

**ALISHER NAVOI AND MUHAMMAD FUZULI: THE ROLE OF THE ARTS IN THE
EPICS "LAYLI AND MAJNUN"**

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Аннотация. В статье анализируется художественное искусство, использованное в эпосе «Лейли и Меджнун» турецких творцов Алишера Навои и Мухаммада Физули, на примерах описывается мастерство создателей, высказывается личное мнение.

Ключевые слова. Меджнун, Ишк, Лейли, ташибих, диагноз, стих.

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.

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

The arts have a special place in vividly depicting reality in a work of art, in vividly expressing the feelings and experiences of the characters. "In our classical literature, which has a thousand-year history, the issue of art has always been the focus of attention of poets. When it comes to the potential of a particular creator, attention is paid not to what he or she depicted, but mainly to how he or she depicted it. In particular, the skill of using poetic arts in literary works has been evaluated as one of the main aspects of artistic creativity in all centuries"[1;4]. Both Alisher Navoi and Muhammad Fuzuli skillfully used the arts in the epic poem "Layli and Majnun". In particular, in many places of the epic poem, Hazrat Navoi depicts the inner and outer beauty of Layli before the reader's eyes through the art of hyperbole. This art serves to exaggerate and intensify the artistic image or action, while also serving as an original expression of Navoi's thought:

Bashkim joins two bowed eyebrows,
Husn's two are fighting.
Because he is aware of this conflict,
Mushkin enters the sermon and drinks vodka.
The eyes are two shining infidels,
Whoever looks at them, sleeps with sympathy.[2;67,68]

In the above verses, the poet describes the hidden suffering of the beloved's beauty in the heart of the lover through the arts of diax (the clash of two eyebrows, the musk enters the sermon and drinks vodka), tashbih (the eyes are two shining infidels). The verses are not based on mere narration, but continue to develop the details of the beautiful beauty by developing the events.

Or, in the later parts of the epic, the description of the beauty of the mistress turns into an exaggeration (the blackness of the ranks of the maidservants, the scarlet color of their uniforms) and the mistress sets out to fight the lover.

The blackness of the ranks of the maidservants,
The eyes are the shadow of the distant shadow.

No shadow, four ranks are covered with rust,
The uniforms are scarlet color.
The eyes of the soldier, closing their eyes, quickly move,
They are bloodthirsty when they touch each other.[2;68] (Following quotations are taken from these sources).

It is as if the eyelashes between the eyebrows of the mistress are like warriors drawn up in two ranks, ready to enter battle, and are thrown at each other to shed blood every time they open and close their eyes. The poet also uses the characteristics of the art of diagnosis in the above verses (Openly closing his eyes, he is a bloodthirsty woman, touching each other).

In his epic, Muhammad Fuzuli, while creating the image of Layla through the art of exaggeration, describes her as a model of Azari beauty:

She is a beautiful woman, The poet gives another beautiful example of the art of metaphor in order to praise the beauty of Layla's body:

Her body was like a lotus,

Her father did the same!

Or:

Her lips are as sweet as hers,

And her words are sweet.

A pure sapling, a tree,

Who, with her beauty, will bring about the resurrection.

In this verse, Fuzuli gives a brief description of the lover, saying, "...the sweetness of her lips has also spread to her mouth. From this, her words also come out sweet. She, a pure sapling, will bring about the resurrection of hearts with her beauty."

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

The secret of the body's secret,

The light breeze of the flower of the soul.

Before the verse of love, Huvaydo

Manshuri appeared on the face of faith.

Both creators, when creating the image of Majnun, embody him not only as a possessor of divine love, but also as a mature person who has reached the heights of enlightenment and perfection. It is as if the secret of two worlds is hidden in the image of Majnun. It is as if the path of eternity and eternity is outlined. Majnun is an essence, and Layla is the path to it, which evokes the imagination. When Navoi writes about Majnun, he describes him with all his love.

According to the poet, Majnun's soul is a secret hidden in the treasury of the body, a light breeze blowing from the flower of the soul. A verse of love is visible in him, and a sign of loyalty is on his face.

Muhammad Fuzuli, in his description of the image of Majnun, gives the following example of the art of tashbih:

He has made perfection day by day,

He has become a kind of beauty Rahu Ravishi is a beautiful woman,

From head to toe, a complete woman.

A beautiful figure with a unique shape,

A beautiful statue, a beautiful charm [3; 50].(Following quotes are taken from these sources).

He reveals the hidden meaning in the verses through the art of metaphor. Layla's gaze is sharp, her movements are pleasant, her words are sweet. (Shahbaz has a beautiful gaze, a beautiful eye, Sweet in action, a sweet word). She is flirtatious from head to toe, lust in every movement. Her form is different from everyone else's, pleasant. And she is a beautiful statue and a beautiful charm. At this point, the poet refers to Layla's unique external beauty through the phrase "A beautiful statue", but also to her calmness, which can be an example to everyone from a moral point of view.

In fiction, diagnosis is one of the widely used types of art. We have already given several examples of this art above. Since this art is used effectively in both epics, we found it permissible to give several more examples. For example, in Chapter XII of the epic, Alisher Navoi gives a description of spring:

For the sake of love, Hamal farog,
The ears of the lambs of the bushes over the steppe.
If the parrot does not sit down,
Why do the moons shake the earth.
Every bud is like a tulip,
When it opens, it is like a lily.

We know that the constellation of Hamal covers the period from March 21 to April 20. At this time, nature is completely green. The sedges (a plant belonging to the mint family. Its flowering and fruiting occurs in June-July) have sprouted. So, it is the beginning of the last summer months of spring. Hazrat Navoi succinctly expresses the change of seasons and constellations, and the sky and earth being painted in a rainbow through the above two verses.

The next verse is one of the masterpieces of the art of tashbih, in which the bud of a tulip is like a box full of tulips (a reference to the color of the tulip), and when the tulip opens, it is compared to a bright tulip. As if this tulip is a symbol of the riches in the chest of nature.

In Muhammad Fuzuli's epic poem "Layli and Majnun", this art is used together with the art of nikta (delivering speech). For example, if we look at Layla's conversation with the lamp:

Give me your explanation, your warm heart, your hot spring, your sweat,
Tell me your secret!
Every moment you fall into suffering,
You are both drowned in fire and in water.
... It is pleasant for you to shed your secrets,
It is shameful to cry in gatherings.

The poet, while describing the candle, enters into a dialogue with it: your heart's pain is hot, but your body is wet with tears (referring to the melting of the candle). You are both drowned in fire and in water. It is pleasant for you to reveal your secrets and shed tears in gatherings, he says. The state of love is described, as if. It is not difficult to notice that these lines refer to the noble Majnun. He also constantly sighs bitterly, but because his heart is occupied with the remembrance of Allah, love is shaken.

However, the only difference is that while the candlelight vigil reveals its secrets in front of the audience, the lover-Majnun prefers to be occupied with the memory of his beloved in solitude.

Throughout the epic, we witness that Alisher Navoi has provided unique examples of the art of *tajahuli arif*. For example, in Layla's letter to Majnun, the following examples of this type of art are given:

What is the state of my separation?
What is my thought, my desire?
What is the difference between a bird and a bird,
Who will scare you when you are free?

For the lover to know the state of his beloved and ask him about his condition while being aware of his beloved's condition is an honor and a reward for the lover who is in trouble.

Or, in Chapter XII of the epic, the conversation between Layla and Majnun is also animated through the art of *tajahuli arif*:

You are not sad,
You are not sad,
Your love is flowing,
What is your labor during the time of *Ishrat*,
What is your sorrow?
This sorrow is a natural death for you
Who is the reason for this intensity of yours?

What is your sorrow that you are crying and crying? What is your labor, your sorrow during the time of *Ishrat*? How did this sorrow cling to you, Who caused this state of yours?

Or:
What was your reason for hiding your heart?
What was your reason for asking me again?

Layli is unaware of the changes in the mental state, mood, and feelings of her interlocutor. With this, the poet tries to reveal the inner world of the hero even more.

In Muhammad Fuzuli, he uses the art of *tajahuli* as follows:

Did I oppose the decree?
Did I comply with the law?
Is this a plan of the wicked?
Is this a plot of the wicked?

Did you resist the supreme decree? Are these actions your enmity? Or is this a trick to reveal your secrets?

The poet, using artistic means, describes the events of the epic in harmony with the spirit of the hero.

As a result, each type of artistic means used in both epics served to reveal the essence of the epic, the spirit of the hero, and the artistic skill of the creator.

In conclusion, both Alisher Navoi and Muhammad Fuzuli skillfully used artistic means in depicting the images of Layla and Majnun. The most frequently used artistic arts in the works of both thinkers are simile, hyperbole, contrast, contrast, beautiful analysis, and *tajahuli arif*.

Navoiy mainly used the arts of simile and hyperbole in depicting the image of Layli, while Fuzuliy embodied the image of Layli through the arts of simile and contrast. Through the arts, both creators were able to ensure the harmony of deep content and beautiful artistic form in the image.

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