



## SOURCES ON WHICH ABDURAKHMAN JOMI AND ALISHER NAVOI BASED THEIR EPICS "LAYLI AND MAJNUN"

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### ABSTRACT

*The article presents the sources that served as the basis for Abdurakhmon Jomi and Alisher Navoi's epic poems "Layli and Majnun", and Jomi's creative use of Nizami Ganjavi's epic poem as an example of some images.*

The story of Layli and Qays (Majnun) appeared in Arabic literature in the 6th century and spread to Persian-Tajik oral folklore and then to other regions of the Near and Middle East.

In ancient versions of the story, in Arabic sources, the main attention is paid to the image of Majnun, his love for Layli. This is why the story is called "Majnun and Layli". There is a lot of information about the passionate love of Majnun and his heroes in ancient sources. These include "Kitab ush-she'r wa shuaro" ("Book of Poems and Poets") by Abu Muhammad Abdullah ibn Muslim ibn Qutayba ad-Dinavari, "Kitab al-Ag'ani" ("Book of Songs") by Abu al-Faraj Ali ibn-al-Husayn ibn Muhammad ibn Ahmad-al-Qurayshi al-Isfahani, "Divani Majnun" by Abu Bakr-al-Walibi. These books provide insights into the time of the story's creation, its different versions and the personality of Majnun.

The question of the time of the creation of the story of "Majnun and Layli" has been studied in detail in the works of our scientists and they come to the conclusion that it was created by the Arabs at the end of the 7th - beginning of the 8th century. A. S. Levend and Hanna al-Fakhuri also agree with this opinion. Thus, five centuries before Nizami, the legend of the love between Layli and Majnun appeared in several versions in oral and written folk literature and was established.

Nizami Ganjavi (1141-1209) composed his epic poem "Layli and Majnun" in 1188. This work was later considered a classic example of this theme in Persian-Tajik literature. Nizami gave the story an artistic and mystical spirit and made the subject very popular in the East. Later, many epics were written on this theme.

Alisher Navoi's epic poem "Layli and Majnun" is the first epic poem written on this subject in the Turkic language. Before writing it, Navoi studied the epic poems of Nizami Ganjavi, Khusrav Dehlavi, Ashraf Marogi and Shaykhim Suhayli, as well as Arabic legends. In his poetic style, he creatively used the traditions that existed before him, giving his epic a new spirit and "dressing the legend in a new garment" according to the demands and needs of his time.



Jomi's "Bahoristan" admits that no one was able to write a Persian response to Nizami's "Xamsa" by Dehlavi. On a theme popular in the East, Amir Xusrav Dehlavi (1253-1325) wrote the epic "Majnun and Layli" in 1299. The author emphasizes that by changing the names of the heroes of the epic, he sought to be novel, different from his predecessor, and points out that this story was first popular among the Arab peoples in the form of "Majnun and Layli".

Famous poets of every age have turned to this plot, drawing on the experience of poets who lived before them. Nevertheless, these works are unique and independent, each author approaching the plot from the perspective of the advanced humanistic ideas of his time. In the works of Abdurakhmon Jomi and Alisher Navoi, these sources are enriched in their own way. While Navoi describes love in his epic in a more mystical and philosophical interpretation, Jomi also describes this theme in connection with divine love. The mystical interpretation of love is the concept of reaching divine love through human love. The embodiment of Layli is divine beauty, and Majnun is interpreted as a person who is fascinated by this beauty and strives for spiritual perfection. Comparing the creative use of the epic poem by both artists, their mentors Nizami and Dehlavi, undoubtedly allows us to understand more deeply the creative intentions of Jomi and Navoi, who continued the traditions of Nizami and Dehlavi.

Jomi himself says that he follows in the footsteps of Nizami and Amir Xusrav, but does not consider himself an imitator of his predecessors, but rather relies on his inspiration, illuminated by divine enlightenment.

Fayyozi hama surushi g'ayb ast,  
Daryuza, ki ne az ust, ayb ast.  
Gavhar chu tavon zi kon giriftan,  
Sustā buvad az dukon giriftan.

This means: "He who gives to all is from the Unseen (Allah), and the work of a beggar who does not ask is a sin. If you eat a pearl, take it from the mine, and the weak take durum wheat from the shop".

So, Jomi, recognizing his teachers, says that it is permissible to ask for everything from Allah alone, because everything comes from Him alone, and a servant who does not ask Allah is in error.

We know that Navoi devoted separate chapters in his works to his teachers. The works of the teachers whom Navoi held in high esteem amazed the poet throughout his life. In chapter 13 of his poem "Hayrat-ul Abrar" he writes:

Forsi o'ldi chu alarg'a ado,  
Turki ila qilsam ani ibtido.  
He cites these lines as one of the reasons for writing the book.  
Menki talab yo'lida qo'y dum qadam,  
Bordur umidimki, chu tutsam qalam,  
Yo'ldasa, bu yo'lda Nizomiy yo'lum,  
Qo'ldasa, Xusrav bila Jomiy qo'lum.  
Nukta surudida ravo bo'lmag'ay,  
Buki Navoiyg'a navo bo'lmag'ay.

Especially noteworthy is the following opinion of Sadriddin Aini, who also consistently dealt with theoretical problems of Navoi studies in his work, regarding Navoi's creative



method in relation to “Xamsa”: “Alisher reflected the whole situation of his time and partly his own situation in “Xamsa”. He took the negative types in the “Xamsa” epics (Navoi) of his time and, in contrast, created positive types from his imagination and dreams, giving them as an example for imitation and teaching”.

Of course, it is appropriate that Navoi, who had memorized the work “Mantiq ut-tayr” since childhood and later found it difficult to live in the midst of injustice, war and strife, wanted to influence people through his works. In the words of Academician V. Zohidov, “Alisher Navoi’s literary, philosophical and scientific heritage was a legitimate continuation of the wealth created by the intelligent spirit of humanity in the East until then, and initially in his homeland”.

Let’s start with the composition of the epics. For example, we see that the style of Jomi and Nizami is the same in the naming of the chapters. In the praise and blame parts of the epics of Jomi and Nizami, the concept of the epics is clearly stated and it’s the same content. The Oneness of Allah and the fact that a person strives for Him only throughout his life are described as follows.

In Nizami’s Epic:

Tokay shu zamin aro qolursen.

Tuprog’u shamolga yem bo’lursen?

Yeldek yelasan quvib o’shal xok,

Mashg’uling hamisha xoru xoshok?

Yeldir, tilagi hamisha xokdir.

Farroshi cho’nqiru mag’okdir.

Bundan olib, unga topshirar ul,

Goh olgayu gohi keltirar ul.

Yer uzra u necha mamlakatdir.

Tuproqdir o’shal, qavat-qavatdir.

In the introduction to his poem, Jomi says Among all the destinies of this universe, although every end is pleasant, the window of creation is a patterned one. One should follow the pleasant path, that is, one should go from pattern to pattern. No matter how much time you spend with pattern, it is better for you to go to pattern than to pattern. That is, pattern is the impermanent world. And pattern is the Creator (Allah).

In the Nizami, in the section on definite proof and evidence of the creation of existence, we read the following about science:

Ey senki shu yuksalishga intiq.

Yo’q yuksagi ul falakdin ortiq.

Gar ilmi falakda yo’q rasolik.

Lek barcha ilmida – ro’shnolik.

In Jomi, the introduction to the poem talks about intelligence and its place in human life.

Navoi also talks about knowledge in his poem “Hayrat-ul-Abrar”. From this key poem we understand the content of the poem “Layli ba Majnun”, i.e., through knowledge man became great and all knowledge leads to Allah.

The characters of Ibn Salam, Navfal in Navoi and Nawfal the Widow, Qasid in Jomi were created after Nizami. We observe that one of these episodic characters, the image of a widow,



appears in the same role and situation in Nizami and Jomi. However, such an image does not exist in Navoi.

In Nizami, Majnun, while mourning the death of Layli, meets a poor old woman and a dervish on the road from afar. They have been forced by life to beg together, with chains around the dervish's neck and in a state of poverty.

Men beva ayolmen-u u darvesh.  
Chun bizni zarurat ayladi esh.  
Darveshligi ma'lum o'lgach o'bdon,  
Bo'yniga shu onda soldim arqon.  
O'xshatdim uni asiri zorga,  
Sudrab etadurmen har diyorga.  
Shu yo'l bila keldi dilga xushlik,  
Kirgay qo'limizga bir yemishlik.  
Har yerda muyassar o'lsa ovqat,  
Ikkiga bo'lib yeyishlik odat.  
Yarmi anga, yarmi menga har dam,  
Qolmas bu aroda bir uvoq ham.

Then Majnun took the chain from the dervish and put it on himself, saying that no matter how much he got from the land, he would not share it, and that the woman would take it all for herself. The old woman, delighted, took the chains off the dervish and put them on Majnun. She dragged him to different places:

Har joygaki eltsa, xalq ko'rardi,  
Yig'lab biri, qay biri kulardi.  
Kulgay edi ulki erdi g'ofil,  
Yig'lar edi ulki erdi oqil.  
Bul zahmatiga rizo edi qul,  
Zanjir oyoqda, bo'ynida g'ul.  
Har xaymaga yetsa, oh urib boz,  
Mastona surud etardi og'oz.  
"Layli!" deya chaynar erdi ul tosh,  
So'ng raqs tushardi mastu bebosh...  
Tortib necha bir jafoyu tahqir,  
Layli eshigiga yetdi oxir.  
Yor atri dimog'iga ufurdi,  
Xok uzra chu sabzadek o'tirdi.

We see the old woman as a small episodic character that brings Majnun closer to Layli.

In Abdurahman Jomi, the widow is depicted as Layli's neighbor, extremely poor and needy, with no clothes to wear for her two children, and her stomach is hungry. Majnun, who talked to the widow, loses his temper and faints. (We will discuss the motive of fainting in more detail in the following sections of our work). I wonder why the character is not just a woman, but a widow, and why is she so affectionate to Majnun?

In describing the widow, the philosopher-poet noted that his contemporaries were not equal in terms of their livelihoods, living conditions, material wealth, activities and



aspirations, and that there was a great difference between them. The following passage from Alisher Navoi's work "Vaqqiya", which has left a vast encyclopedia on this period, is very characteristic. In it, Navoi, speaking of people he met in his social activities, emphasizes that they belonged to different social classes and differed greatly in their material wealth and living conditions: "One is great, respectable ("akobiru izom"), one is homeless, poor ("sayir avom"), one lives in luxury, one lives in humiliation; one is the owner of endless lands, waters, and granaries full of grain, while the other bends down and earns his living by picking a handful of ears of grain until evening; one has flocks of sheep and gets thousands of lambs a year - the other is in poverty and misery...". (The image of Ibn Salam in Alisher Navoi, the excessive wealth of a young man from the Sakif tribe in Jomi are vivid examples of this).

In Yassavi, the expressions "Ko'ngli butun" (elsewhere "Ko'ngli qattiq") and "Ko'ngli siniq" are mentioned as contradictory concepts. These expressions are originally symbols of Sufism, where the wholeness of the heart means ignorance of divine attraction and love, and the brokenness of the heart means the heart of a person who has fallen into the ecstasy of divine love. (This is also expressed in the expression "*sing'on safol*" in Alisher Navoi, which means the wicked drunk on the wine of love).

Ahmad Yasawi, however, gave a social meaning to these terms. According to his interpretation, "broken-hearted" people (in Persian: "dilshikasta") are people who have experienced the pain of hardship, a well of compassion boiling in their hearts, and a sense of justice and fairness seeming to be an innate quality. A person who has divine pain in his heart understands the plight of the suffering. (Fuzuli: May the eyes of the people not know the state of tears, May the people not know the path of the *Kavokib*, May the morning dawn be awake and die) By "broken-hearted" people, Yasavi meant those who are "worldly, impure" and devoid of such pain, the wine of divine love. In the "Wisdoms" there is a burning hatred for those who are cruel and ruthless and for those who are unkind. The poet also describes such people as ignorant, heedless, unknowing and blind. But their general definition is "hardhearted", ruthless. According to Yasavi's definition, such people have not yet reached the level of humanity; their greatest fault is their ignorance of enlightenment, religion and faith. Such people are rough and coarse, and culture and enlightenment have not yet softened their hearts. Animal needs still prevail in such people. Thus, the concepts of compassion and cruelty are connected with the concepts of gentleness and hardness, soul and body, humanity and animality. Here we see, on the one hand, such heartbroken people in the image of a widow, and on the other hand, "heartbroken" people in the image of Layli's father.

Of course, it is important that the comparative analysis clearly shows the centuries-old creative links between the literatures of neighboring and fraternal peoples, correctly reflects the relationships between the creative links that existed in different eras, and scientifically resolves the issues of succession and innovation.

Professor Bertel comments: "Jomi used Nizami's sources, but included passages from them that his predecessors did not consider necessary to preserve. These secondary motifs strengthened the everyday element of the epic, and many passages became clearer than in Nizami's".

The strength of Alisher Navoi's work lies in the fact that, while it developed in close connection with the literature that preceded it, it rose to the level of an independent creative



world based on the best traditions of the literature of the past. "The creativity of Uzbek, Tajik, Iranian, Azerbaijani and other writers, who were contemporaries or preceded or followed each other, flourished on the basis of such mutual cooperation".

In conclusion, Jomi is quite independent in describing episodes, characters and actions of heroes, while maintaining the general form and plot of his predecessors' epics. Here we quote the opinion of those who study Jomi's epic "Layli and Majnun" that his work is one of the best on this subject. Thanks to "Xamsa", Alisher Navoi's work rose to the highest peak of world literature. The development of the Persian-Tajik and Uzbek literature of this period was also determined primarily by these two great works – "Xamsa" by Jomi and Navoi.

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