

THE PLOT OF "LAYLI AND MAJNUN" AND ITS HISTORY OF APPEARANCE IN THE WORKS OF DIFFERENT CREATORS AND THEIR COMPARATIVE STUDY

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Abstract. This article deals with the specific features of "Layli and Majnun" plots, which have an important place in the literature of the East and West, and the history of their entry into the literary scene, as well as the re-embodiment of these images in the works of each creator. It should be noted that even today, the images of "Layli and Majnun" have not lost their influence due to their sadness and tragedy, as well as the fact that they deeply reflect the spiritual and spiritual experiences of lovers. *Q.* For this reason, we can include them in the ranks of traveling plots of literature. It is important to understand the meaning of these images in each creative work. Therefore, the comparative analysis of these characters is one of the most urgent issues in literary studies today.

Key words: plot, composition, criterion, epic, epic, portrait, genre, dynamic portrait, analysis. The image of Majnun, the image of Layli, Qays ibn Mulawwah, Qays ibn Muad, historical truth and artistic truth, genesis, predecessors.

СЮЖЕТ "ЛАЙЛИ И МАДЖНУН" И ИСТОРИЯ ЕГО ПОЯВЛЕНИЯ В ПРОИЗВЕДЕНИЯХ РАЗНЫХ ТВОРЧЕСТВ И ИХ СРАВНИТЕЛЬНОЕ ИЗУЧЕНИЕ

Аннотация. В данной статье рассматриваются особенности сюжетов «Лейли и Меджнун», занимающих важное место в литературе Востока и Запада, и история их выхода на литературную сцену, а также перевоплощения эти образы в произведениях каждого творца. Следует отметить, что и сегодня образы «Лейли и Меджнун» не утратили своего влияния в силу своей грусти и трагизма, а также того, что они глубоко отражают душевные и душевные переживания влюбленных. *В.* По этой причине мы можем включить их в ряды путешествующих сюжетов литературы. Важно понимать значение этих образов в каждом творчестве. Поэтому сопоставительный анализ этих персонажей является сегодня одним из наиболее актуальных вопросов литературоведения.

Ключевые слова: сюжет, композиция, критерий, эпос, былина, портрет, жанр, динамический портрет, анализ. Образ Меджнуна, образ Лейли, Кайс ибн Мулавва, Кайс ибн Муад, историческая правда и художественная правда, генезис, предшественники.

INTRODUCTION

"Layli and Majnun" is one of the saddest and most painful stories that glorify love in literature. Like "Layli and Majnun" of one of his works tragic, and at the same time, we do not know that it deeply reflected the spiritual and spiritual experiences of the lovers and had a special influence. For this reason, our grandfather Navoi ended his "Layli and Majnun" with the following verse:

So`gin nechakim uzatdim oxir,

Yig'lay-yig'lay tugatdim oxir.

Finally, I stretched out how many of them,
I finished crying and crying at the end.

LITERATURE ANALYSIS AND METHOD

The introduction of "Layli and Majnun" into our literature goes back centuries. The roots of the emergence of these images, as the well-known literary critic and textual scholar I. Krachkovskiy said, these images first appeared in the second half of the seventh century. If we rely on sources written in Arabic language, Majnun is one of the historical figures. According to the sources, he belonged to the tribe of Bani Omar, his real name was Qays ibn Mulawwah (or Qays ibn Muad). Majnun madly loved Layli, who was his fellow tribesman, and wrote painful poems about his love for Layli and the sufferings of his emigration.

It was reflected in one of the famous writer Ibn Qutayba's work "Kitobutshe'r va Shuaro". Also, several other sources deny such information. In this regard, Arab scholars Avon ibn Hakim al-Qalbi (died in 764) and Hisham al-Qalbi (died in 819), a famous Arab historian, say that Majnun is not a historical person, this name is figurative, love, like the pain of emigration. It is said that his poems were created by a young man in love who was a member of the Umayyad family who lived in those times and took the pseudonym Majnun to avoid revealing his name. Thus, from the second half of the 7th century, in Arab poetry, Mungli poems were widely spread under the pseudonym Majnun. As time passes, many legends and stories with Majnun appear and are reflected in various sources.

Until the 12th century, Arab peoples created many fairy tales with the subject of "Layli and Majnun" in their literature. Then the names of the works with these subjects are mentioned in the literature of Babylon (Iraq), but the information about these works has not been preserved. By the middle of the 11th century, Nasir Khusrau, who was one of the Persian travelers, was shown the ruins of the fortress where Layli lived by the nomadic peoples near Taif (one of the cities in the west of Saudi Arabia), and also one of the representatives of the nomadic Amir tribe, Al -Mulawwah's son Qays told a sad story about how he fell madly in love with Laila and died in the desert after not being able to marry her. Over time, oral fairy tales began to appear in written literature.

DISCUSSIONS AND THE RESULTS OBTAINED FROM THEM

The subject "Layli and Majnun" was first created by Nizami Ganjavi in 1188 in the form of a short story in fiction. In creating this epic, Nizamiy Ganjaviy makes the epic "Layli and Majnun" to the level of a perfect and mature work both ideologically and artistically. Later, Oriental literary figures continue this tradition. Including, Khusrav Dehlavi ("Majnun va Layli"), Jamaliy (introduction to the epic "Layli va Majnun" under the name "Mahzun va Mahbub"), Ashraf Maroghiy (the novel "Ishqnama" was created in 1438), Abdurahman Jami, Kotibi Turshizi ("Layli and Majnun"), Abdullah Khatifi ("Layli and Majnun"), Badriddin Hilali ("Layli and Majnun"), Shahabuddin Jami ("Layli and Majnun"), Sheikh Suhaili, Ali Ohi, Khoja Imad Lori, Khoja Hasan Khizrshah, Nasirhoja and Mansurhoja and several representatives of creativity create more than a hundred of their works as a response to the epic.

Our grandfather Alisher Navoi in his famous work "Mahbub ul-Qulub" lists the names of creative representatives who wrote responses to 12 epics "Layli and Majnun" before his time. Alisher Navoi and Muhammad Fuzuli's epics "Layli and Majnun" were created not so far apart.

For example, Hazrat Navoi created his epic in 1484, while Fuzuli's "Layli and Majnun" was created in 1536-1537. The difference in creation is a little more than half a century. However, the plot and composition of both epics, the style of the creators and the criteria of approach differ from each other. Mohammad Fuzuli's epic is somewhat different from Alisher Navoi's "Layli wa Majnun" in terms of composition. For example, the great Azerbaijani poet, like Hazrat Alisher Navoi, finished the epic in the masnavi genre, but he also used other genres - ghazal, murabba, rubai, sokinama. It can be said that the structure of the composition of the work in this way arose from the requirements of Fuzuli's unique creative method. Besides, he is a poet. It is close to the truth that the epic traditions of the period in which he lived also required such a way. Despite the fact that Qays was changed by another name in the works of the representatives of this creativity, the tradition of Nizami Ganjavi was preserved and created in harmony with it.

Scientists of European literature found that there were many epics in written form in the middle of the 20th century, and the research works on studying the unique nature and origin of epics from the maturity of thoughts and ideas of these works are specific to this series of works. appeared as news. For example, I.Y. Krachkovsky's research work entitled "The early history of the epic "Layli and Madnun" in Arabic literature" (Rannyaya istoriya povesti o Medjnune i Leyli v arabskoy literature) is considered as a summary of the first sources about the emergence of the subject of epics, while Y.E. Bertels' research entitled "Layli and Majnun's epic subject based on Arabic stories, interpretation of Nizami's and Navoi's epics" ("Leyli i Mejnun", istoriya arabskogo predaniya, version Nizami i poema Navoi) is devoted to a two-way comparison of Nizami's and Navoi's works. It was an example of the first large-scale scientific research.

First, while studying the images of "Layli and Majnun" in Uzbek literature and their rebirth in each creative work, he gives his own analysis and conclusions.

1. Natan Mallayev. "Layli and Majnun" created by Olim Oriental literature while shedding light on the genesis of his works, he not only summarizes the information given by I.Yu. Nizami Ganjavi thinks about the uniqueness of the epic "Layli and Majnun", the influence of Khusrav Dehlavi and others on the development of the events of the work. He also touched on the work of our great grandfather Navoi and came to the following conclusion:

Navoi successfully solved the two issues he set before himself - the issue of vital content and language, and opened a new era in the historical development of "Layli and Majnun".

2. Oybek, son of Musa Tashmuhammad.

The artist's work reflects the artistic analysis of the epic "Layli and Majnun" by Navoi. The artist analyzes the works of the poet in the process of analyzing other works in a case-by-case manner and evaluates the artist's skills in the images:

"Farhad and Majnun, Shirin and Layli are ideal characters. They don't get wrapped up in life details, they don't get buried in household facts. The poet masterfully erases all kinds of random lines and narrow domestic conditions that cast a shadow on their poetic brilliance and ideological grandeur." he gives his conclusion.

CONCLUSION

Based on the above, we can draw the following conclusion: "Layli and Majnun" epics have a long history. A historical person named Qays ibn Mulawwah or Qais ibn Muad, who lived in Arabia in the 7th century, is taken as the prototype of the image of Majnun. He fell madly in love with Laila and wrote poems dedicated to her. For the first time in the history of literature, Nizami Ganjaviy used the image of Majnun in his work in 1188. He touches on the

issue of love through the character of Qays in his epic, and brings the theme of love to a higher level. Several scientists have conducted research on the epic "Layli and Majnun". In particular, scholars such as Natan Mallayev, Musa Tashmuhammad oglu Oibek, etc. have studied the epics of the "Layli and Majnun" series in one way or another. The issue of comparative analysis of the heroes of these epics is one of the most important tasks in literary studies.

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