

**ABDURAKHMAN JAMI AND ALISHER NAVOI'S
ANALYSIS OF THE EPICS "LAYLI AND MAJNUN"****Avezova Aziza Mavlonjonovna**Basic doctoral student of Tashkent State University
of Uzbek Language and Literature<https://doi.org/10.5281/zenodo.10351755>**ANNOTATION**

Layli and Majnun¹ are popular folklore and written literary monuments among the peoples of the Near and Middle East. The first buds of the epic appeared in the second half of the 7th century. According to some sources, the heroes of the saga are historical figures. They mention that Majnun was a young man from the tribe of Bani Amir, whose real name was Qays bin Mulawwah or Qays bin Muad. He loved his fellow tribesman named Kais Laili and wrote sad poems about his love and the sufferings of hijran. Such information is provided, among other things, in the works of Ibn Qutayba (889) "Kitab ush-she'er wa shuaro" ("Book about poetry and poets"), "Kitab ul-Aghoni" ("Book of Songs") by Abul Faraj al-Isfahani. But other sources deny this information. For example, Arab scholar Avon ibn Hakim al-Qalbi (764) and Arab historian Hisham al-Qalbi (819) argue that Majnun is not a historical figure. As early as the second half of the 7th century, many sad poems appeared in Arabic poetry under the pseudonym Majnun.

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But not all the poems in which Majnun's name is mentioned are written by a single person. Arab scholars al-Jahiz (9th century) and ibn al-Mu'taz (908) say that people used to attribute all the poems related to Layli's name to Majnun. In the 11th century, the poet Abul Bakr al-Walibi collected all the poems attributed to Majnun and compiled "Devoni Majnun". Commentaries on the poems are given in Devon and the poems are included in the plot of the narrations about Majnun.

For the first time in 1188, Azerbaijani poet Nizami Ganjavi created an epic about Layli and Majnun. But he called the work Khusrav and Shirin, and the story is about them. Nizami raised the epic of "Layli and Majnun" to a high level, both ideologically and artistically, and included it among the traditions of Khamshalik. After that, many poets turned to the epic "Layli and Majnun". "Layli and Majnun" epics written by Khusrav Dehlavi, Abdurrahman Jami, Fuzuli, Alisher Navoi are famous. Although these epics are called by the same name and the system of events in them is very similar to each other, each author's "Layli and Majnun" is a unique and unique work.

Until now, there are many variants of this epic in Uzbek, Arabic, Persian, Azerbaijani, Turkish, Turkmen, Tajik, Georgian, Punjabi, Kurdish, Urdu languages. The epic "Layli and Majnun" had an incomparable positive impact on the development of folk art. In particular, it

¹ https://uz.wikipedia.org/wiki/Layli_va_Majnun

is acknowledged that "Layli and Majnun" influenced the epics of Uzbek folk art such as "Tahir and Zuhra", "Ashiq Gharib"

Alisher Navoi ² created a number of masterpieces as an artist honored at the level of the beautiful nightingale of Turkish Gulistan. Examples of them are "Khazayin ul-Maani", "Mahbub ul-Qulub", "Lison ut-Tayr", "Badayi ul-Bidaya", "Navodir un-Nihoya" and other collections. However, the work "Khamsa" differs from the above-mentioned works in terms of its artistic value, originality of events and plots, educational value, diversity of characters and, most importantly, the theme of love. It attracts the reader with the fact that it is created free of excessive exaggeration and confusion. Indeed, Khamsa is the five creative pillars that not everyone can create. The figures who built this column were His Holiness Nizami Ganjavi, Khusrav Dehlavi, Abdurahman Jami and Alisher Navoi. Navoi, holding the reins of this creation, did not blindly follow the masters of Khamsanavis, on the contrary, as we mentioned above, he glorified the theme of love, the feelings of selfless and sincere love, heroism. He wrote down the names of people on paper and gave life to his Khamsa. Among the works that include five epics, we pay attention to the epic "Layli and Majnun". The epic "Layli and Majnun" is the third epic of Khamsa (Panjganj), and the ideological theme is about love. This work begins with the birth of Qais in the Arab land. That is, the Khaqan of the Chin country had no children, and just as God blessed Farhad, the leader of the Arab tribe also suffered from childlessness, so God blessed a child like Farhad (Qays) into this family. This boy was growing up to be a perfect person in terms of knowledge, intelligence and physical strength, until the so-called love occupied his thoughts... Love is like walking barefoot in the desert during the day. , walking at night

It's as difficult as walking through the forest without a weapon, of course. Similarly, the destination of love is pleasure, and the road leading to it is dangerous. So, Layla, who is considered an Arab girl from the tribe of Amir, falls in love with Kais and falls in love as soon as he sees her. After this situation was repeated several times, Kays's parents became worried and even had to handcuff him. The father, who witnessed this condition of his daughter, was angry about this situation and decided to give her away to Ibni Salam, a member of the Bani Asad clan, without listening to Laila's wishes. Now, if we come to the situation of Qays, he is infatuated with love, and because of his indolence, he looks abhorrent, and because of his indolence, he becomes his profession, and he also loses his mind. After that, they start calling him Majnun. A lover who stops at nothing to reach the abyss of madness, a madman who doesn't want to enjoy the various blessings of life and nature, and a weak character who fails to appreciate his parents and friends. has a specific meaning. We will try to clarify these sentences with a number of examples. Majnun is a singer of love. And his love for Laila is the manifestation of his love for the Creator. We would not be wrong if we say that indifference to nature and existence, to the ground is a partial sign that everything is transitory. The madman forgot the pleasures and memories of his loved ones, as the world did, and made friends with animals. His parents could not bear the separation and died. You don't remember, you say that the weed of hajr does not make a lover happy... At the end of the play, two lovers cannot bear this difficult separation, and they also leave the world. They are buried in a coffin wrapped in a shroud. Why did Navoi give us such an ending in this saga, which makes you feel a bit dull and brings tears to your eyes? In conclusion, the author, who always uses the

² <https://hp.jdpu.uz/index.php/hp/article/download/3517/2436/8803>

pseudonym Foni in his Persian ghazals, is hinting that the world is also temporary. No matter how much Layli and Majnun tried to see each other in this mortal life, their bodies and souls were powerless in front of the twists and turns of fate and the painful end of fate. Then he died and his soul finally found peace. They entered the living world with their pure souls and pure love. After all, the place where true love exists is the place of God Almighty!

"Layli and Majnun" has a centuries-old history. Its roots go back to the second half of the 7th century, as noted by academician I. Krachkovskii, a famous literary critic and textologist. According to some Arab sources, Majnun is a historical figure. He came from the tribe of Bani Omar, his real name was Qays ibn Mulawwah (or Qays ibn Muad). He loved Layli, his tribemate, and wrote sad poems about his love and the sufferings of hijran. Such information is also given in Ibn Qutayba's work "Kitobutshe'r wa Shuaro". At the same time, other sources deny this information. For example, Arab scholar Avon ibn Hakim al-Qalbi (died in 764), Arab historian Hisham al-Qalbi (died in 819) Majnun is not a historical figure, his name is metaphorical, and his poems of love and emigration belong to the Umayyad dynasty. It is said that she was married by a lover and used the pseudonym Majnun to avoid revealing her real name. In this way, from the second half of the 7th century, in Arabic poetry, poems with the pseudonym Majnun increase in number and spread widely. Over time, many myths and legends are woven and they take place from different sources.³

In the history of literary, spiritual and cultural relations between the Uzbek and Tajik peoples. The bond of friendship between Abdurahman Jami and Alisher Navoi and mentorship and discipleship relationships form separate and bright pages. Persian-Tajik thinker poet.

In 1491, Abdurahman Jami compiled his three divans into one volume at the suggestion of Alisher Navoi writes a preface to them. In particular, Alisher Navoi's "Tuhfatul Afgor" written in Persian the ode was dedicated to Jami. This makes Jami even more excited, and he is from the beginning creates an ode in the genre of the problem at the end:

*"Joh dori johiloso dar sar, ey komil mudom,
Jaholat xonam, na komil, chun turo joh ast kom"*

The following meanings can be understood from these poetic verses:

O man who considers himself to be a perfect man, you have a position (joh) in your head like the ignorant there is sadness. I call you imperfect, ignorant, because your goal is career.

So, it turns out that Jami knew the Turkish language as well as his own language, in this language who enjoyed reading the created works with interest, and the most important thing is that Jami's. The ghazal written in the genre of tatabba is also popular among the people.

It is worth saying that when Navoi wrote a musaddas for Jami's ghazal, he used his pseudonym did not bring This was contrary to the poetic tradition of that time. Because to someone else's ghazal it was necessary to add one's nickname when finishing the mukhammas or tying the musada.

This literary phenomenon is, on the one hand, the unparalleled power of Navoi's creative potential, his the value of his works, the love between Navoi and Jami, intelligence, literary If it means the closeness of art and soul, on the other hand, these two great writers are related to each other his deep respect, his efforts to multiply the fruits of his life's talent let's see an example.

³ <https://cyberleninka.ru/article/n/layli-va-majnun-syujeti>

Abdurrahman is the embodiment of ideal-perfection for Jami Navoi. That's probably why in many places Navoi seemed to be a skilled master of the art of exaggeration. Actually it is it's not. According to Navoi, Jami without any exaggeration deserves these definitions:

What perfection is finally there, It's not a good thing.

Perfection is a human adornment. But achieving it is arduous and takes a lifetime process. For example, when Navoi sings Jami's hymn in the epic "Farkhod and Shirin", Navoi asking his murshidi to help him in this way, he writes:

*"Ham ul gavhar bilan ko'nglin yorutqil,
Ham ul shakkar bila komil chuchutgil."*

Alisher Navoi wrote the work "Khamsat ul-mutahayyirin" (astounding five) in honor of piri and his teacher Jami. This work was created after the death of Navoi Jami, remembering him. Although the volume of this work is not very large in terms, the topic and essence of the work, which is covered, demonstrated respect, discipline, affection and scientific relationship between the master and the student. The work "Khamsat ul-mutahayyirin" was written in 1494-th year. This work reflected not only the attitude of the teacher and the shogird, but also the strong love between the two great figures, their intelligence intelligence. The work consists of five parts, from the beginning to the end Navoi described the total anthem and description in it. "Khamsat ul-mutahayyirin" is one of the great masterpieces created by Navoi. It is widely understood that the reputation of a teacher often carries great esteem, with their actions being deemed noble and noteworthy. A teacher who upholds such an esteemed status warrants the highest praise and respect. The relationship between a teacher and a student is one of interdependency, where the two concepts are inherently intertwined, forever complementing each other. Despite the vast differences in the times and surroundings in which our illustrious figures lived, each of their works and exceptional traits serve as exemplary models for us. Through the guidance of a teacher, a student's culture, enlightenment, and knowledge are refined, enabling the student to evolve into a genuine and well-rounded individual. With the knowledge imparted by the teacher, the student is guided to find their path and accomplish their aims. Moreover, the student themselves may, in turn, mentor others and ascend to the status of a junior teacher. As previously stated, the relationship between a teacher and a student is symbiotic, forming an interconnected chain.

The work tells the story from Jami's birth to the end of his life. After his death, Navoi intended to create a small work about his teacher, and he managed to do it. In the work, he writes that the wounded soul suffered from this mourning and that he can find some peace of mind by writing about it:

*"Chun bu motamda majruh ko'ngil ozori va mahzun xotir iztirob-u iztirori haddin oshti.
Bu ranj taskini va bu oshib itmiynoni uchun xayolg'a andoq keldikim, ul sipehri izzati iqbol bila bu
xokiyvash furumoya va ul mehri avji kamol bila bu zarrai kamsarmoya orasida o'tgan holotdin
bir necha varoq nigorish qilg'aymen va bu maqolotdin bir necha muqaddima guzorish
berg'aymen, ul umur zohiri botinimg'a mujibi mubohot va quvonmoq va dunyo-yu oxirating'a
boisi iftixor va o'qunmoqdir"*

In conclusion, Abdurahman Jami He died on November 8, 1492. All over Khurasan and Movaraunnahr. the living people, the poet - the ulama were in sorrow. His death is described in a historical work it was written: "Dud az Khurasan bar umad", that is, "Smoke came out of Khurasan". In this verse The sadness of the people of Khorasan due to the death of Jami is

reflected. This is a word in the sentence compound is 912 by abjad calculation, if dud - 14 is removed from it ($912-14=898$), Total comes from the year of death. The fact that this friendship is eternal is that it is Persian and Turkic

The works of this teacher and student for the peoples have been translated into two languages. Abdurahman The way has been opened for the translation of Jami's works into Uzbek. Navoi's works Both poets are Khurasan - he Friendship, solidarity, harmony between the multi-ethnic peoples living in Movaraunnahr,

He created works wishing for the development of the country, a just king and officials.

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