

# Alisher Navoi is a traditional hero of the epic "Layli and Majnun". Artistry in the image

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**Annotation:** In this article, we can see the process (genesis) of the formation of the high artistic and traditional image of the heroes of the epic "Layli and Majnun" by His Holiness Navoi: the lovers Layli and Majnun on the example of the legendary love story.

**Key word:** Traditional image, formation process (genesis) of traditional images (in Uzbek classic literature), Layli and Majnun as examples of traditional image.

We know that there are many artistic images, including traditional images, in Uzbek classical literature, mainly in ghazaliyyah, and in the examples of creativity that are examples of every artistic work in the Uzbek classical literature. (mainly, in ghazaliya and classical epics). Let's get acquainted with one of these traditional images. The most famous epic of Alisher Navoi's work is the epic "Layli and Majnun". In this, the most famous epic of Alisher Navoi's genius is the masterpiece "Khamasa" and his most famous love epic "Layli and Majnun". is an epic. This "Layli and Majnun" is the embodiment of the genius of Navoi's work in this saga. The peak of perfection of His Holiness Navoi's creativity, as well as the painful love story that he kept in his heart, are given in the epic "Layli and Majnun". The epic "Layli and Majnun" is considered the most famous love epic in the Muslim eastern classical Sufism literature, a painful love story is told in this epic, and it has been used as a traditional image, a famous example of Uzbek classical literature. . Initially, this traditional image (the legendary story about the love of Layli and Majnun) is found in the work of Abulqasim Firdawsi, a great representative of Persian-Tajik classical literature of the 10th-11th centuries AD, and in his masterpiece "Shahnama" Qays ibn Mullawah (Majnun ) and after that it entered the classical Sufism literature (mainly poetry) of the Muslim East as a traditional image as an example of high artistry. In the next period, in the classical Persian-Tajik literature of the XII-XIII centuries, the work of the famous Azerbaijani poet Nizami Ganjavi is known as the work "Khusrav and Shirin", which also contains information about Qays Ibn Mullawah and the love story of these two lovers. Eastern Muslim classical literature, including Uzbek classical literature (mainly in poetry) served as a popular traditional image. Later, information about this was given in the work of Khusrav Dehlavi, an Indian poet of Turkic origin who lived and created in the XIII-XIV centuries (this artist mainly wrote in the Persian-Tajik language), and "Majnun and Layli" was written by him. In his epic, he shows the story of pure love of two young lovers and their painful love history and tragedy. In the 15th century, Alisher Navoi's work "Khamasa" can be found in the epic of the "five" series. In general, Qays Ibn Mullawah's painful love and his and if we give information about its origin, then it Layli, from the tribe of Bani Omar, from the tribe of Hay in Arabic (this word used in some sources to mean "dark", "darkness", "dark night", "darkness") 'z) falls in love with the girl at first sight, becomes madly in love with her, and is the reason for receiving the nickname "mad" which comes in this meaning. This situation is considered common in the works of great artists such as Abulqasim Firdavsi, Nizami Ganjavi, Khusrav Dehlavi, Alisher Navoi, Fuzuli, but each artist approached it with his own worldview and creative style. The story of this story is as follows: a young man named Qays bin al-Mullawwah, the only child of the chief of the Bani Omar tribe from the Arab tribes, saw Laila, the daughter of the chief of the Hay tribe from the Arabs, and fell in love. will remain, but according to some historical sources, because there were Arab tribes who were angry with each other, this hindered the love of two young lovers. According to some historical sources, the father of Majnun (Qays ibn al-Mullawwah) lost his mind and became insane as a result of pressure from his father, who opposed his son's marriage to this girl, and because of separation. Alisher Navoi made the epic "Layli and Majnun" not only in content, but also artistically the best of epics on this topic. After the epic "Layli and Majnun" by Alisher Navoi, many folklore versions of this epic appeared in our nation, and folklore

versions of the legend "Layli and Majnun" were created among the people as a painful legend, and in Uzbek classic literature (mainly, poetry ) entered as a traditional image as an example of high artistry. Alisher Navoi was a well-educated child of his time. The fact that it is impossible to imagine him apart from the divine knowledge is proof of the great creative genius of His Holiness Navoi. In the process of modern thinking, attention is being paid to the study of the works of the poet in connection with his views on God and Sufism. Alisher Navoi's epic "Layli and Majnun" is a work glorifying pure divine love and is artistically analyzed as an epic of divine love. However, the greatness and thinking of His Holiness Navoi is that although there are interpretations of Sufism in "Layli and Majnun", at the heart of the events, the tragic-metaphorical fate of love that shakes the human heart, the image of social injustice is so vividly depicted that the poet's We can see in historical sources that he suffered a lot. Majnun (Qays ibn Mulawwah) means crazy, crazy, insane. "One of the most famous historical and literary-legendary characters in the classical Sufi literature of the Muslim East). According to ancient Arab sources, Majnun was a historical figure who belonged to the Bani Omar tribe in Arabia. There are many legends about Majnun's fate in love in the Muslim East. Abulqasim Firdavsi, Nizami Ganjavi, Khusrav Dehlavi, Alisher Navoi, Muhammad Fuzuli have a special place as a tragic hero in the works of the great representatives of the classical Sufism literature of the Muslim East. "Layli and Majnun" is one of the saddest stories about love created in world literature. We do not know of any other work of love that "Layli and Majnu" is so tragic, so deeply and so movingly revealed the spiritual and spiritual world of the lovers. "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. Krachkovskiy, a famous literary critic and textologist. According to some Arab sources, Majnun is a historical figure. He came from the Bani Omar tribe, his original name was Qays ibn Mulawwah (or Qays ibn Mu'ad). He loved Layli, his tribemate, and wrote sad poems about his love and the sufferings of hijran. Majnun is not a historical person, his name is figurative, and it is said that his love and hijran poems were written by a young man in love who belonged to the Umma family and used the pseudonym Majnun in order not to reveal his real name. Thus, from the second half of the 7th century, in Arabic poetry, poems with the pseudonym Majnun increased in number and became widely spreads, and a great example of traditional image-level artistry was formed in the classic Muslim oriental Sufism literature. Over time, many myths and legends are woven and they take place from different sources. The subject under the name "Layli and Majnun" appeared in the form of a fairy tale in Arab folk literature until the 12th century, and in addition, the genesis of traditional imagery (the process of formation) ) came into existence. Later, the subject of the fairy tale in oral form began to appear in the form of written literature. In the epic of Alisher Navoi "Layli and Majnun", we can see the full extent of his power of thinking. He carefully studied the work of his previous masters and created his own creative style based on their work, and as a product of unique thinking, he created the epic "Layli and Majnun", an epic of excitement unlike any of his masters, and the heroes of the epic gave a new meaning to the symbols of two lovers Majnun (Qais ibn Mullawwah) and Layli. Great creators such as Nizami Ganjavi "Layli and Majnun", Khusrav Dehlavi "Majnun and Layli", Muhammad Fuzuli "Layli and Majnun" are all in these epics. painful and legendary love stories are the same (that is, if we look at it with something, first of all, there is a similarity in form, but there are quite different situations in terms of content), besides, His Holiness Navoi considered this legendary love story a high art created a traditional image, which is considered original, as a product, and left it as spiritual food for the classical artists of the next era. Also, these great artists created their epics based on their creative skills, talent, religious and philosophical outlook. In this way, the great love story and traditional images of Laili and Majnun, which are considered highly artistic, appeared in the classical Sufism literature of the Muslim East.

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