



THE USE OF THE IMAGE OF LAYLI IN THE CONTENT OF LETTERS

Kamola Murodullayevna Ulug'murodova

Tashkent state named after Alisher Navoi
University of Uzbek Language and Literature
independent researcher

kamolamurodullayevna@gmail.com

Tel: (97) 228 -36- 32

Article history:	Abstract:
Received: 11 th March 2023 Accepted: 20 th March 2023 Published: 20 th May 2023	This article analyzes the artistry and content of the image of Layli used in the noma. The similarity of the image of Layli, which is used in the nomes, which is considered a special genre of Uzbek classical literature, both in form and content, the breadth of the scope of artistry in them reflects the creative skill of the poets, and their explanation is expressed in this article. .
Keywords: image, symbol, Layli, Majnun, noma, love, mysticism, inner, outer	

Literary genres play an important role in the formation and development of artistic works. They are considered to be the main pillars of artistic creativity and reveal the religious and worldly, spiritual and spiritual, aesthetic and poetic skills of artists. "Each literary genre has its own superior aspects, which is explained by the fact that all of them have different opportunities to understand and interpret the world." Because "literary genre is considered not only the compositional structure of an artistic work, the way of image, means, method of narration, and the extent of coverage of events." The established theories ensure the uniqueness of the essence of literary genres. In this regard, the noma genre is of particular importance.

"When examining the sources of the emergence of each literary genre in literature, it is necessary to consider history as a process of human development, to consider the development of each literary genre as a means of satisfying the historical needs of the people who are the creators of this literature. From this point of view, if we look for the emergence of the noma genre and the initial sources that created it, our thoughts go back to very ancient times.

Noma - "Persian" - means letter, letter, decree, written thing. It is a type of artistic work written in the form of a poetic letter about a real or imaginary person in Uzbek and Persian classical literature. In Mahmud Kashgari's work "Devoni Lugatit-Turk" its meanings such as "letter, maktub" are used in the form (arqish). Also, this concept is used in folk epics (in particular, Barchin's letter to Alpomish), epics in "Khamasa" (Layli's letters to Majnun, Iskandar's mother) and Yusuf Khos Hajib's work "Kutadgu Bilik" (Ozgurmish letters of reply) are visible in the form. Therefore, it is no exaggeration to say that nomes are an ancient genre that has gone through long historical stages of development.

The occurrence of nomes in written literature as a separate genre in Persian language Fakhridin Gurgoni (XI), Avhadi (1274-1338), Khoja Imad Kirmani (XIV) creators like

According to the sources, Khorazmi, who created in the 14th century, was the first to write a work in the genre of Uzbek classical literature, and started the novel genre in Uzbek classical literature with his work "Muhabbatnama", while Khojandiy wrote his "Latofatnama" contributed to the development of this genre. Also, Syed Ahmed's "Taashshuqnama" and Yusuf Amiri's "Dahnama" are masterpieces of this genre, and all of them are composed of poems on the theme of special love.

"Muhabbatnama" is dedicated to the song of the ruler of the Golden Horde, Muhammad Khojabek, and the work is considered the first poem written on the theme of love. The poet skillfully used such genres as noma, ghazal, qasida, fard, qita, munojot, masnavi, and story, and increased the artistry of the work. But the main essence of the poem is illuminated in ten poems written by a lover to his lover through mystical interpretations. The poet endlessly describes the beauty of the beloved in the illumination of the poems. Because "the poet honors noble feelings by praising the beauty of the beloved, describing the lover's love for her, her loyalty in love. We can see that the poet referred to traditional images in the process of describing the beauty of the land, which he considered to be incomparable in beauty

So'zung Shirin o'zung Xisravdin afzun,

Bo'lur Layli sening husnungg'a Majnun¹.

In the seventh verse of "Muhabbatnama", the poet describes the beauty of a lover's lover, starting from her appearance. In particular, after talking about Yor's sugar-like lips, mouth like a bud, black eyebrows, sweet eyes, in the seventh stanza of the poem, he quotes these verses, in which Yor's words are more than the description of Shirin, and he is more than Shah Khisrav. , even Laili, who is considered the goddess of beauty, has skillfully incorporated images such as falling into a state of madness in front of her husband. It is known that Laila and Shirin characters are unparalleled in beauty in the literature of the Eastern peoples, and many young men fell into a state of madness. The lover described by the poet in the verse is so epic in terms of beauty, and the fact that Laila, seeing her beauty, immediately becomes a madman, is a testimony of the poet's high skill. In this place, the image of "Layli" refers to the meaning of the beloved shore. Literary scholar N. Mallayev reacts to the poet's use of traditional images in the composition of the poem: "The poet uses the image of Yusuf, Shirin, Khisrav, Laili and Majnunlar in the description of the yor."

"Muhabbatnama" is considered one of the works of great importance not only from an artistic point of view, but also from a linguistic point of view. "It is one of the important monuments of the Uzbek literary language of the 14th century. Therefore, "Muhabbatnama" made a great contribution to the development of Uzbek literary language and literature. This work was one of the works that prepared the ground for the rise of the Uzbek literary language and literature to a new level of development in the 15th century."

It is known that "Latofatnama" was written under the influence of Khorezmi's "Muhabbatnama" and was considered a work that contributed to the development of nomadism. In writing this work, the poet Khorezmi was inspired by his "Love Letter", but he achieved uniqueness in terms of composition and interpretation of images. Because "Latofatnama" does not contain genres such as qita, fard, ghazal. But "the basis of both works is to sing the spirit of the times, the most important issue of life, the philosophy of Sufism, the beauty of life, and human love." Therefore, in some places in Khojandi's "Latofatnama" we find the content of "Muhabbatnama". Such cases are visible in places related to the image of the mountain. Because both poets used traditional images such as Layli, Shirin, Majnun, and Farhad to describe the beautiful image of the shore. In particular, the following verses can be the basis of our opinion.

Aliftek to'g'ri bo'yliq qoshlari nun,
Jahon Laylilari husnungg'a Majnun².

In this verse, the poet, while describing the lover, enumerates her beauty one after the other, and describes how the Lailas of the world will be crazy in front of this beauty. In "Muhabbatnama" it is mentioned that if only one Layli Majnun is mad for the lover described by Khorezmi, then all the world's Lails are Majnun for the house described by Khojandi. That is, Khojandi's lyrical hero has a straight figure like "alif" (in classical literature, the straight figure of a boy is compared to "alif"), his eyebrows are like the letter "nun" and his mouth is "mim". Because in the Arabic alphabet, the upper part of the letter "m" has a small ring-like shape, and the smallness of the mouth is a sign of beauty in classical literature, so the poet described it that way. In addition, the lover's eyes are fatton (in classical literature, this is often described as the eyes of a loved one) because the beginning of the sound representing the letter "s" in the Arabic alphabet "sod" is almond-shaped, so poets in classical literature This is how they describe the image of a beautiful eye. The poet Khojandi, using the poetic art of kitabat (using the letters of the Arabic alphabet in poetry), was able to describe the beloved of the lyrical hero in an unparalleled way, justifying the fact that the world's Lailas are crazy in front of her. In this place, the symbol "Layli" is used in the meaning of the beloved shore.

As a matter of fact, both in "Muhabbatnama" and "Latofatnama" one of the main goals is to sing and promote sincere love for a person. That is why in these works "various features of human beauty are presented through the image of a lover, her definition and description. Because in names, the quality is always in the leading position.

Also, the poet mentioned that the blessings of this world are transitory, and even beauty, beauty, and beauty are a deposit for a person, and it is necessary to treasure them in the five-day world. Because the unfaithful world is created in such a way that it will pass through everything in time. Just like the one we know from Layli and Majnun.

G'animat tut, bu husn davroni besh kun,
Kechar dunyo qani Layli-u Majnun.

In this place, the image of Layli is used in the meaning of Majnun's beloved place. It is known that in the history of our literature, there are many works about the changing state of the world and the lack of loyalty among the people of the world. "Thoughts about the transience and infidelity of the world and the changeability of human destiny are presented in Mahmud Kashghari's "Devoni Lug'otit Turk" and "Hibat ul-haqayq" by the writer Ahmed Yugnaki. In particular, "Devoni Lug'otit Turk" at:

Ko'zum yashi sovrub quzi aqar,
Bilinib ajun emgagin tugal uqar,
Emgaksizmi turg'u yo'q munda tamu,
Ezgulugug ko'rmazib ajun chiqar,
Ajun kuni yo'lduzi tutchi tug'ar.

¹ Muborak maktublar. –Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1987. –B. 28.

² O'zbek adabiyoti bo'stoni . Muborak maktublar. – Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1987. – B.49.

Contents: Ko'zim yoshi tirqirab quyi oqar,
Anglab dunyo g'amini tugal uqar,
Mashaqqatsiz hayot bunda aslo,
Ezgulikni ko'rmasdan ulur bitar,
Tug'ilgan zot dunyoda mangu porlar³.

In Adib Ahmed Yugnaki's work "Hibat ul-haqaiq"

Ne bir obod yerlar bor edi bunda,
Sonsiz el yo'q, joy egasiz shu kunda.
Qancha dono, faylasuflar bor edi,
Mingdan biri yo'q ularning, yo'q endi⁴.

In fact, these verses talk about the transience not only of the world, but also of every created element, and they were interpreted in different ways by the skill of poets.

"Sayed Ahmad ibn Mironshah is another writer who immortalized his name in the history of Uzbek literature with his work in the noma genre. There is not much information about his biography and creative activity. The only source of information about the poet is his work "Taashshuqnama" (Letter of Lovers) and Alisher Navoi's book "Majolis un-nafois"

"Taashshuqnama" consists of 319 verses, it is made up of parts such as praise, praise, prayer, the reason for writing the book, Shahrukh Sultan's hymn, 10 poems, say the book, say the book, say the request. At the heart of the poems, the poet expresses the expressions of the lover to the beloved in the form of masnavi, in the process he mentions the names of traditional characters such as Shirin, Farhad, Majnun, Vomiq, Uzro. In describing the image of the mountain through traditional symbols, the creator did not refer to the symbol of "Layli" in a way different from Khorazmiy and Khojandiy. But we witnessed that the poet skillfully approached the image of Majnun.

Yusuf Amiri, who lived and worked in the first half of the 15th century, is one of the poets in the history of Uzbek classic literature who created in the noma genre. There are few sources that provide information about the biography and creative activity of this artist like Syed Ahmed. "The source of information about Amiri is his poem collection, the discussion "Bang and Choghir", "Dahnoma" and Alisher Navoi's "Majolis un-nafois" tazkir.

Yusuf Amiri was also distinguished by his special ability in the field of creativity. The following information was given in the first meeting of Alisher Navoi's "Majolis un-nafois" review about the poet's work: "Mavloni Amiri was Turkish and his Turkish poetry is a good story, but he is not famous."

But Amiri wrote a perfect work of art in the noma genre. It was called "Dahnoma" and became one of the works of special importance in the history of our literature. This work is considered to be an important creative product of the poet's creative heritage. "Through this work, Amiri created a new stage in the development of Uzbek nomadism. The poet wrote this work in the name of Baisungur Mirza, the eldest son of his patron Shahrukh Sultan. Odes dedicated to him are written in the introduction and conclusion of the work.

In the poems of "Dahnoma", Amiri expressed the love of a lover for his mistress on an epic scale and made a worthy contribution to the development of the epic genre in the history of our literature. In describing the beauty of a lover, the poet uses his own style, referring to symbols such as Syed Ahmed, Shirin, Farhad, and Majnun. He does not use the image of Layli anywhere in the names. But in the places where the image of Majnun is used, the hidden and indirect participation of the image of Layli in the content testifies to the skill of the poet..

Dimog'ining ilojin qilg'il, ey oy,
Ki Majnuntek bo'lubtur be saru poy.

The word "Dimog" is Persian and has several meanings. In particular, it means nose, brain, mood, nature, mental state. In this verse, the poet's lyrical hero Majnun expresses the person who caused the state of "besaru poy" - crazy, poor, with the word "dimog" - (mood) and asks the moon to help him. Love for the land is reflected in this place.

To sum up, the symbol "Layli" was found in only three places in the names. One of them is in "Muhabbatnama" by Khorezmi, and two in "Latofatnama" by Khojandi, in which this symbol is mainly used in the meaning of beloved shore. Syed Ahmad's "Taashshuqnama" and Yusuf Amiri's "Dahnoma" do not contain this symbol, but in places where the image of Majnun is used, there are verses logically referring to it.

LIST OF REFERENCES

1. Alisher Navoiy. Majolis un-nafois. –Toshkent: 1961.
2. Navoiy asarlari lug'ati. –Toshkent: 1972.
3. Mallayev N. O'zbek adabiyoti tarixi. –Toshkent: O'qituvchi, 1976.
4. M. Imomnazarov. Mahmud Koshg'ariy. Maqola // Ma'naviyat yulduzlari. –Toshkent: O'zbek milliy ensiklopediyasi Davlat ilmiy nashriyoti, 2011.
5. Is'hoqov Yo. Xorazmiy va uning "Muhabbatnoma" asari. O'zbek adabiyoti tarixi.1- tom. –Toshkent: 1976.
6. Jamolova M. O'zbek adabiyoti noma janri. – Toshkent: Fan, 1992.
7. Qosimov S. Xorazmiy va uning ijodi. Nomzodlik dissertatsiya. – Toshkent: 1950.

³ O'sha manba. –B. 122.

⁴G'oyib B. Qadimgi turkchadan tarjima. 2002. –B. 11. www.ziyo.com kutubxonasi

8. Ulug'ov A. Adabiyotshunoslik nazariyasi – Toshkent: G'afur G'ulom nomidagi NMIU, 2017.
9. O'zbek adabiyoti bo'stoni . Muborak maktublar. – Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1987.
10. O'zbekiston milliy ensiklopediyasi. – Toshkent: Davlat ilmiy nashriyoti, 2003.
11. Шербак А.М. Огузнами. Мухаббат-наме. – Moskva: 1959. С 126. Хорезмию Мухаббатноме. Издание текста, транскрипция, перевод и исследование. Э. Н. Наджира. – Москва. 1961.