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ALISHER NAVOI AND MUHAMMAD FUZULI: THE ROLE OF LITERARY ARTS IN THE “LAYLA AND MAJNUN” EPICS

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ABSTRACT

The article analyzes the artistic arts used in the epics "Layli and Majnun" by the great Turkish artists Alisher Navoi and Muhammad Fuzuli, the skills of the artists are described through examples, and personal opinions are expressed

KEYWORDS

Majnun, Ishq, Layli, tashbih, diagnosis, verse.

INTRODUCTION

In the realm of literature, there is a distinctive place for vividly depicting reality, highlighting the inner thoughts and emotions of characters, and portraying their experiences more vividly. “In our rich literary heritage spanning thousands of years, the issue of literary artistry has always been at the forefront, particularly in the domain of poetry. When discussing the talent of a particular artist, attention is not focused solely on what they depict, but rather, how they depict it. Indeed, the

skillful utilization of poetic arts in literary works has been praised as one of the fundamental principles of literary craftsmanship throughout the ages”[1;4]. Both Alisher Navoi and Muhammad Fuzuli expertly employed literary arts in their epic of "Layla and Majnun."

Particularly, Hazrat Navoi portrays Layla's inner and outer beauty through the art of metaphor extensively

throughout the epic. This literary device enhances and amplifies Navoi's original expression, enriching the narrative with symbolic imagery and contributing to the overall depth of the text:

Boshkim qo'shib ikki egma qoshi,

Husn ichra ikisining taloshi.

Chun voqif o'lub bu mojarog'a,

Mushkin xutaba kirib arog'a.

Ko'zlar iki sho'x kofiri mast,

Har qaysig'a boqsa uyqu hamdast.[2;67,68]

In the lines above, the poet illustrates the overwhelming admiration of the lover's heart for the beloved's beauty through the skillful use of personification ("ikki qoshning taloshishi, mushkin xutaba kirib arog'a" - the sighing of two lovers, the difficult journey of the senses to reach the beloved), and metaphor ("ko'zlar iki sho'x kofirimast" - the eyes are two kings intoxicated). These verses not only rely on vivid imagery but also continue to develop the narrative by elaborating on the details of the beloved's beauty through the progression of events.

Or, in the subsequent parts of the epic, the beauty of the beloved is depicted through elaborate metaphors ("mujgon safining qaro balosi, majmui libosi surmairang" - like the black mole resembling a musk gland, the ensemble of lips resembling red coral), and

the lover's yearning is portrayed as a relentless battle against an opponent.

Mujgon safining qaro balosi,

Ko'zlar uza soyaning qarosi.

Yo'q soyaki, to'rt saf chekib zang,

Majmui libosi surmai rang.

Ochquncha yumub ko'z ul sipah tez,

Bir-birga tegib qilurg'a xunrez.[2;68] (After this, the excerpts are taken from these sources.)

The arches of her eyebrows, like two soldiers ready for battle, are placed between the curls of her eyelashes, ready to engage in combat. When the poet describes how their eyes close and rush towards each other, it vividly portrays their longing and eagerness, utilizing the technique of personification.

Muhammad Fuzuli, on the other hand, creates the image of Layla as a symbol of exquisite beauty through the art of metaphor in his epic:

Şümşadi-lətifinə mürəkkəb,

Sibi-zənəxü turunci-ğəbğəb.

Əndami lətifeyi-ilahi,

Dəryayi-lətafət içrə mahi[3; 49,50].

Through the lines “Əndami lətifeyi-ilahi, Dəryayi-lətafət içrə mahi - Her stature, a divine manifestation of grace, A fish within the sea of elegance”, the poet depicts Layla's radiance and beauty, suggesting that Majnun is captivated by the unparalleled beauty of the era's solitary maiden.

The poet further showcases the beauty of Layla's stature by employing the metaphorical artistry, offering yet another beautiful example:

Jismiki bor erdi yosamingul,

Hummo qilur erdi otashingul!

Or:

Shahdi labidinki komi shirin,

Andin kelibon kalomi shirin.

Bir toza niholi sarvqomat

Kim, jilvasidin solib qiyomat.

In this verse, Fuzuli succinctly defines the beauty of Layla's cheeks, stating, “...labining shirinligi og‘ziga ham yuqqan. Shundan so‘zlari ham shirin chiqadi. U bir toza niholki, jilvasi bilan dillarga qiyomat solur - ...the sweetness of her lips spreads to her mouth. Hence, even her words sound sweet. She is like a pure white lotus, causing a commotion among hearts with her robe”.

Alternatively, through the art of metaphor, the poet describes Majnun as follows:

Tan maxzanining nuhufta siri,

Jon gulshanining yorug‘ nasimi.

Mehr oyati ollida huvaydo

Manshuri vafo yuzida paydo.

Both poets, in creating the image of Majnun, not only portray him as the possessor of divine love but also depict him as a person who embodies wisdom and perfection. In the symbol of Majnun, the hidden secrets of both the temporal and eternal worlds are concealed. Majnun represents a journey towards eternity, while Layla symbolizes the path leading to him, as imagined in their collective consciousness.

When Navoi writes about Majnun, he adds the concept of mercy to his portrayal. According to the poet's perspective, the essence of Majnun's soul is likened to a hidden secret chamber within the mansion of the body, with the word "yorug'" (light) borrowed from the garden of the soul. Within him, the essence of mercy becomes apparent, and on his face rests the mark of loyalty.

Muhammad Fuzuli, in the description given to the character of Majnun, provides the following example of metaphorical artistry:

Gün-gündən edib kəmal hasil,

Ol mahi-növ oldu bədri-kamil.

Gəldikcə meyi-vəfadan əyyam,

Hər dövrədə sundu ona bir cam [3; 48].

In his poetry, Muhammad Fuzuli vividly illustrates Majnun's attainment of perfection day by day through expressions such as “Ol mahi-növ oldu bədri-kamil - Like the full moon, he became complete”, emphasizing that he has reached the zenith of knowledge and love, just like a full moon.

This showcases the seamless integration of various literary arts in Fuzuli's work, highlighting the poet's mastery without a doubt! For example, in creating the character of Layla:

Şəhbaz baxışlı, ahu gözlü,

Şirin hərəkətli, şəhd sözlü.

Rahü rəvişi müdam qəmzə,

Başdan-ayağa təmam qəmzə.

Ayruqca şəklü xoşca peykər,

Yaxşıca sənəm, gözəlcə dilbər [3; 50] (After this, the excerpts are taken from these sources.)

The verses reveal the meaning concealed within the fabric of metaphorical art. Layla's gestures are graceful, her movements enchanting, and her words sweet. (“Şəhbaz baxışlı, ahu gözlü, Şirin hərəkətli,

şəhd sözlü” - With falcon-like gaze, deer-like eyes, graceful movements, honeyed words). From head to toe, she exudes grace and elegance in every movement. Her form is unique, yet captivating. She herself is a beloved and beautiful soul. In this context, the poet, through the phrase “Yaxşıca sənəm” (my good beloved), not only alludes to Layla's external beauty but also hints at her inner tranquility, which can serve as an example for everyone from a moral standpoint.

In literary art, characterization is one of the widely used forms. We have already provided several examples of this art form above. The reason for its notable utilization in both poets' works is evident, and it's worthwhile to present a few more examples. For instance, in the twelfth chapter of his epic, Alisher Navoi describes the arrival of spring as follows:

Mehr istagichun Hamal farog'i,

Dasht uzra butalar qo'zi qulog'i.

Gar to'ti o'lurg'a qilmas ohang,

Aylar nega yerni to'tairang.

Har g'unchai lola huqqai la'l,

Ochilsa livoda shuqqai la'l.

We know that the spring equinox takes place from March 21st to April 20th, during which nature is fully adorned with greenery. The almond tree, belonging to

the rose family, blossoms during this time, typically in the months of June and July. Therefore, it marks the beginning of the last days of spring. Hazrat Navoi, through the exchange of seasons and constellations, expresses the harmony of the heavens and the earth in the above two verses:

The following verse is an example of the metaphorical art of simile, comparing the flower bud to a ruby-filled pomegranate (indicating the color of the flower), and when the flower blooms, it is likened to a ruby. Thus, this tulip serves as a sign of abundance in the realm of nature.

In Muhammad Fuzuli's "Layla and Majnun," this artistic technique is used in conjunction with eloquence (the art of speech). For example, if we examine the conversation between Layla and her lamp:

Şərhi-dili-gərmü çeşmi-tər ver,

Sərrişteyi-razdən xəbər ver!

Hər ləhzə düşərsən iztirabə,

Həm atəşə qərqsən, həm abə.

... Xoşdur sənə sirrini, töküb yaş,

Məclislər içində eyləmək fəş.

The poet approaches the topic of shame akin to a conversation: "Your heartaches are profound, but your body is youthful," likening it to the height of a candle

flame. You sway towards fire and water alike. In your presence, secrets unfold, and youthfulness exudes from your open demeanor within gatherings, he says. The lover's condition is being expressed, indeed. These verses not only convey the plight of Majnun but also reveal the complexity of his situation. He may shed tears abundantly as always, but because his heart is bound by the Hand of God, his love remains unwavering. However, the distinction lies in the fact that if the candle of shame contemplates revealing its secrets in front of the assembly of lovers, it would be preferable for the solitary lover, Majnun, to remain bound by the Hand of his beloved in seclusion.

We can attest to the fact that Alisher Navoiy ultimately presents exemplary instances of the art of surprise in his epic. For example, in Layla's letter to Majnun, we find the following examples related to this artistic genre:

Holing ne durur firoqim ichra?

Fikring nedur ishtiyoqim ichra?

Farqingki emish qush oshyoni,

Kim urkutar erkin andin oni?

The lover's honor lies in not being aware of the beloved's condition, being informed only through the state of their beloved, and yet, despite the difficulty, still having the courage to inquire about their well-being is an honor and reward for the lover.

Alternatively, in the twelfth chapter of the epic, the conversation between Layla and Majnun is also enriched through the art of surprise:

Sen nola qilib g'amin nedinsen,

Ashking oqizib hazin nedinsen?

Ishrat chogi mehnating ne ya'ni,

Sho'robai hasrating ne ya'ni?

Bu g'am sanga qaydin o'ldi hodis

Kim bo'ldi bu shiddatingg'a bois?

How do you find joy when you're young, dancing and singing? What about contentment amidst hard work and longing? How did this sadness envelop you, and who caused this state? Or:

Qilg'onni yoshurmog'ing ne erdi?

Mendin yana so'rmog'ing ne erdi?

Layla remains unaware of her companion's spiritual state, mood, and the changes in his emotions. This ignorance prompts the poet to delve even deeper into the protagonist's inner world. In Muhammad Fuzuli's work, he utilizes the art of surprise as follows:

Fərmana müxalifətmi qıldım?

Ə'daya müvafiqətmi qıldım?

Bədxahlərinmidir bu tədbir?

Qəmmazlərinmidir bu təzvır?

Are you opposing the lofty command? Is this your enmity? Or is it a ruse to uncover these secrets? The poet vividly portrays the events in the narrative in accordance with the protagonist's emotional state through the use of literary arts.

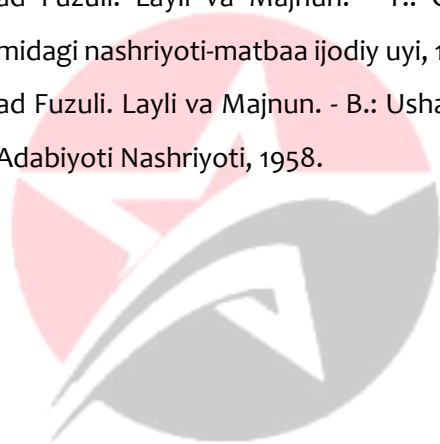
As a result, in both epics, every form of literary art has served to illuminate the essence of the narrative, the emotional state of the characters, and the literary prowess of the authors.

In summary, both Alisher Navoiy and Muhammad Fuzuli skillfully utilized literary arts to depict the characters of Layla and Majnun. In both of their reflective works, the most frequently used literary arts are simile, metaphor, description, contrast, beauty analysis, surprise, and allegory. Navoiy primarily utilized simile and allegory in portraying the character of Layla, while Fuzuli elaborates on the Layla character through the use of simile and contrast. Through literary arts, both poets ensured the harmonious alignment of content and beautiful literary form in their portrayals.

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