lyrical hero should be reflected by the means of extremely dense, but extremely clear and vivid, highly characteristic, expressive, descriptive images. A number of Navoi's Ruba'is are on a romantic theme, in which the poet tries to make love a philosophical observation, to deeply reveal its essence, and puts it above everything else in the world. For example, the following verse of Navoi is on a romantic-philosophical theme, in which the poet illuminates the deeply sad state of the heart full of pain:

Har lahza ko'ngul g'amingda mahzun bo'ladur,
Mahzunlug'i lahza-lahza afzun bo'ladur.
Savdo anga yuz onchaki, Majnun bo'ladur,
Yuz muncha desam ham ne ajab chun bo'ladur. [1, 730 b.]

In this rubai, the lyrical hero's burning in the firewood and growing depression is clearly explained by means of the image of Majnun. In some respects, this rubai is reminiscent of the famous poet of Persian-Tajik poetry, Rudaki's rubai:

Har qayga yo'li tushsa dili mahzunning,
Qonli tig'i shu joyda erur gardunning.





Layli kabilar anglamagaylar bizni,
Majnun biladi holini, bas, Majnunning! [11, 7 b.]

The image of the madman is represented in Alisher Navoi's poems in a small genre. For example, the poet's lugz and fardbytes are an example of this. Below we pay attention to the first word from the "Badoye' ul-wasat" book:

Ne lo'lidurki, chun hangoma tutsa,
Qadam boshtin qilib tortar navozir.
Boshin keskandin ortib anga tahrik,
Tilin yorg'andin o'lub anga tahrir.
Qora sug'a boshin yuz g'uta bersa,
To'lar og'ziyu bo'lmas lek damgir.
Kiomul kotibin andin qilib sabt,
El etkandin yamon-yaxshini bir-bir.
Vale oshiq bila Majnun ishiga
Qazo yetkurmey andin ranju tashvir.
Bihamdillahki, ollimda azaldin
Jununu ishq yozdi kilki taqdir.[3, 517 b.]

The subject of the "pen" is hidden in the riddle poem and its specific aspects are described. In the past, the pen performed an important social function in the life of the people. In the poem, it is said that the poet, who looked philosophically at the fate of the lover and the madman, wrote in his pen the love and hardships that make them crazy.

In one of Alisher Navoi's fards, included in the "Favoyid ul-kibar" book, we find the image of Majnun:

Voqif ermas yor, jon bersam buzug' koshonada,
Shah ne ogah, xasta Majnun o'lsa bir vayronada.[4, 542 b.]

It is known that fardbayts differ from other poems in that, although fard consists of only one bayt, an important philosophical and moral issue is written in it, and a concise poetic conclusion is expressed. The images of the ruler and the sick Majnun in the second verse of the verse are compared to the images of the sick lover and lover in the first verse. In this, the indifference and unfaithfulness of the lover to his lover is highlighted.

Thus, in Navoi's poetry, the characters of Laili and Majnun are expressed in different genres. For example, in Khazayin ul-Maani, the image of Majnun is used 294 times in 8 types of 16 genres. In particular, 61 times in 59 ghazals in "Garayib us-sigar", 1 in 1 mustazad, 2 in 1 mukhammas, 1 in 1 tarje'band, 1 in 1 rubai, and 65 times in total; 57 times in 55 ghazals in "Navodir ush-shabab", 1 in 1 mukhammas, 58 times in





total; 98 times in 97 ghazals in "Badoe' ul-wasat", 1 in 1 lugz, 99 times in total; It is used 71 times in 71 ghazals in "Favoyidu-l-kibar", 1 in 1 musaddas, 1 in 1 fard, in total 73 times. So, the image of Majnun performs different poetic functions 285 times in ghazals and 9 times in other types of poems.

Mutual, separate and parallel interpretations of the image of Layli are observed mainly in ghazals and in the genre of one mustazad. In particular, 13 out of 10 ghazals in "Garayib us-sigar" and 1 in the mustazad genre, 14 times in total; 14 times in 14 ghazals in "Navodir ush-shabab"; 16 times in 15 ghazals in "Badoe' ul-wasat"; It is used a total of 14 times in 12 ghazals in "Favoyid ul-kibar". It appears 58 times in "Khazayin ul-Maani". So, the main part of the expression of these symbols corresponds to ghazals. It can be concluded from this that in Navoi's poetry, the symbols of Layli and Majnun were not always used interchangeably, and the poetic potential of the symbol of Majnun expanded.

In conclusion, Alisher Navoi, having a good knowledge of the poetry of the past and the present, performed a large-scale performance of the symbols of Layli and Majnun in Turkish poetry. In this regard, the poet uses the creative experience of the great poets of Persian and Turkish poetry, such as Nizami, Amir Khusrav Dehlavi, Sa'di, Hafiz, Lutfi, Atoi, Jami, Sakkoki, and literally brought innovation to such creative traditions. Navoi showed great skill in using the symbols of Layli and Majnun in parallel (parallel) with other images of this type in his ghazals. Layli and Majnun brought their transformation not only to ghazals, but also to other lyrical genres.

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