

## **THE ROLE OF STORIES IN THE WORKS OF ALISHER NAVOY (IN THE EXAMPLE OF THE IMAGES OF LAYLI AND MAJNUN)**

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**Annotation:** This scientific article focuses on the stories about Leyli and Majnun, who took place in the works of Navoi. The works of Alisher Navoi "Mahbub ul-qulub", "Lison ut-Tayr" and "Saddi Iskandari" were taken as the basis for the research of the topic. In the article, artistic landscapes about Layla and Majnun are drawn to the analysis.

**Keywords:** Eastern literature, wisdom, Layla and Majnun, metaphor and truth, the flood of love, enlightenment, fano and bako.

The eto tuk creator of each era puts forward his advanced ideas within the framework of a specific work. In justifying his artistic ideas and views, the author in a certain sense appeals to the examples of artistic creativity of his people, as well as other nations. Hazrat Alisher Navoi, the owner of high potential, also addressed the traditional topics of the past during his creative activity. In particular, this opinion can be expressed about "Layli and Majnun", which has become a favorite theme of many artists. The poet's social-ethical, philosophical-mystical works include the stories about "Layli and Majnun", through which the poet puts forward his extremely important views about the perfect human being. In particular, the stories about Layli and Majnun in the epic "Lison ut-Tair" are valuable from an ideological and artistic point of view. It is known that this saga of a philosophical-mystical nature was created in response to Fariduddin Attar's work "Mantiq ut-tayr" and was created in harmony with the content. Nevertheless, there are many differences in the poetics of both works. The Orientalist scholar E.E. Bertels in his work "Navoi and Attar" gave a scientific basis for No. At this point, we would like to dwell on a small topic from the views of a great scientist. It is known that in Mantiq ut-Tayr there is a story about Majnun in 3 places, the first of which is in the first of the seven valleys - "Talab Valley" (about Majnun's wandering in the desert in search of Laila), the second is in the valley of "Ish". "(About Majnun's sheepskin covering among the shepherd's sheep and passing out near Layli's farm") and finally the third story from the forty-fifth article - the chapter "Birds languish in search of Simurgh" ("Majnun's liking for Layli's nest is not a compliment" ) takes place. In Alisher Navoi's epic "Lison ut-Tair", the stories related to Eto Majnun are shortened to one and are not exactly the same as the stories in Attar's work. The first story is given when the birds pass through the valley of Faqr Fano, and the second is given in the story of Eto Ishq Oti. In particular, the first story is in Chapter CLXVII of the work. Esli u vas est ushla who despaired of perishing, guide Hudhud eto shows the right path and calls them not to deviate from the original goal. The author In the context of the work, "If a lover has reached true maturity in his love, for him hijran and visal are equal... If you haven't won Yor Wasli, isn't it enough for you to live with his memory?! He puts forward the idea that "everyone who lives with compassion, his death is equal to eternal life". He cites the story of Majnun to confirm his ideas.

A man who saw Majnoon talking to himself asked him who he was talking to. Majnun answered that with Layli. "Layla is not with you, she is far away, in her tribe," said that person. Then Majnun replied: "O careless one, if she (Layli) took a place in my life, could the distance of the road allow me to forget her?" It shows that Majnun's love has reached perfection, and his mind is occupied only with the memory of Laila. A poet's perfect love is like Majnun, he never took Laila off his tongue for a moment, and he wants to say that you should also connect with Simurg in this way. After this scene, the birds in the work pass through Fano and turn towards Baqa. On the way to Simurg, they pass through seven valleys. The story of Majnun played an important role in the spiritual development of birds. The second story in the epic is given at the end of the work after the prayer of the Valley of Love. It shows Majnoon getting mixed up with Laila's love interest. A man asks Majnun for his name. And he answers that it is Layli. When asked how you can prove this, Majnun answers that whoever's breed is Layli, there is no need to prove it, even if it seems doubtful to you, it is close to me. It seems that the idea of monotheism is put forward in the content of the story. This parable refers to the original purpose of the birds.

The stories about Layli and Majnun in Alisher Navoi's epic "Saddi Iskandari" are also valuable from an ideological and artistic point of view. Chapter XXXII of the epic is devoted to the topic "Definition of Winter", and the main goal of the author is not to interpret the winter season artistically, but to give it a metaphorical tone. "Winter is my description, my heart is full of passion, I look at this cold night, and the grass beds in the cold gold, the grass beds in the camphor breath, and my music on the floor, I rest on the marble stone, and I take my hat, I will end the world, and in this season, my dreamy white sleep, I will sleep like the sun. , maybe you will be clear like that, and the meeting will be like a sunny spring in a flower garden." [3, 198]. According to the poet, winter is such a season that the wind blowing in the long cold days of the night reminds of the sad and sad sighs of lovers. Hazrat Navoi introduces Majnun story in this chapter and names it as such. In the long dark night of the winter day, I used to enjoy the musk of Layli's Zulfi el Karvonidin, I used to gom urar, and the happiness mashshota ul sirishtai gave the murod to his heart. The remarkable thing is that the story takes place in winter. However, this episode has a different interpretation in the "Layli and Majnun" saga. Laila Majnun falls ill in love and dies in autumn. Lover Majnun also found out about this and died in front of Layli's body.

In "Saddi Iskandarii", the second story about Majnun is given in chapter LXVI of the epic [3, 394]. This story is called "Majnun wanted to throw himself down because of the weight of the mountain of separation, and Laili's name held on to his marrow and his friend did not let him hold on to his belt." This story is presented in order to provide an artistic basis for the "Description of Hajar Shami Tirayligi", which was presented before it. The content of the story is similar to the parable given in "Mahbub ul-Qulub" (in which Majnun was cured of the sufferings of Hijran and was healed by Layli's letter), but in this story, the power of separation in Majnun is shown in an exaggerated way. Separation finally became such a burden to Majnun that the author introduced the mountain to interpret it. Orientalist Bertels in his monograph "Navoi" explains Majnun's habitation of the mountain in the epics "Layli and Majnun" by the fact that he and Layli were tending to the bushes in his youth. For this reason, Majnuna Mountain looks dear. In our opinion, unlike his predecessors, Alisher Navoi aimed to describe the high level of emigration in his epic and in this

story through the mountain episode (Najd mountain). People in love can endure all pains and tortures, but it is difficult for them to endure hijran. In the story, Majnun can't stand it and wants to throw himself off the mountain. Only a letter from Laila will bring him back to life, and for many years he will be happy and live with the hope of a better life. So, Majnun, presented in the stories of Alisher Navoi, is embodied as a symbol of a lover (solicitor) who strives for a higher goal by his essence, is found because of true love, and sometimes achieves it. The fact that both of the above stories about Majnun occupy an important place in the epic "Saddi Iskandari" and that it is told in the language of Alisher Navoi is a unique artistic and aesthetic phenomenon. The author approached them creatively from the point of view of time and period. After all, the following verse of Maulana Malik shows that although hundreds of narrations were created on the subject of Layli and Majnun, they reflect the spirit of the times.

*Сад исса гар зи Лайлию Мажнун ривоят аст,*

*Мову ҳадиси ииқү ту, инҳо ҳикоят аст.* [5, 84]

(If there are hundreds of narrations about Layliu Majnun, these are the stories of our love)

At this point, it can be said that in the poet's ghazals written on different themes or in other genres, the symbols of Laila and Majnun are often referred to, which once again confirms that the theme of Laila and Majnun was a special inspiring theme in Alisher Navoi's creative work.

In conclusion, it can be said that in the works of Alisher Navoi, the subject of "Layli and Majnun" is often referred to. In the work of Alisher Navoi, this very theme is interpreted in a unique way in a certain epic - "Layli and Majnun", in the composition of the miraculous lyrics, as well as in other works. The above-mentioned stories about "Layli and Majnun" are mentioned in different parts of the poet's works and play an important role in understanding the author's feelings, romantic and philosophical views.

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