

The Comparative Character Analysis of Farhad and Majnun in Epic Poems by Alisher Navai

Muhitdinova Nazmiya Muslihiddinovna,
Associate Professor of Samarkand State University. Uzbekistan.
nazmiyamuhiddinova@mail.ru

Kutbitdinova Shoiri Fatkhiddinovna,
Teacher of the Local Centre of Training, Retraining and Skill Improvement
of Pedagogical Staff in Samarkand Region. Uzbekistan.
shoirakutbidinova@mail.ru

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Abstract:

The current paper analyzes the comparison of the main characters - Farhad and Majnun of the two epic poems: "Farhod and Shirin" as well as "Layli and Majnun". It is of significant value to explore the characters of "Khamsa" (Quintuple) by Alisher Navai since his work bears distinct features from precedent poems. Each epic poem of this Quintuple, particularly "Farhod and Shirin", along with "Layli and Majnun" is regarded as the masterpieces in Literature with eternal recognition. Essentially, the works are noteworthy to reflect the progressive philosophy, ethical values and poet's attitudes towards the beliefs of his time. This is the main reason why "Farhod and Shirin" has earned recognition not only in Uzbek literature, but also in Eastern literature worldwide since 15th century.

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I. INTRODUCTION

Alisher Navai's legacy has always been an important value since the themes and ideology he brought forth are relatable to the all ages. The themes are wide-reaching, and could combine most aspects of life. Hence, his works could embody sufistic, historic, Islamic, didactic fields of study, as well as correlate with different disciplines such as Literature, Linguistics, and Poetry.

The epic poems: "Farhod and Shirin", as well as "Layli and Majnun" by Alisher Navai are one of the widely reviewed works of Literature.

Yet, current researches by scholars pleaded the fact that the comprehensive studies undertaken on those works can not be conclusive.

Historically, there were cultural developments during the Temurid's Dynasty, especially in Husayn Boyqaro's realm. It can be exemplified by a plethora of poets, artists, calligraphers, musicians, historians and other influential figures whose life and activities date back to that period.

The artistic environment could help the scholars to thrive with specific goals of creativity and discovery.

It can be noted that AlisherNavai as a genius of his time could have a target to reach. As it is well-grounded in the most researches, Navai created each his work with the target to reach the Turkic nations (in modern terms, the uzbek audience) by showing appreciation to their beliefs and norms. For instance, before starting to compile his “Khamisa” (Quintuple), at the beginning of his first epic poem “Hayrat-ulabror” he quoted his desire on enabling his turkic audience to derive in the same pleasure likewise Persian readers, who read the previous volumes of ‘Khamisa’s by Persian writers. [See: Hayitmetov, 3]:

Kim buyo‘lichraki, alarsoldigom,
Birnechagomo‘lsa, manga ham xirom.
Forsio‘ldichualarg‘a ado,
Turkiilaqilsamaniibtido.
Forsi el toptichuxursandliq,
Turk dog‘itopsabarumandliq[Navoiy, VII, 36].

(In this verse, Navai conveys his desire to write ‘Khamisa’ in Turkic, unlike his predecessor who composed their works in the Persian language.)

It is clear that the verse is aimed at instilling a sense of patriotism in the citizens, particularly in the young generation, along with the grandeur target of the author to lay the foundation in the Turkic language.

II. RESEARCH METHODS AND SOURCES

The current research is based on the comparative – historical classification methods. The main object of the study is the scientific materials.

III. RESEARCH RESULTS AND DISCUSSION

The main characters play a significant role in defining the ideological

direction of the epic poems by AlisherNavai. Therefore, the analysis of the ideology embedded in those works through the main characters ‘Farhad’ and ‘Majnun’ by highlighting its relevance today has not been done as an independent research, according to various sources. The investigation on the life and literary activities of Alisher Navai started from his contemporaries. Scholars such as Abdurahman Jami, Davlatshoh Samarkand, Zakhridin Muhammad Babur, Khondamir and many others contributed to the development of that research. However, those studies are considered to have distinct characteristics and peculiar features from the timeline perspective. For example, in the early 15th and 16th centuries, the main trend of studies was the translation of Navai’s works, copying his manuscripts, while at a later stage the focus shifted on compiling dictionaries based on his works. A good example of that kind of compilation the "Badoyeul-Glugat" by ToleImaniy, "Abushka" by the unknown author, the "Sanglah" by Mirzo Mehdi Khan.

Navai was taught by the great scholar of the Arabic language, Sufism and scholastic literature of that time, like Sheikh Sadridin Rawosi, Sheikh Kamol Turbati, Sayid Hasan Ardasher, Khoja Muhammad Astrabodi, Khoja Yusuf Burkhon, Abdurahmon Jomi, Mewlana Fasihiddin Sohib. However, the poet spent most of his time with the family of the famous scholar of that time: Abu Lays Fazlullah in his madrassah. Abu Lays Fazlullah was regarded as a "father of scholars" in Samarkand; eventually Navai could advantage of the great collection of his library. A consistent two-year study in his medrassah empowered Navai to have a profound knowledge in Arabic, Islamic Law and principles, the Qur’an (Holy book of Islam) and hadiths (the narration of an event from Prophet Muhammad’s life), Arabic prose and poetry.

It becomes evident that the knowledge Navai acquired in Samarkand enriched his understanding on Linguistics, Islamic Law and

religion. Meanwhile, that period enabled him to learn about secular knowledge.

Particularly, his “Hayrat ul-abror” conveys some mystic principles of Sufism. The poet devoted the first chapter of his work to the description of ‘Bismillahir –rahman-irraheem’ (In the name of Allah, Most Gracious, Most Merciful), one chapter to ‘hamd’ (to praise Allah (God)), four chapters to ‘munajat’ (to pray for Allah) and five chapters ‘na’at’ (to praise the Prophet). He elaborated on well manners and ethics on the basis of the Qur’an and hadiths in these chapters.

In “Farhod and Shirin” he describes:

Ki, chunXoqong‘aTengriberdifarzand,
Bo‘lubulhadyabirlashoduxursand.
Jamolidinko‘rungachfarrishohi,
Bu fardinyorudimah to bamohi.
Qo‘yubyuzhimmatuiqboludavlat,
Hamul far soyasidintortiziynat.
Bu javharlarg‘achunisnoddorti,
MurakkabaylagachFarhodtorti.
(PCW. Volume 8, pp48)

(The poet emphasizes the name ‘Farhad’ of the main character, who was born in a royal family, interpreting his birth as the emergence of perfect human being.)

In the third and fourth lines of that stanza, the meaning of ‘Farhad’ is described as follows:

The third line cites that baby’s face glows with the royal splendor and light, which first syllabus of the name ‘far’ stands for. The fourth line explains the second syllabus of the word ‘had’, referring that the first letter ‘h’ is derived from the word ‘honesty’; ‘a’ from the word ‘alif’, the third letter “d” from the word “davlat” (state); summing up these letters (“h”+ “a”+ “d”) the word “had” is formed, which means ‘the leader’. Therefore, the name ‘Farhad’ means royal glory, good fortune, and leader who leads to prosperity.

Bu “far” ni “hodi” yi baxt yetgach irshod,

Ravonshahzodaotinco‘ydiF
arhod. (PCW. 8-volume 67-page)

(This Prince is the one who leads to Allah’s love and happiness with his glory and royalty in love and his name is Farhad.)

The poet divides the name “Farhad” into two parts, such as “Far”+“had” and defines like that: ‘Prince Farhad, who is a king of royal glory and noble qualities, is the leader of happiness, that is, Farhad is the guide of happiness’.

Bu nav’ ermas ato qo‘ymadi otin.
Ki, ko‘rgach ishq aning pokiza zotin.
Ancha Farzona Farhod ism qo‘ydi,
Xurufi ma’xazin besh qism qo‘ydi.
Firoqu rashku hajru oh ila dard,
Biar harf ibtidodin aylabon fard.
Borin ustodi ishq etgach murakkab,
Tarakkubdin bu ism o‘ldi murattab.
(PCW, Volume 8, p 48).

In this long run, the poet hints that each letter of the name ‘Farhad’ comprises the initials of the following words: as “firoq” (grief in separation), “rashk” (jealousy), “hajr” (loss), “oh” (sigh) and “dard” (pain), ultimately we can deduce that the name ‘Farhad’ represents him as a member of “ishq” (divine love)

Demon, ham ko‘ngli poku ham ko‘zi pok,
Tili poku so‘zi poku o‘zi pok.
(PCW, Volume 8, p53).

(Not only his soul, but also the way he speaks, his thoughts and he himself are pure)

He evolves as a noble person, as it is cited in the verse of “Hayrat ul-abror”:

Oshiq oni bilki erur dardnok,
Ham tili, ham ko‘ziyu, ham ko‘ngli pok

(The people who are affected by love, are the pure ones the way they speak, see and reflect)

Thus, all the traits quoted above represent the character ‘Farhad’.

Love, which is regarded as the core of Navai’s literary works, escalates in ‘Farhad and Shirin’ to the highest level. The poet seems to reveal his heart with deep passion for divine love in the name of Farhad, who has been seeking

‘Love’ in the turmoil of pains like the bird ‘Phoenix’.

The epic poems: “Farhod and Shirin”, “Layli and Majnun” were written in the basic rhyme unit of hazaj meter.

Personal qualities like patriotism and creativity inherent to Farhad, Shirin’s unwavering loyalty resembles the national values of our people, indeed.

“Farhad and Shirin” is the first poem with contriving plot that could ‘fire’ passion in the Oriental literature audience, outlining some philosophical views of the first masnavi: ‘Hayratulabrur’ of quintuple (Khamsa). The author narrates the plot in a form of ‘tamsil’ (a parable, a short moral story).

The author with the aid of the character ‘Farhad’ tries to uncover some relatable points of love, in the legendary ‘Khusrav and Shirin’ conflict, which was formulated in the previous verses by Quintuple writers. .

The author raises the image of ‘Farhad’ to the protagonist of the poem. According to Ardabei, the character is the son of Chinese king. Academician B. Valihodjaev summarizes the plot of ‘Farhadnoma’ as follows: “The first part of the epic poem starts with the unprecedented plot that did not exist in Nizami and KhusravDehlavi’s poems, when Farhad fell in love with Gulistan, the daughter of a famous Abkhazian stone mason. The story continues with marriage of Farhad and Gulistan in Abkhazia, and having three children. He dies in Gulistan. Then the second part of the poem begins and ends with Farhad's death.

There is a special recognition to the King (His name is not mentioned in the poem) in “Farhad and Shirin”. There is conventional belief that the wisdom of the father embodies the son’s destiny. However, this statement does not hold true in all Navai’s works. Because life is not the same for everyone. The author does not negate the proverb that ‘the bird acts like what it sees in its nest’. The tragedy of KhusravParviz and his son Sheruyus in the poem "Farhad and Shirin" clearly

shows the writer's tendency toward the essence of that folklore. However, the sequence of the events in the plot mainly highlights the impact of nurture that the environment surrounding the child plays an important role in the personal development.

All the main characters of epic poems: “Farhad and Shirin”, “Sab’ai sayyor”, “Saddi Iskandariy” have the same concern. Generally, that concern has become a fundamental problem to the most of our literary works. The case is certainly not accidental. To have a successor in life is an indispensable matter of life, since s/he is the one, who will continue the existence of the world and living being. If he/she did not exist, there would be no life, no purpose to move forward and no struggle. This is why all creatures of the world from the smallest particle to the human being strive for having successors, who could ascend their role.

Alisher Navai put his heart to develop his character Farhad. Therefore he infuses all great personal traits into him and encourages the reader to follow his example. Consequently, the image of ‘Farhad’ in AlisherNavai's "Khamsa" has become a worthy hero for the younger generation to learn from, by embodying all the virtues of humanity. His actions, his courage, his love for ‘Shirin’, his hard work to bring water to the Armenian Desert, his eagerness to science, his kindness to his fellow citizens, his generosity, his patriotism, and the struggle for peace in the country are the qualities everyone should have. Consequently, the courage and moral values inherent to Farhad have a positive impact on our spiritual life and the upbringing of our youth.

MaulanaNavai devoted all his life and literary activity, his innate divine talent to the freedom of his nation, the prosperity of the society, the friendship of people, and most importantly to the creation of a perfect society. We can say that today’s Farhad and Shirins, as Navai dreamed about, could show their strength and power in our society and in all areas of life.

Farhad became the dream character of Navai. Hence the image of Farhad has become a favorite hero not only of the Uzbek people, but also fraternal nations and peoples of the world.

There were many poets, who addressed the love plot of “Leyli and Majnun” before and after Navai.

In fact, this topic was one of the most popular stories in the Arab world; later in the Islamic civilization.

The researches indicate that there was, initially, a story about Qays and his love, who was a member of Arabic tribe: ‘Omir’. This story was cited in the works like “Kitobush-she’r va sh-shuaro”, “Kitob ul-og’oni” by scholars: Qutayba, al-Johis, Abdulfaraj as well as the poets of the Umayyads period. Later, that plot became the creation of full-fledged literary works in non-Arab countries, after the spread of Islamic culture. One of those famous poets was Nizami Ganjavi. Then Khusrav Dehlavi, Ashraf, Abdurahman Jami, Sheikh Suhayl also continued his step to write on that topic. Alisher Navai was well aware of other works before starting his poem. So the question arises why Alisher Navai decided to address this popular Oriental theme.

In our opinion, the answer to this question can be found from Alisher Navai’s narration (he named them as ‘recognition’) in his works.

First recognition: Alisher Navai started his “Khamsa” in Turkic language (uzbek), unlike previous poets who did it in Persian. Thus, the first difference of his “Leyli and Majnun” from precedent ones is that it was written in Turkic.

Men turkcha boshlabon rivoyat,
Qildim bu fasonani hikoyat.
Kim shuhrati chun jahong’ra to’lg’ay,
Turk elig’ra dog’i bahra bo’lg’ay.

(PCW, Volume 9, p 232).

Second recognition: Alisher Navai paid a great attention to the works written before him regarding the plot line of “Layli and Majnun” and finally came to the resolution to enhance the

quality of feelings’ expression in his work based on the precedent sequence of the plot:

Avvalda ko’p ayladim taammul,
To ko’ngluma kirdi bu taxayyul –
Kim, Ganjada ganjar yoshurg’on,
Har ganjigakim yasadi qo’rg’on.
Yo hindnajodi hunduvizod –
Kim, qasrlarini qildi obod.
Har qal’a uchun kerakdurur shahr,
Ham qasrg’a bog’u sabzadin bahr.
Bo’lsa manga fursat ul qadar chog’
Kim, shahr ila tarh solibon bog’.
Bog’ini riyozu xurram etsam,
Sharhini savodi a’zam etsam.

(PCW, Volume 9, p 22)

(„I gave a lot of thoughts in this work and finally reached a point’. Nizami laid a foundation to the ‘fort’ with his poem, Dehlavi turned it into the ‘mansion’. Following their steps, I will convert this ‘mansion’ into a ‘city’ with gardens around it.” Figuratively, Navai hinted at the artistic images used in the poem. In our humble opinion, Navai conveyed the message on stretching the plot line by the word ‘gardens’, and enhancing literary value of the work by ‘conversion of mansion into the city’. At the same time, he hailed his work as “Epistolary of Sorrow”, “Love story” which could depict the heart-burning message about love, where the sweethearts shed tears, their upheaval of feeling grow into the flame to burn their souls. In other words, Navai accentuates the state of mind, the intricacies of emotions, intimate and delicate feelings. For this reason, before the narration of ‘Layli and Majnun’, he introduces a prologue, so-called “Ul tun mahobati ta’rifida”...(The gloom of that night), which portrays the complexities, disasters, and challenges of the love valley on a high note.(PCW, Volume 9, pages 48-57).

The poem ends with an epilogue “Ishq ta’rifidakim” (The representation of love), after the death of main heroes ‘Layli and Majnun’. A thorough scrutiny reveals that the author tried to

elaborate on the character analysis and plot twists the reader wanted to know about. It seems that Navai decided to provide the key to explore the moral of poem and its characters.

Hence, the recognition elucidated by the author pave us the way to analyze the characters.

While approaching character analysis of 'Farhad' and 'Majnun' by AlisherNavai, one can witness various sources that endeavored to explore them. Take "Tasavvuf" (Sufism) by a literary critic: NajmiddinKamilov as an example. The chapter, so-called "Ishq otashining samandari" (The Pegasus of Love flames) is devoted to decipher the symbolic meaning of the epic poem: "Layli and Majnun" by Navai. According to that, the 'love' described in the poem is more likely to reveal 'True love'. According to the doctrines of Sufism, 'True love' can be manifested through "Soliki majzub" (one who attracted to the Truth) following the teacher's path (Pir), while "Majzubi solik" (innate love) delineates to evolve innate love into absolute (true) one.

As the scholar confirms, genuine love leads the man to reach purity of the temporary world, and achieve a state of direct experience of God, in which one can even annihilate himself in God's Divine being. However, there are two paths, two tendencies, to be more exact: the former is to express excitement, anxiety, turmoil and love's ecstasy, while the latter tends to be peaceful, restless; as if hiding the power of a dreadful, balanced, inner pain like the bottom of a deep river. " [Komilov N.1. C. 26]

In the epilogue "The representation of love", the author describes 'Majnun' as the one who could reach that state of love:

Bu ishqki baxti komrondin,
Xoli bo'lmay zamone ondin.
Garchi ikki nav' o'tti rozi,
Avvalg'ini anglag'il majozi.
Kim dardu gudozu so'z birla,
Yuz sho'lai jonfuro'z birla.
Chun ayladi poklikka mavsuf

Ul nav' qilur birovga mash'uf
Kim ishq aro firoq ila dard
O'z lukdin etar tamom ani fard.
Bil so'nrag'i ishqni haqiqiy,
Kim davlat erur aning rafiqi.
Avvalg'i vujudin etsa zoyil,
Chun bo'lsa ikkinchisig'a moyil.
Yo'q-yo'qki ikkinchi oni cheksa,
Ko'nglida visol tuxmin eksa.
Ul nav' ketursa turktozi
Kim, qolmasa surati majozi.
Mazhardin ko'runmayin nishone,
Mazharda o'zini topsa foni.
Maqsud budur hayotdin bu,
Bal xilqati koinotdin bu.
Majnung'a biri bo'lub musallam
Bahra topti ikkinchidin ham.

(PCW, Volume 9, pp 219-220).

(«This love is a perfect bliss. Figurative or metaphorical love, as initial form of affection, contains enduring pain and sorrow to reach purity; whereas true love as a genuine one, is about paving a way to unite with God. Majnun first experiences a figurative one, then reaches the stage of true love.)

Consequently, the issue becomes much more transparent when we learn about AlisherNavoi's recognition on representing Majnun's image.

"While creating a man, Allah placed the soul (heart) on his body. However, along with the biological functions of this tiny organ, he also assigned a spiritual burden to it. As he poured the mixture of "wine of Love" and water to the mold of the human body, the warmth of Love began to circulate and flow to the soul through the veins, eventually accumulated there. This is how the soul transformed into the garden of Love" describes Navai. It is known that the heart contains the ventricles. The poet masterfully uses this fact in his epithet. According to him, Allah spared a room in one of those chamber-ventricles as a

taboo room, and gathered all the mystery of powerful Love that resulted in a lasting treasure.

The interpretation of Love in “Layli and Majnun” is distinctive from other poems. The main character: Qays was sent to school in the neighborhood area, where the tribe Hay settled in. When he started his schooling, Layli was absent because of her health problems. Later, she got recovery and started attending school again. They met each other, looked into the eyes and sparked a flame of Love. The torments of love started since then. The state of characters are described as intoxicated (ecstasy, faint) in this poem. They could not look into each other and always be under euphoria of affection. In contrast, in the epic poem “Farhad and Shirin” the nature of characters’ love is ‘sahv’ (calm, smoky like the bottom end of the river. The predominance of two tendencies in these poems arouse some conflicting views by scholars. Some group of researchers interpret the sequence of the events from sufistic-ascetic perspective.

Alisher Navai considers the wise and righteous King as a prerequisite for the happiness of perfect people like characters: ‘Farhod and Shirin’. He puts forward the idea of creating the ideal circumstance where men like ‘Farhad’ could thrive, instead of becoming victim of the injustice. Literally, he suggested the guidelines how to rule the country for the princes who would ascend the throne.

This guidelines served as an action plan for all of his literary works, sampling the love life of characters. Particularly, ‘Farhad and Shirin’ as well as ‘Layli and Majnun’ are the epitome of this idea. Farhad’s attitude towards his love and Shirin is revealed through the dialogue between him and the main antagonist: Khusrav. Here is an extract from that verse:

... Dedi: Nedur sanga olamda reshag’a?
Dedi: Ishq ichra majnunluq hamesha...
Dedikim: Ishq o’tidin de fasona!
Dedi: Kuymay kishi topmas nishona.
Dedikim: Kuymagingni ayla ma’lum!

Dedi: Andin zarur joh ahli mahrum!
Dedi: Qay chog’din o’ldung ishq aro mast?
Dedi: Ruh ermas erdi tang’a payvast...
Dedi: Bu ishq tarki yaxshiroqdur!
Dedi: Bu sheva oshiqdin yiroqdur!
Dedi: Ol ganju qo’y mehrin nihoniy,
Dedi: Tufroqqa bermon kimyoni!...
Dedikim: Shahg’a bo’lma shirkat andesh!
Dedi: Ishq ichra tengdur shohu darvesh!...
Dedi: Kishvar beray, kech bu havasdin!
Dedi: Bechora, kech bu multamasdin!
Dedi: Ishq ichra qatling hukm etgum!
Dedi: Ishqida maqsudumg’a yetgum!

(“Khamisa”, pp 251-252).

(The dialogue reveals Love as the main goal of Farhad in this world; claiming that affection would be impossible to perceive without experiencing it; that ignorant people could never have it; that the lover would never think of abandoning that state of mind; and everyone would reach equity on the stage of love, whether he was king or slave.)

Navoi aimed at creating the image of Farhad with all his exemplary qualities as a controversial to Khusrav. During the second half of the XVth century, as a reverence to his patronage: Abdurahman Jami and his religious views on Naqshbandiyah (one of the major spiritual orders of Sufism), Navai proceeded that ideology of perfect man’s realization through right toil and pure interest. The motto “Dil ba yor-u dast ba kor” (Heart to God, hands to work) became the action plan of Farhad.

Majnun is first and foremost, a human being. Figurative love is a trial for his quest of purification. Because the person gets purified by the pain and torments of affection. (“glorified in purity”).

Ul o’tda chu ehtizoz topti,
Andoqki kerak gudoz topti.
Har g’ashlig’din erdi noqis
Bo’ldi bu gudoz bila xolis.
(PCW, Volume 9, p 218).

(«He found both joy and sorrow in his love. He became more desperate when he could not quench his thirst for love.)

In other words, he loses his “self” – his metaphorical well being, and escalates to the stage of purification, becomes a perfect man and attracts the people. (“embodiment of perfect man”). Hence, Majnun is a symbol of the man who could achieve the unity with God, as the last stage of perfectness of the Sufistic philosophy. The key to achieving this high level of excellence is Layli. Layli symbolizes a mirror, the reflection of perfection.

In this mirror, Majnun sees his perfect self instead of Layli:

Ham Layli o‘lub tilida zikri,
Ham Layli o‘lub ichida fikri.
Har yon nazar etsa oshkoro,
Layli nazarida jilva oro.

(“He sees Layli in every angle where he looks, Layli is reflected in his speech and contemplation.)

(PCW, Volume 9, page 109).

Meanwhile:

Majnun sog‘inib o‘zini Layli,
Aylar edi nozu ishva mayli.
Layli o‘zini sog‘indi Majnun,
Shukr ettiki, yori erdi maqrun.
Ul bu bo‘ldiyu lek bu ul
Topmadi aroda ikkilik yo‘l.

(PCW, Volume 9, p 185).

(Majnun longs for ‘self’- his Layli; while Layli misses Majnun- and herself in his manifestation. He thanked to God for getting united with his Love (Unity with God)

Thus, Majnun and Layli symbolizes wahdat (unity with God, reaching divinity). This is arch level of Love, where physical form fades, and spiritually dominates. The people who could not perceive that philosophy, could not realize the message of ‘Layli and Majnun’. Those kind of

people is represented as Ibn Salom (Layli’s father) in the poem.

One could easily ascertain that Alisher Navoiy followed the doctrines of Naqshbandiyah. There are more than 15 word units and phrases like naqqosh, naqshin, naqshpayvand, naqshband in an only Chapter 15. Furthermore, Farhad’s mastery in sharpening the tools, cutting the stones, ornamenting the items reveal the tendency of that doctrine. The maturity of Farhad as a person and true lover starts from Chapter 12, when he gets enlightened with moral and cultural values. This is the first stage of his evolution into the perfect human being.

IV. CONCLUSION

The XVth century witnessed life and literary activities of two great poets in the capital of Khurasan: Herat. One of them is an influential figure of Persian literature: Abdurahman Jami, the other one is the prominent figure of the Uzbek literature: Alisher Navai. They both, as a response to «Khamsa» (Quintuple) by Nizami and Khusrav Dehlavi, composed their masterpieces in Persian and Uzbek literature. However, four versions of those Quintuples differ greatly in terms of their titles and plot lines.

Great poet: Navai’s epic poems such as “Farhod and Shirin”, “Layli and Majnun” have been investigated extensively. However, the latest research findings have proved the fact that comprehensive studies of those works can not be conclusive. According to academician B.N. Valihodjaev Alisher Navoiy could bring new spirit to the tradition of quintuple writing of epic poems.

Each poem of Alisher Navai’s “Khamsa”, especially, “Farhod and Shirin”, “Layli and Majnun” are the masterpieces of literature with an eternal fame.

The main theme of Navai’s “Farhod and Shirin”, “Layli and Majnun” is related to the issues of perfect human being. The plot is based

on the description true, great, pure, faithful as well as tragic love. “Farhod and Shirin”, “Layli and Majnun” are the poems that romanticized the notion of perfectness. The main heroes of those poems could exemplify how great feelings human soul could possess. These feelings could divert people from trivial and superficial concerns, elevating and glorifying them high. Navai interpreted his heroes’ path of life as a result of high moral maturity. Therefore, the ideology embedded in his works are always actual; and the characters are role models of all the time.

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