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**ARTISTIC INTERPRETATION OF THE IMAGE OF "LAYLI" IN UZBEK  
GAZAL POETRY (ON THE EXAMPLE OF ALISHER NAVOI'S WORK  
"GARROYIB US - SIG'AR")**

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**ABSTRACT**

*This article examines the artistic interpretation of the image of "Layli" used by Alisher Navoi in the "Strange us-sig'ar". It was originally found in ancient scattered sources among the Arabs. Later, the name became popular and rose to the level of the main image in the works of a number of poets. Ibn Qutaybah's "Book of Poems and Poems", Abul Faraj al-Isfahani's "Book of Songs", Abu Bakr al-Walibi's "Devoni Majnun", Nizami Ganjavi's "Layli and Majnun", Khusrav Dehlavi's "Majnun and Layli", Alisher Navoi's "Layli and Majnun" works.*

**KEYWORDS:** *Devon, Ghazal, Byte, Layla, Majnun, Obraz, Talmeh, Tashbeh Divine Love.*

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**INTRODUCTION**

It is no secret that the ghazal Mir Alisher Navoi, which is considered the "flower" of the treasury of Uzbek classical literature, occupies a significant place in the works of Mir Alisher Navoi. In addition, continuing the unique traditions of the peoples of the East, in the example of artistic images skillfully draws the experiences of the human psyches. During the analysis of the poet's poetry, we witnessed that he absorbed a number of images into the base of unique verses, including our great prophets: Abraham, Solomon, Jacob, Joseph; historical figures: Jamshid, Khusrav, Iskandar; Artistic images: Farhod, Shirin, Zulayho, Majnun, Layli, etc. support our opinion. It should be noted that the number of images used by the poet is not visible. Since our goal is to reveal the art of the image of "Layla", we will focus only on this point which we focus.

First of all, we will look at the history of the image of "Layla". "It is difficult to find another love story in the literature of the peoples of the Middle East, such as Layli and Majnun. For thirteen centuries, poems and epics on this subject have been written in the world of literature." In particular, research shows that, "The buds of this emblem go back to the literature of the Arab peoples in the second half of the seventh century. It was originally found in ancient scattered sources among the Arabs. Later, the name became popular and rose to the level of the main image in the works of a number of poets. Ibn Qutaybah's "Book of Poems and Poems", Abul Faraj al-Isfahani's "Book of Songs", Abu Bakr al-Walibi's "Devoni Majnun", Nizami Ganjavi's "Layli and Majnun", Khusrav Dehlavi's "Majnun and Layli", Alisher Navoi's "Layli and Majnun" works.

It should be noted that the Turkish literary critic Ogoh Sirri Levend wrote about "Layli and Majnunlar" written in Turkish before Navoi. In other words, Gulshahri devoted 79 verses of Mantiq ut-tayr and 30 verses of Ashiq Pasha's Gharibnoma to the stories of Layli and Majnun. The first of the epics, which has a perfect structure, tells in detail about mentioned. Therefore, it has been suggested that Abdurahman Jami and Alisher Navoi were not aware of these works. Thus, Alisher Navoi created his image "Layli" in his epic works inspired by examples of folklore and the

works of his teachers Abdurahman Jami, Khusrav Dehlavi and Nizami Ganjavi. Also, in Alisher Navoi's work, the image of "Layli" has two features from the symbol found in the works of other poets - both divine and real - beloved. His turning Kays into Majnun with a glance, fainting when he sees Majnun - the image shows that the image is a divine mockery, while Navfal's jealousy and sarcastic congratulatory letter from his daughter prove that Layla has real human qualities". Indeed, how did Alisher Navoi embellish this image in his lyrical heritage? In this regard, we first turn to the first office of the College "Khazayn ul-Maoniy" "Gharoyib Usigar". Keep an eye on Devon When we forgive them, we see that the image of "Layla" appears in the form of "Layla" in 2, 20, 45, 184, 198, 221, 228, 359, 386, 440, 489, 505, 559 gazals. Layla and Majnun.

Because it would not be a mistake to say that the poet was able to absorb a whole reality into the verses of the ghazal through the symbol of "Layla". Therefore, in the work of the poet, it is obvious that this image is masterfully crafted. In Navoi devon, the symbol "Layli" is in the first place in the dictionary "tun" In particular, the hero of the work of art in the 9th place in the sense of Majnun's beloved half.

What happened was insane, like the reflection of a restless mirror.

Layla didn't look in the mirror

This verse is part of the poet's hymns of praise.

We know that the poet, through the image of "Layla", reflected not just a simple symbol, but the manifestation of the Creator on earth. Moreover, this emblem created the destiny in one with the image of Majnun. Because if Majnun is considered to be a true lover who gave up himself in the way of attaining the guardianship of the Truth, then Layla is such a devotee, an idol of faith, a heart This situation is reflected in every page of the epic "Layli and Majnun", as well as in the poems of the poet. We observe this in the example of the byte above. In it, the poet compares the image of "Layla" to a mirror that reveals the divine beauty, and Majnun to the reflection of this restless mirror is depicted in the image of a "dardmand" lover. If we look at the analysis of the verse from a mystical point of view, it becomes clear that the Creator is a great creature, and that it is extremely difficult to see His beauty.

In the second verse of the fifth ghazal of the five faces of the devon, we find the verses that describe "Layli" - a beloved friend, "Majnun". In this case, the poet equates the image of "Layli" with the world of "lomakon", that is, the world of nothingness. To "jilva" did ul idol, Layla was the word man, The pain subsided when the trade fire broke out Crazy fame. It is known from the poet's epic "Layli and Majnun" that Kays, who was born with real love, loses his balance involuntarily after meeting Layli. and all the help rendered was in vain. Then he goes to nothing. As a result, he suffers from trade and enters the image of a true lover. His popularity among the people declines and he becomes a madman.

In these verses, whose four faces are the fourth byte of the fortieth gazelle, the poet painted a landscape with the help of images. We know the crimson tulip-tulip extremely elegant. It is a delicate flower that cannot withstand the whims of existence, especially strong winds, rain and hail. Therefore, its value is high and unique. Navoi vividly described the fate of this miracle of the Creator in the form of symbols. In fact, to the poet, Layla is like a "chaman". In her bosom are various flowers. The madman's tax is the tulip of this "chaman". He unwittingly lost his favorite "chaman". As if that weren't enough, the torrential rains of the sky He was tormented by the pain of separation. He suffered the pain of separation and the spots of exile. We know this fact by the following byte. O Majnun, what a grief if Layla leaves on her head. No matter how much grief Falak pours on Majnun's head, he will endure it. He never complains about his plight. Because Majnun has a great shield over his head like Layla. Thus, a healing fortress. Therefore, Majnun is calm. When the verse is approached from a mystical point of view, it becomes clear that the image

of a patient, extremely resilient person is embodied in the image of a madman. Reflected in what they know. Also, the image of "Layla" in the poet's poetry is a unique metaphor, also manifests itself in the form of beautiful expressions.

These verses, whose three faces are the fourth stanza of the eighty-sixth ghazal, testify to Navoi's great poetic skill. Causing him to sneeze, moan and cry. In fact, this byte every spring created wonderful metaphors by enlivening before our eyes the magnificent landscape that occurs in nature, that is, the buds and leaves of trees. Such verses in themselves enrich the reader's imagination and make him think. "Zindadil" Majnun's Dead Heart So don't chase after him, O Arab. In this verse, which is the sixth verse of the forty-fifth ghazal, the poet vividly describes the lives of the heroes of the epic.

The fact that Layla, the beautiful daughter of the Hay tribe, had a heart, and that the father, who found out about it, chased the poor lover to his tribe without shedding light on it, elaborated on a certain fact in the play. Elsewhere, we see that the image of "Layla" secretly expresses the lexical meaning of "night". The poet quotes it in the fifth byte of one hundred and eighty-four gazelles. Layla is not the morning when love finds news who, like Majnun, has a worldview. In fact, find the message of true love property for days; Layla's heart did not light up. Her whole body was tormented by the dark night.

That is why the example of Layla's sad morning cannot be clear. He is also his ambassador to the world like Majnun, who warns of all the secrets of true love. So, we have witnessed that there are different forms of the image of "Layli" in the "Strange us - cow" desk. The analysis process showed that each of them has its own content essence. It should be noted that such a poetic skill is, of course, this is a testament to the inequality of his work.

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