



RHYTHMIC VARIATION IN THE EPIC "LAYLI AND MAJNUN" BY ALISHER NAVOI

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Article history:	Abstract:
Received: September 10 th 2022 Accepted: October 10 th 2022 Published: November 14 th 2022	This article analyzed the issue of weight in Alisher Navoi's epic "Layli and Majnun", the measurement options used in it. The relationship between weight and theme in the epic was studied. Instead, there was a reaction to the existing ideas in literary studies.

Keywords: Epic, Genre, Weight, Aruz, Masnavi, Hazaj.

"Layli and Majnun" is one of the saddest love stories in world literature. It has been repeated by dozens of writers and folk artists, and is widely used among the peoples of the Near and Middle East. Alisher Navoi's "Layli and Majnun" is based on the famous legend of the same name in the East. The epic with its high artistic content is the best of the works created on the theme of "Layli and Majnun". "Before starting to write it, the poet thoroughly studied the narrations from Arabic sources and thoroughly familiarized himself with the epics "Layli and Majnun" by Nizami, Amir Khusrav Dehlavi, Ashraf and Amir Sheikh Suhayli." Navoi himself states the following about this at the end of the epic "Layli and Majnun":

*Men xastaki bu raqamni chektim,
Tahriri uchunmaqalamni chektim.
Yozmoqta bu ishq jovidona,
Maqsudum emas edi fasona.
Mazmuniga bo'ldi ruh mayli,
Afsona edi aning tufayli.*

*Lekin chu raqamga keldi mazmun,
Afsona anga libosi mavzun.1*

Navoi's "Layli and Majnun" begins according to the tradition found in Eastern literature. The epic consists of 38 chapters, 3623 bytes, 595 of which use radif. "Layli and Majnun" is the work with the least radif among "Khamsa" epics. The introduction contains 9 chapters. "Until Navoi, the topic related to the love of Layli and Majnun was not developed in Uzbek epic poetry. Navoi was one of the first to write this theme and he was the first to apply the poetic measure of hazaji musaddasi akhrabi maqbuzi mahzof in Turkish epic poetry. Until then, no Turkish epic had been created on this scale." In fact, there was no epic in Turkish literature dedicated to the love of "Layli and Majnun" before Navoi. This epic in Navoi's "Khamsa" was the first masnavi on the theme of "Layli and Majnun" in Turkish literature.

"Layli wa Majnun" begins with the traditional praise of God. Navoi Nizami gave a high evaluation to "Layli and Majnun" and attributed it to a "castle", Dehlavi's epic to a well-decorated "castle", comparing his epic to the "city" and "garden" around the "castle" and "castle" says.

*Ham qal'a uchun kerakdurur shahr,
Ham qasrg'a bog'u sabzadin bahr.
Also, at the beginning of the story, he is called "Nomai dard"*

Emdiki uchunchi nomai dard,

Qildi meni aqlu hushdin fard(30)

or "Firoqnoma" at the end of the work

Ya'ni bu sifat firoqnoma,

Bo'ldi manga qatraz xoma-(283)

"The main idea, characters, and plot of this saga are similar to those of Khusrav Dehlavi, Jami, Navoi, Fuzuli, and others, as they are in Nizami. Nevertheless, all these authors wrote original work. Because this story was sung by each artist based on the historical conditions in which he lived, with his individual style and poetic temperament. The events of the epic "Layli and Majnun" begin in spring and end in autumn.

Navoi's epic "Layli and Majnun" is mostly rarely used in Uzbek poetry, hazaji musaddasi akhrabi maqbuzi mahzof (columns and taqti: maf'uvlu mafoilon fauvlun – – V/V – V –/ V – –), hazaji musaddasi akhrabi maqbuzi maqsar (columns and taqti: created maf'uvlu mafoilon mafoiyl – – V/V – V – / V – ~). Literary critic A. Hojiahmedov notes that the poet, while writing his great work in these unique scales, thoroughly studied the possibilities of creating a melody and found that they are extremely



acceptable for a romantic-tragic epic. Indeed, at this point, Navoi's choice of weight for the epic is fully in line with its content. In particular, Kais' first meeting with Layla reflected the girl's question to the boy:

...Key turfa/ yihit, ne ho/lating bor,
 - - V/ V - V -/ V - ~
 Ne nav(i)/ g'amu malo/lating bor?
 - - V/ V - V -/ V - ~
 Kim, shod(i)/ lig'ing yo'-q+o'z/galardek,
 - - V/ V - V -/ V - -
 Obod(i) lig'ing yo'-q+o'z/galardek.
 - - V/ V - V -/ V - -
 Ashob(i)/ g'a mayli bo/g'u gulzor.
 - - V/ V - V -/ V - ~
 Ham tan sa/nga resh u ham/ ko'ngul zor.
 - - V/V - V -/ V - ~
 ...Sen nola/ qilib g'amin/ nedin sen,
 - - V/ V - V -/ V - ~
 Ashqing o/qizib hazing / nedin sen? (76)
 - - V/ V - V -/ V - ~

As it can be seen, the structure of the stanzas is made up of the alphabetic network of the original mafoiylun, the mafoiyl of the mafoiylun, the mafoiylun of the mafoiylun, and the mafoiyl of the mafoiylun or maqsoor network of the third column. This repetition of 4 short and 6 long lines in the stanzas creates a pleasant, light and playful musical tone. Also, hazaj bahri has its own rhythmic variation, and in the epic, hazaji musaddasi akhrabi maqbuzi mahzoof, hazaji musaddasi akhrabi maqbuzi maqsoor weights are also used. These weights, along with their rhythmic variation, can be seen in the table below:

Nº	Name of rhythm	Columns and columns
1.	Hazaji musaddasi axrabi maqbuzi mahzuf	Ma'uvlu mafoilun fauvlun - - V V - V - V - -
2.	Hazaji musaddasi axrami ashtari mahzuf	Ma'uvlun foilun fauvlun - - - - V - V - -

In fact, hazaji musaddasi akhrabi maqbuzi mahzuf weight has a wide range of tonality, and the two long and one short syllable in the first column can become three long syllables. In this case, a short syllable in the second column is combined with such a syllable in the first column to form one long syllable, i.e.

"V" + "V" = "-"	- - V + V = - - -
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The following situation occurs in Takti:

-	-	V	V	-	V	-	V	-	-
-	-	-	-	V	-	V	-	-	-

We relied on D. Yusupova's research at this point. After all, the scientist was one of the first to identify the rhythmic variation in the epic. In the epic, such situations are not accidental, but also related to the deep mental states of the characters. The poet turns to rhythmic variation in the description of the mental anguish and conflicting events of the heroes in the epic:

"Layli, Lay/li" debon/ chekib un ,
 - - -/ - V -/V - -
 El deb: "Maj/nundu-r+ush/bu Majnun". ("Layli va Majnun", 101)
 - - -/ - V -/V - -
 Or:
 Oqshomdin/tongg'a jo/ni mahzun,
 - - -/ - V -/V - -
 Tongdin oq/shomg'a ash/ki gulgun.
 - - -/ - V -/V - -

As it can be seen, the first columns of the verses created on the basis of this measure are equal to the akhram branch of the mafoiylun root, ma'fulun (- - -), the hashvs are equal to the ashtar branch of the same root, failun (- V -), and the last columns are equal to the mahzuf branch of fauvlun (V - -). In the epic "Layli and Majnun" there are 240 verses created in this scale. In fact, in this rhythmic variation, there is a wider opportunity to express quiet feelings, the beginning of the verses with 4 long syllables leads to a sad tone. The poet uses both Hazaji Musaddasi Akhrabi Maqbuzi Mahzoof weight and Hazaji Musaddasi Akhrabi Ashtari Mahzoof in one verse. Such situations are very common in the epic:

So'ngin ne/chakim uzot /ti-m+oxir,
 - - V/ V - V -/ V - -
 Yig'lay-yig'/lay tugat/ti-m+oxir. ("Layli va Majnun", 283)
 - - -/ - V -/V - -

Alisher Navoi skillfully uses both weights and creates a rhythmic variation for the end of the epic "Layli and Majnun". With this, Navoi tests the possibility of two weights that are not close to each other in the epic.

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