

BIOGRAPHICAL APPROACH TO THE INTERPRETATION OF HUMAN QUALITIES IN A. NAVOI'S EPIC "LAYLI AND MAJNUN"

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ABSTRACT – almost every Persian, Arabic, and Turkish ghazal of Alisher Navoi, from the epics of "Khamsa" to prose and scientific works, has been analyzed and researched. Many books and articles reveal the artistic aspects and subtleties of Alisher Navoi's works. All this shows how deeply the authors know the works of the great poet, their artistic aspects and subtleties. Navoi's "Khamsa" is a holistic work of five epics, which are inextricably linked. The great poet sought to write in it all the current problems and issues of his time. At the same time, he included some events in his life, sometimes knowingly and sometimes unknowingly, in the content of his works.

Key words – ghazal, epics, scientific works, poet, artistic aspects, childhood love, "Khamsa", "Mantiq ut-tayr", "Layli va Majnun", "Lison ut-tayr".

I. INTRODUCTION

In the beginning of the epic "Layli and Majnun" Navoi speaks about Nizami, Khisrav Dehlavi and Suhayli, who created a work of this name before him, and believes that they did not travel to the steppe of love. By this they mean that they only used the plot of a popular myth and fairy tale about it, and that "when they heard what had happened, they put a picture of it into a poem."

Navoi does not mention the name of another writer, Abdurahmon Jami. Aziz Kayumov noted: "The absence of Jami in this list supports the assumption that Navoi's "Layli and Majnun" was written before Jami's "Layli and Majnun", felt tired. In the ninth chapter of the epic, the author is depicted as a stranger in the desert of love. These thoughts are expressed in the epic through the words of the leader of love to the poet - the stranger of the steppe of love.

II. LITERATURE REVIEW

Researchers in the creative translation of Navoi's "Khamsa" epics have tried to convey their profound interpretations in the form of independent works at the level of scientific-popular language, rich in artistic images.

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Sharafiddinov, Maqsud Shaykhzoda, Vohid Abdullaev, Natan Mallaev, Porso Shamsiev, Aziz Kayumov, Abdukodir Hayitmetov, Suyima Ganieva, Botir Valikhodjaev, Rahim Vahidov, Saidbek Hasanov, Ibrahim Hakkulov, Dilorom Salohiy and a number of other teachers played an important role in the development of Uzbek Navoi studies in the 20th century.

III. ANALYSIS

The pains of the mad love field are in fact a reflection of the love affair that the poet himself experienced. These tragedies are familiar to Navoi, he is a brother to the feelings of love he experienced in marriage. A person who has not experienced this feeling cannot describe how painful it is, how heavy it is. As the poet himself burned in this fiery taffeta, the love epic he created came out with a naturally powerful effect. That is why Navoi, unlike other poets, included the image of a love leader in his epic. Using the artistic method of the appeal, the love leader quoted the poet. He warns the poet of the story of Majnun's love and encourages him to retell the story with a poem.

Because Navoi wrote the epic "Layli and Majnun" through his own painful sufferings, feeling the tragic state of loved ones, there is more pain, smoke, tears, mourning and tears in this epic.

Alisher Navoi lived alone in his private life, that is, he was not married and had no children. As Babur stated in his "Boburnoma": "O'g'ul va qiz va ahli ayol yo'q, olamni tavra farq va jayirda o'tkardi". Aziz Qayumov notes that the poet wrote about it openly in the introductory part of the epic "Farhod and Shirin".

It is noteworthy that in the epics of "Khamsa" a special place is given to the image and interpretation of the poet's pain, illness, condition, the image of doctors who are called to correct it. After all, this huge encyclopedic work, which is based on the interpretation of human problems, also highlights the fact that human health guarantees the beauty of his life. Ignorance is frustrating. Because Alisher Navoi was diagnosed with mafosil (joint slippage) in "ayni iflos va falokat va sarnavish va ranjurish Mashhad sari tortib eltgani" and fell asleep and was a little disappointed. At that time he was in a madrasa room. With the help of friends like Kemal Turbati, he gets back on his feet.

Illness and pain ruin human beauty. To tell the truth, Navoi pays special attention to the description of Layli in the epic "Layli and Majnun" and Bahrom in the epic "Sab'ai Sayyar". In doing so, the poet uses the method of lyrical retreat to show that any beauty is ruined in a state of sickness. In particular, Layli's body explains that the disease is more severe in delicate women. She likens her body to a fragrant, white and yellow flower (jasmine). It mentions that in the bud, wrapped in delicate curtains, a particle of tob appears.

Navoi connects the patient's healing process with his client. Navoi says that if the patient's nature is supportive, nothing will come from the lake of the jealous sky. Layli also overcomes the illness and recovers thanks to the kindness of her client.

A doctor and the image of doctors also has a special place in "Khamsa". But in many cases the poet emphasizes that what they have done for treatment will increase, but not reduce, the patient's pain. In this way, it can be said that the poet was aware of the state of medicine of his time. Navoi sought to ensure the reality of his work by incorporating the image of the doctor into the plot while depicting the distressing state of Majnun and Bahrom. In this sense, the poet lists one by one the measures taken by the doctor in this process. This, at the same time, gives the reader an idea of the methods of treatment of doctors in the time of Navoi.

It also shows that Navoi clearly described the scenes of everyday life. But the pain that Qays and Bahrom had was the pain of love. There is no cure for this disease. Even Qays falls mad because of the love affair, the separation. No one understands Majnun, who has gone mad, insane, insane because of the pain of love. His parents can't even understand his condition. As a result, everyone starts calling him Majnun. When Navoi tries to explain the situation of this young man in love, he says that Qays's burning body is like a closed house burning inside, Majnun's body is weak and exhausted due to his suffering, he is unable to move, and his limbs are very weak. The poet describes how each condition of Qays is related to the beauty of Layli, which is the cause of his romantic madness.

IV. DISCUSSION

Another important aspect of Navoi's "Khamisa" epics is his unique interpretation of the relationship between children and parents. It is known that such an interpretation was later given at the peak of the great Uzbek writer A. Qadiri's novel "Days Gone by" and became a tradition. In Uzbeks, the relationship between a child and a parent, the beautiful moral treatment of a parent to a child, and a child to a parent, is vividly revealed in the epic "Layli and Majnun" through Qays's treatment of his parents. At this point, Navoi provides a unique education in the culture of treatment of older children. The poet pays special attention to the description of Majnun's actions aimed at how much he respects his parents. Out of boundless affection for his parents, Majnun forces himself not to follow in their footsteps. Aziz Qayumov mentions these places in the epic: "If the son had not been so obedient to his parents, the marriage of Majnun, a wanderer in Layla, to another girl would have been completely unfounded and artificial. Majnun's obedience was Navoi's closest emotion – "an expression of true childhood love and obedience to his parents"." True, the relationship between Majnun and his father was extremely complicated. Majnun was an honest and polite child belonging to the family of mercy and futuwat. He accepts his father's request because he holds his father's and mother's consent high, and declares that he will obey his father's judgment. However, in this case, Majnun's self-contradiction makes him suffer severe mental anguish. Exhausted by internal distress, lost his peace of mind, sleep and eating disorders, Majnun, who was getting tired and exhausted day by day, became seriously ill and was forced to lie down on a bed. He is not blinded even by the treatments of doctors. Meanwhile, the bereaved boy faces another major setback — the loss of his father forever. The Majnun's father dies. It is known that Navoi also suffered from the death of his father. Therefore, in the eighteen-byte mourning verses of Qays in the epic "Layli and Majnun", the reader first of all listens to Navoi's mourning verses in this regard. In doing so, the poet illuminates the father's definition from the son's tongue. Unint remembers with gratitude his care and kindness. He apologizes to the deceased for the abuse he inflicted on his father. It is known from the available historical data that Navoi's father was as small as Majnun's father, but he had a dominant position. He served as the head of the Sabzavor region. Similarly, Majnun's father was also the chief of a certain tribe. The only difference is that the image of Majnun's father embodies a caring and selfless father to his only child, a generous and tolerant man with an open hand, a kind, compassionate, kind and honest tribal leader to the people under his control. His every action, deed, and word proves this definition. The character of humanity stems from its nature.

Navoi was not the only child in the family. He also had half-brothers. It is believed that Alisher Navoi had a second son in his family. Because Alisher's brother Sheikh Bahlulbek was the father of his nephew Haydar, who later became the ruler of Khorezm. He also had sisters and a brother named Darveshali.

The poet's father, Giyosiddin Kichkina, comes to life in our imagination as a noble person who was able to embody all the qualities mentioned for the description of Majnun's father. It is hard to deny that Navoi tried to incorporate the feelings and qualities of fathers that he saw, knew and felt in his father into the image of fathers described in Khamsa. For example, Majnun's father always wishes his son well. This goodness is done by the father in accordance with his own understanding. For example, the fact that everyone started calling him "Majnun" because of Qays's crazy love affair breaks his father's heart. To prevent this, the father chains his son. Or again, the father goes against his son's feelings and uses the measure of marrying him to Navfal's daughter. By this, in fact, the father has a noble and benevolent purpose.

At the same time, every student remembers the fact that in Navoi's life, too, parents considered their son to be insane. To be more precise, the fact that five- or six-year-old Alisher memorized Farididdin Attar's "Mantiq ut-tayr" (The Logic of Birds) and whispered excerpts from it made his parents hesitant and panicked. At the end of his work "Lison ut-tayr" Navoi told the story of how much he loved Attar's book "Mantiq ut-tayr" as a child. He read "Mantiq ut-tayr" with such devotion that he forgot other words, thought of leaving the world, and when his parents hid the book, they forbade him to talk about it, but it was useless because he had memorized the book so much, and remembers that he always read it by heart. He later hoped to translate this favorite book, but was unable to do so, and finally, in 1499, under the influence of "Mantiq ut-tayr", he was able to write the philosophical epic "Lison ut-tayr". When Navoi was young, his parents believed that his son was suffering from dementia. As a result, the father takes the book from his son and hides it, that is, in this way he shows that he is not indifferent to his son's fate and future, that he cares for him.

"Layli and Majnun" also shows the father's polite and fair treatment of his son. After all, in this case, the father initially tolerates his child's trade in the path of love, demonstrates his intelligence and vigilance, and acknowledges his fate. Similarly, Giyosiddin Kichkina acknowledged and tolerated Navoi's love affair. The actions of Navoi, who devoted his entire life to creativity without getting married, may have disturbed him, forced him to listen to the blame of those around him, and tormented him. In such cases, Navoi could feel his father's endurance.

Ta'bi hushu nazmi ham ravondur, Andoqki sanga dog'i ayondur. Nazmida bori bir ilm mazkur, Kim ermas zikri bizga maqdur.

These verses, which say that Majnun is sane and his poetry is fluent, also apply to Navoi. Because Navoi's father had already become famous as a poet. The intelligent, poetic Giyosiddin Kichkina, on the other hand, knew very well what kind of person he could be a poet, for which a person had not only innate talent and ability, but also deep intellect and knowledge. That is why he understood the path his son took and did not resist him. He looked at his son and his future, his creations with confidence and respect. He did not try to control it on the basis of his own understanding, to lead it astray as he pleased. He always treated his son with honesty and justice.

So, in fact, one can feel Navoi's apology in the mourning verses that Majnun said about the death of his father. He apologized to such a religious and loving father in the language of Majnun for the spiritual suffering he had inflicted.

According to historical records, Alisher Navoi's father Giyosiddin Muhammad died in 1457. Sultan Abulqasim Babur Mirzo, a kind patron and fan of the young poet, also died this year. Alisher Navoi, now 16, was naturally affected by the loss and reflected in his work.

In the epic, Majnun's memoirs of his mother are similarly noteworthy. In these verses, which consist of thirty-four bytes, the description of the mother, the son's loving love and devotion to the mother; it is heard that the mother was left in a state of disrespect and regretted the harm she had done to the mother. The insane mother is called "the qibla of her soul, the light of this qibla." For, just as there is no sacred direction in the Muslim world that seeks other than the qibla, there is no relative for the child who aspires other than the mother.

Aziz Kayumov explains the poet's views on this issue: "Navoi puts the honor of the mother above all superior concepts. He even honors the love of the mother as a source of light that shines in the direction of this height and illuminates it. These are Navoi melodies that sing about how much respect and honor mothers deserve. Such honoring of mothers is typical of Navoi. Navoi considers the most sacred of all sacred things to be the mother, and always emphasizes with great affective power that the mother is the most blessed, the highest being. Navoi holds the value and respect of the mother so high that there is no other way to raise her to a higher level in life."

It seems that Alisher Navoi, like his favorite hero Majnun, felt guilty in front of his parents. Commenting on the analysis of these passages in the epic "Layli and Majnun", the critic, aware of these lines of the great poet's life, said: "It mourns the loss of an orphan, a captive, and a lonely man. This is not a sign of Majnun, but a sign of Navoi's own situation".

Indeed, in the painful verses narrated by Navoi, one can hear the chanting of pure people worthy of true love and happiness - the mourning of the unfortunate fate of their parents. These melodies were created in the way of the people, in the style and tone of the folk mourning and mourning songs associated with the mourning ceremony. In general, not only in "Layli and Majnun", but also in other epics in "Khamsa" Navoi carefully addressed the issue of human qualities, the relationship between parent and child. It seems that this subject was closest to the poet's heart.

V. CONCLUSION

In his works, Navoi repeatedly said that children should cherish their parents. The article also takes a close look at Navoi's work and reveals how the poet figuratively incorporated some of the events of his life into the content of his works. The motives of love, madness, sickness, dreams, dervishes in "Layli and Majnun", attitude to parents, ruler, friends and teachers, science, scientists, homeland, country, nature, war, property, lust, child and father. The relationship between parents, especially the description and interpretation of human qualities, was highlighted.

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