



NIZAMI- POET FOR ALL HUMANITY

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Annotation: This article talks about the life and work of Nizami Ganjavi. The history of his initiation of "Khamsachilik" is presented. It was written that Alisher Navoi was influenced by his work.

Key words: poet, story, historical figure, epic

Nizami Ganjavi (pseudonym; real name Abu Muhammad Ilyas ibn Yusuf ibn Zaki Muayyad) is an Azerbaijani poet and enlightener. Her ancestors were from the Iranian city of Qom, and her mother (in the villages around Ganja) was the daughter of a Kurdish commander. The royal epic of Nizami Ganjavi is "Layli and Majnun". In this essay we will talk about the epics of Layli and Majnun and the epic of Nizami. The most popular version of this love story "Layli and Majnun" was penned by Nizami Ganjavi. The most popular version of this love story "Layli and Majnun" was penned by Nizami Ganjavi. In the oral and written literature of Arabic, Persian-Tajik, Uzbek, Azerbaijani, Turkish, Urdu, Afghan, Turkmen, Armenian and many other peoples, the film is about the sensitive and sad, incomparable and harmonious love of Layli and Majnun, the saddest and most influential love story in the world. and the theater has created more than 120 works in various genres. This ancient love story, as old as love itself, appeared in the VII-VIII centuries among the northern Arab tribes - the Bedouins, and in the X century it was transferred to the written literature. Some Arab sources consider Majnun a historical figure and even indicate the date of his death - 689 years. However, Ibn Kalbi (d. 819) reported that a man named Majnun had never lived, and that the image had been created by a young man of the Umayyad dynasty who had written his personal love story in the epic under the names of Layli and Majnun, like the poems attributed to him. Like the poems attributed to Majnun, the narrations about him are widespread among the Arabs. Nevertheless, in Arabic literature, this plot was not fully formed and completed. Because the narrations are separate narratives of events and are not interconnected. Usually, they consisted of commentaries on one or another poem. Although the details of the same narrations differ from each other, since they are on a single subject, it is possible to observe the main lines of the plot in them. The legends emphasize Majnun and his poetry. Because his poems are widespread and loved among the people. The narrations are a peculiar interpretation of these poems, which served to explain one or another sign and reason in them. Layli, on the other hand, does not play a major role, but only as the cause of the creation of this or that poem. In the oral and written literature of Arabic, Persian-Tajik, Uzbek, Azerbaijani, Turkish, Urdu, Afghan, Turkmen, Armenian and many other peoples, the film is about the sensitive and sad, incomparable and harmonious love of Layli and Majnun, the saddest and most influential love story in the world. and the theater has created more than 120 works in various genres.

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The first great poem of 4022 bytes about Layli and Majnun was written by the famous Azeri poet Nizami Ganjavi. In writing his epic, the poet uses all the legends and myths created by him, the Mad Office and other works. From the 11th to the 12th centuries, colorful scenes related to the various plots of the love story of Layli and Majnun can be found in the works of such writers as Abdullah Ansari, Nasir Khisrav, Zahir Faryabi, Abulhasan Jullobi, Hakim Sanoi. From the 11th century onwards, Majnun gained a prominent place in mystical literature as a symbol of selfless love and taxation. From the 12th century, the fame of the story "Layli and Majnun" spread throughout the East. Such stories and legends, myths and stories are widespread in Azerbaijan.

According to Layli and Majnun's "Reason for Book Poetry", the enlightened and generous Shirvanshah Jalal ud-davla Abulmuzaff, who was famous for his fiery ghazals and the epic "Khusrav and Shirin" ibn Manuchehr sends a letter. In his letter, the king praises the poet and praises the power of his pen, and asks the magician to perform the love story of Layli and Majnun in Persian. The poet does not want to write this sad and dreamy love epic, which at first is useless except for the middle of one's heart. But his 14-year-old son, Muhammad, inspires him to write this work.

The preface of the epic, the description of Muhammad, the legacy of the Prophet, the creation of the universe, the reason for writing the book, the praise of Shirvanshah Akhsatan ibn Manuchehr, the praise and glorification of Allah, begins with 12 traditional chapters such as. Only then comes the beginning of the epic. He was a wealthy and powerful man in Arabia, and he could only nail himself. His prayers are answered and God gives him a son. They raise the child well and send him to school when he is 10 years old. He acquires knowledge with passion. Among the students was a beautiful girl named Layla from another tribe. The hearts of the two youngsters become intertwined.

When Kays Lily lost her temper at work and the love sounded, people started scolding her and calling her Mad. The girl is not sent to school. Madonna and her close friends were going to see her on Mount Najd, where Layla lived. Singing, dancing, and dancing around the mountain. To find a cure for his son's illness, his father goes to Layla's house to give him a present. In Arabia, she is greeted with great solemnity, but when it is known that she has asked for her hand in marriage, Lily's father says, "I can accept your offer, but how can I set

myself on fire knowingly? After all, you know very well that the Arabs have no bones to blame and blame! What will the people say if I marry my daughter to your son who has lost consciousness in the way of love?" He replies.

Upon hearing this, Majnun left the house and occupied the mountain desert. Layla weaves ghazals and sings at work. His father took him to visit the Ka'bah, hoping that he would be relieved. Instead of asking for relief from the pain of love, he prayed to Allah to increase the love of Layla in his heart: "Give me light from the fountain of love, do not deprive me of this love! Even if I'm drunk with love, make me fall in love even worse while I'm alive! Increase my love for the beauty of Layli with every breath! Even if I burn like a candle in his grief, not a day goes by without his grief!"

Hearing that Layli's father is planning to kill Majnun for defaming his daughter with his love, his father goes in search of him, finds him abgor on a rock, and gives him advice. But Majnun, intoxicated with love, is not affected in the slightest by these admonitions. According to Layli and Majnun's "Reason for Book Poetry", the enlightened and generous Shirvanshah Jalal ud-davla Abulmuzaff, who was famous for his fiery ghazals and the epic "Khusrav and Shirin" ibn Manuchehr sends a letter. In his letter, the king praises the poet and praises the power of his pen, and asks the magician to perform the love story of Layli and Majnun in Persian. The poet does not want to write this sad and dreamy love epic, which at first is useless except for the middle of one's heart. But his 14-year-old son, Muhammad, inspires him to write this work.

Layli's condition was also critical. One day, when he went on a garden trip to write down his heart, a young and wealthy man from the tribe of Bani Assad, Ibn Salam, saw him, fell in love with him and sent a suitor to his house. The girl's father agrees to marry the rich and famous young man, only asking for some time for Layli to recover and come to her senses. Ibn Salam rejoiced at this, and when he flew in the seventh heaven, Majnun made friends with the beasts and traveled through the desert. A powerful and wealthy man named Nawfal found out about his condition and extended a helping hand. But when his offer is rejected, he launches a war against the Layli tribe. Seeing that it is defeated in the war, it offers a truce. Then, with Majnun's rebuke, he gathered an army from the Arab countries and went to war for the second time. This time his hand comes up high and Layli's father is defeated. But he said, "Let me bring my daughter - whether you give it to your servant, whether you burn it in the fire, whether you throw it in the well, whether you shed your blood, please your heart, I agree with everything, but only if you do not like that madman!" I'd rather paint my hand in her blood than give her to a madman and ruin her!" Said Navfal to him. Navfal then retreats his army, knowing that this oppression will not work, that the girl who has been forced will be unhappy. The madman goes out into the desert again. Then come the records of giving his horse, freeing two deer from the hunter's hand, and then devoting all his resources to rescuing a deer. He mourns with a black crow. An old woman puts a rope around his neck and, in the guise of a dervish, leads him to the Layli tribe.

Each poet who then addresses the same subject follows Nizami, while continuing the epic, develops some events in it, abandons some plate or image, adds new images and events. All of these common and different, developed and removed from the plot, newly added events and images show that the plot of "Layli and Majnun" is constantly evolving and improving. A comparative study of these epics not only reveals the stages of development of the works about Layli and Majnun, but also reveals and complements each other. An event or situation that is hidden or pointed out in one has a broad and deep image in the other. In this regard,

reading side by side the epics "Layli and Majnun" by Nizami Ganjavi, Khusrav Dehlavi, Ashraf, Alisher Navoi, Abdurahmon Jami, Sheikh Suhaili, Fuzuli and others provides an opportunity to get acquainted with each other's beautiful interpretations of this sad but beautiful love story. But Nizami laid the foundation stone of this beautiful and sensitive love epic and turned it into one of the masterpieces of Oriental word art. The love of Layli and Majnun, Majnun's burning songs in Layli's love spread everywhere, and a poet from Baghdad, Salom Baghdadi, came in search of the "king of love" and wrote down his songs and distributed them among the people.

