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THE COMPARISON OF INTRODUCTORY CHAPTERS ALISHER NAVAI AND MUHAMMAD FUZULI EPICS "LAYLI AND MAJNUN"

Submission Date: April 20, 2023, Accepted Date: April 25, 2023,

Published Date: April 30, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue04-09>

Almaz Ulvi Binnatova

Doctor Of Philological Sciences, Professor, Head Of The "Azerbaijan-Turkmenistan-Uzbekistan Literary Relations" Department Of The Institute Of Literature Named After Nizami Ganjavi, Azerbaijan

Abdulkhakimova Yulduz G'ofur Qizi

PhD, Tashkent State University Of Uzbek Language And Literature, Uzbekistan

ABSTRACT

In the article, the introductory chapters of Alisher Navoi and Muhammad Fuzuli's epics "Layli and Majnun" are analyzed. These chapters were compared based on the similar and different perspectives of the authors.

KEYWORDS

Khamsa, praise, na't, munojat, prologue.

INTRODUCTION

Comparative analysis of the introductory chapters in the epics "Layli and Majnun" by Alisher Navai and Muhammad Fuzuli plays an important role in realizing the essence of the ideological and artistic intentions of the two creators. Because the prologues in "Khamsa" epics are not only a traditional introduction to reality, but also serve as an opening for the content of the epics. In this sense, paying special attention to the

ideas presented in the introductions helps to reveal the symbolic meanings hidden in the background of the epics [1, 160].

In Alisher Navai's epic "Layli and Majnun" the prologue includes 9 chapters. In the first chapter of the epic, i.e. praise, the poet glorifies Allah with beautiful attributes:

Ey kimniki aylabon parivash,

Majnun anga yuz asiri g'amkash.

Ey kimni qilib parig'a majnun,

Ashki suyini oqizib jigargun.

Ey har sorikim qilib tajalli,

Ul mahzar o'lub jahonda Layli.

Ey Majnuning xiraddin ozod,

Ohi beribon xiradni barbod [2, 6-7].

If you pay attention, the poet refers to the theme and general content of the epic in the first chapter. While praising Allah, he skillfully mentions the names of the main characters and informs the reader of the story he wants to tell:

"Whom you created as a parivash, you made mad with hundreds of sad lovers. Whom you made mad Majnun with a pari, you shed brown tears. Wherever you made a jilva, that jilva was seen in the world in the form of Layli. You've created beauties named Layli with qualities that drive lovers crazy. Your Majnuns are free from intelligence. Their sighs are mind blowing" [3, 214].

METHODS

Fuzuli's epic "Layli and Majnun" has 12 prologue chapters, and chapter 1 of the epic begins with the

traditional praise of Allah. The chapter is written in Persian and consists of 38 stanzas. It tells about the beauty, greatness, eternity and immortal of Allah. We know Allah through art, says the poet:

Əlhəmdü livahibil-məkarim,

Vəş-şükrü lisahibil-mərahim...

...Memari-binayi-afərinış,

Sirabkoni-riyazi-biniş.

General content: Praise be to Allah, the Merciful. He is perpetual and eternal. He can be recognized by his creation. How great and appreciable is He! Glory be to Allah, the Merciful and Compassionate. He adorned this universe and created the human race in it. He is also the spender of the jewel of truth, the Architect of the edifice of creation.

In our opinion, the reason for writing this chapter in Persian is that Fuzuli considers Nizami as his teacher and follows him in his work. In the praise chapter of Navai's epic, while praising Allah, he talks about love, Layli and Majnun as a reference to the general content of the epic, while Fuzuli describes Allah through all his great attributes, and these views of the poet are significant because they express the general content of the epic.

At the end of the chapter, the poet asks Allah for help:

Əz feyzi-hünər xəbər nədərəm,

Cüz bihünəri hünər nədarəm...

...Ayineyi-xatirəm şəvəd pak,

Rövşən gərdəd çiraği-idrak.

Meaning: I don't know about the fame of my craft, I have no other craft than lack of skill. No matter what task I put in front of me, it has a sad beginning and end. Every stone, every drop that falls in my path threatens me. Please, when my pain comes out, embroider my hand with pure writings in this sea of poems, make the mirror of my memory pure, and the light of my mind shine.

RESULTS

Although Fuzuli is aiming for the destination Alisher Navoi is looking for in love, he wants to go to this destination on his own way. The constitutive structure of the epic is a clear proof of this: the second chapter now includes praise in the Uzar language. This chapter is 68 bayt long. In it, Fuzuli thanks Allah, praises Allah with beautiful attributes and asks Allah for help.

Ey məbdəi-fayzi-afərinış,

Səndən rüvşən çiraği-biniş!

...Ey pərdeyi-masiva niqabın,

Səndan özgə sənin hicabın!

Ey sirri-vücudun əmri-məlum,

Mövcud həmin sən, özgə mədum!

Ey cümlə cahon sənə rizacu,

Səndən hali səninlə məmlu!

Meaning: With your grace the sons of Adam are enlightened. O One whose body is secret, but whose command is known to all! You are hijab at the same time, and all your hijabs are with you. You alone exist, You alone are eternal. No creature exists apart from You, without You. O Creator of the non-existent! Your thought is the spring of enlightenment. The whole world is pleased with you. They are filled with your mind and breath.

The second chapter of Alisher Navai's epic contains Munojat. In Munojat, we see the prayers of the poet who surrendered in the way of Allah, who gained wisdom from the poor and the slave, when he started writing the epic:

Qilmay da'viyi xush adoliq,

Arz ayla, Navoiyo, gadoliq.

Shukrungg'a tilimni qoyil ayla,

Sajdangg'a boshimni moyil ayla...

Bo'l rohnamun mango ul ishga,

Kim, bo'lsa sanga rizo ul ishga...

As mentioned above, the introduction of Fuzuli's epic "Layli and Majnun" differs from Alisher Navai's epic "Layli and Majnun" in terms of its constitutive structure. In Fuzuli's epic, Munojot is presented in chapters 3-5. The initial file size is quite large - 86 bayt. In it, the poet examines his soul and asks Allah for help in controlling his body with his mind: "Ya Allah, don't let me miss you because I hope for your refuge. You created me from soil. You gave me mind and soul. If I want a life, I want it from dust in your palace. Give my mind to the way of saliklik".

Nəm var ki, laf edəm özümnden,

Məhv eylə məni mənim gözümdən.

Ol gün ki, yox idi məndə qüdrət,

Qıldın mənə qeybətimdə rəğbət [4, 27].

Meaning: Save me from my own eyes, from my lust. I had no power. You encouraged me.

DISCUSSION

Fuzuli analyzes himself in every speech, criticizes his verbs. If a person cannot come to terms with himself, if the duty of "I" deviates from faith, then it is out of the question that the ego will lead him away from the path of Allah and lead him to a dead end. The poet's prayer is a way to find himself in himself, and he aims to reach the destination through modesty, repentance and obedience.

While praying to Allah, the poet expresses his dissatisfaction with the creative environment around him. He laments the lack of worthy artists among the next generation. "My pains are many, my sins are even more," says the poet.

As the Munojat continues in the following chapters, Fuzuli talks about not always blaming the world for the pains of the body and soul. Here we observe that his views on the world and creatures differ from those of other Eastern thinkers, especially Navai:

Hər dəm onu, bivəfa oxursan,

"Dunsan" deyə bəddua oxursan.

Çün ol sənə qıldı mehribanlıq,

Yaxşılığa eyləmə yamanlıq!

Meaning: "Why do you blame the world that you are a "dunsan" (mean, lowly person) even if you suffer a little. You make dua a bad prayer. Charx has done you many kindnesses in this world. Do not harm the good he has done.

The 3rd chapter of Hazrat Navai's epic is Na't, and Navai dedicates this chapter to the praises of Rasulullah (s.a.v) and talks about how the heavens were illuminated by his grace, the entire universe rejoiced at his footsteps, and that Allah made him perfect in all sciences in one breath:

Sun' ilgi chekib bu nomag'a tam.

Orqasiga bosti naqshi xotam.

Me'roj tuni taboh bo'ldi,

Borcha anga hoki roh bo'ldi,

Borisig'a har guzin avqot,

Yuz ming salovat ila tahiyot.

In Muhammad Fuzuli, Na't took place from the 6th chapter of the epic. In Na't Fuzuli emphasizes two things. First, Prophet Muhammad (s.a.v) is the last of the prophets.

CONCLUSIONS

But because of Allah's great love for Him, they met all the prophets on the night of Me'raj and took the throne of prophethood. They reached the highest rank. Secondly, Allah created the light of our Prophet (s.a.v) long before He created all mankind, and He created Adam from that light:

Sərdəftəri-ənbiyayi-mürsie,

Onlara həni axirü həm əvvəl!

In the first Na't of the epic "Hayrat ul-Abror", Navoi reflects on this incident and writes:

Nurunga tob ikki jahondin burun,

Har ne yo'q ondin burun, ondin burun...

Bo'ldi sanga Odam sabqatnamo,

Avval o'g'ul, so'ngra gar o'lsa ato.

Before these verses, Hazrat Navoi quotes the following words in the title of the first chapter of the epic:

“Ul hazratning nuri qidamiyatidakim, zot bahrining avvalg'i junbushida ul durri bebaho lam'asi xafo rishtasin uzdi va ul gavhari yakto ashi'asi lam'a ko'rguzdi va durjdin durjg'a intiqol etti to Safiyullohdin Abdullohg'a yetti” [4, 27].

That is, in this place, we are talking about the antiquity of the nur of the great thinker Rasulullah alayhissalam, that by the will of Allah Almighty, this precious stone broke the bond of secrecy, and this unique gem was revealed, and passed from father to son, from Adam Safiullah to the father of our Prophet, Abdullah. In the above bayt, the same event is given a unique artistic interpretation. Address to our Prophet: "Your light shone before the two worlds were divided. Nothing existed before him. Adam, peace be upon him, was first created for you as a son, but later as a father" is proof of this.

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