

THE ISSUE OF MEASUREMENT IN THE SERIES OF "YUSUF AND ZULAIKHO" SERIES

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Abstract

This article analyzes the issue of measurement in the epics of the "Yusuf and Zulayho" series. To read them expressively, features of meter, measurement possibilities, rhyme system were studied. At the same time, there is a reaction to the opinions in literature.

Keywords: aruz, meter, epic, mutakarib bahri, khazaj bahri, sari' bahri.

Introduction

Epics on a romantic theme occupy an important place in classical literature. The works of the "Yusuf and Zulaikha" series, which are considered to be a part of romantic epics, are among them. In the history of literature, many works have been created on the theme of "Yusuf and Zulaikha". The genesis of stories about Yusuf, which are widespread among the peoples of the East, is connected to the divine books - the Torah, the Psalms, the Bible and the Holy Qur'an. In particular, the interpretation of the Qur'an is somewhat concise and artistic. The one in the Torah is close to folklore and is believed to date back to ancient Egyptian legends. This version of the story, which is widespread in the East, was formed on the basis of the 12th chapter of the Holy Qur'an, and this chapter is the source of inspiration for the stories and epics of Yusuf and Zulaikha. This story is described in the Qur'an as "ahsan ul-qisas" (the most beautiful of stories). Over time, this short story spread widely in the East as an example of beautiful literature, enriched with many new events, and began to be written as a separate work.

Researcher D.Jumayeva points out the following reasons for authors to refer to this story: firstly, the peoples of the East mainly believe in Islam. They always relied on the Holy Qur'an, whether it was cultural-household or socio-political issues. Secondly, in this sura, the issue of Islamic faith and Islamic morality occupies the main place. According to him, the main idea of the story is that when faced with any kind of trouble, a person expects salvation from God alone, trusts in His help and is patient... Thirdly, in the surah only Islamic enlightenment and attention is paid not only to the issue of morality, but also to worldly, that is, social and household affairs. Fourthly, the people of the whole world are interested in and in demand for romance-adventure epics. In this story, the character of Zulaikha, the wife of the governor of Egypt, Qitfiyr, and her actions and actions towards Yusuf's falling in love with Yusuf, are different from other sources. more perfectly

illuminated than. This, in turn, is another factor that attracts the attention of all short story poets.

More than 150 epics and short stories have been created in Eastern literature since the 9th century based on the plot of Yusuf and Zulaikha. Amoni (10th-11th centuries), Bakshtiyani (10th century), Shayyad Hamza (13th century), Ali (13th century), Suli Faqih (13th century), Shahabuddin Ashiq (14th century), Dari (14th century), Durbek (15th century), Abdurahman Jami (XV), Husayn Chalabi (XV), Nazim Hiravi (XVII), Haziq (XIX), Olim Devona (XIX), Kholis Tashkandi (XIX) and many other Persian-Tajik, Uzbek, Turkish, Azerbaijani poets epics are among them. In the 20th century, Nazim Hikmat and T.Mann also addressed the image of Yusuf and Zulaikha. T. Mann finished "Yusuf and his brothers", Nazim Hikmat "Beautiful Yusuf". Uzbek poet Ramz Bobojon also wrote a work called "Yusuf va Zulayho". Among these stories, the most famous are written by Abul Muayyad Balkhi, Firdavsi, Shahabuddin Amaq, Shahin Sherozi, Abdullah Ansari, Khoja Mas'ud Iraqi, and Abdurrahman Jami. Based on the experiences of "Yusuf and Zulaikha", these poets founded the tradition of creating large-scale works based on their literary experiences.

In the history of literature, there are controversial discussions about the author of the first Yusuf and Zulaikha epic. Until recent years, this epic was considered to be written by Firdausi. In this regard, orientalist A. Tahirjanov has a special article on the analysis of Firdavsi's epic "Yusuf and Zulaikha". However, in the studies conducted in recent years on this issue in literary studies, it has been emphasized that this view is wrong, a mistake. In connection with this issue, the author of the epic "Yusuf and Zulaikha" attributed to Ferdavsi in Tajik literary studies was the 11th century poet Amon. The counterpart of the epic attributed to Amoni is written in the mahzuf (form and taqti'i: fauylun, fauylun, fauylun, faal V – – V – – V – – V –) measure. The arrangement of long hijas in the emphasized meter and the abundance of rhythmic emphasis served to express the magnificence of the rulers.

For the first time in Turkish literature, the story of Qul Ali, who lived in the 13th century, "Qissayi Yusuf" is mentioned as an artistic work based on the plot of Yusuf. Although the poet's epic "The Tale of Yusuf" is attributed to Tatar literature today, since the process of formation of the Turkic peoples as a nation had not yet come to an end at the time when the work was written, it is appropriate to consider this work as a national monument. In the second half of the 13th century, Shayad Hamza, one of the Seljuks of Asia Minor, also created the epic "Yusuf and Zulaikha". The epic "Yusuf and Zulaikha" attributed to the poet Durbek in 1409 is one of the bright and perfect examples of this traditional epic in the Uzbek language.

Qul Ali's epic "Qissai Yusuf" was created at the beginning of the 13th century and "is very common among the Bulgarians and their ancestors - Volgaboyi Tatars." M.F. Kupruluzo mentions that divine love is depicted in this epic. After Qul Ali, this story is found in the work of Rabguzi, the poet takes this theme to a higher level. Rabguzi's work "The Story of Rabguzi" serves as an important source for all the stories related to the series "Yusuf and Zulaikha". Qul Ali's epic "Yusuf and Zulaikha" consists of quatrains, and the poet notes that he wrote it on the basis of rubai meter:

<i>Əy, dəri</i>	<i>g ə, dikmə kem</i>	<i>sə dıyız</i>	<i>-mədi,</i>
– – V	V – – –	– – V	V –
<i>Fəhme ik</i>	<i>sık kemi</i>	<i>selər yazu</i>	<i>-mədi,</i>
– – –	– V –	V – – V	V –
<i>Bu zəgi</i>	<i>fı-ı +ushpu nə</i>	<i>-z'mi azu</i>	<i>-mədi,</i>
– – V	V – V –	V – – V	V –
<i>Robagi</i>	<i>vəze-n+ich</i>	<i>-ra dursun im</i>	<i>-di¹.</i>
– – –	– V –	V – – –	–

It seems that the first verse of the given four is written in hazaji musammani axrabi solimi ajabb, the second *hazaji musammani axrami ashtari makfufi ajabb*, the third *hazaji musammani axrabi maqbuzi makfufi ajabb*, and the fourth verses of *hazaji musammani axrami ashtari solimi abtar*. In classic literary studies, four verses of rubai genre are written in different meters of akhrab and akhram family tree, so we consider the use of four meters in this quartet as a natural situation.

In the process of studying the measurement possibilities of the epic, we will analyze another four.

<i>Bən zəgi</i>	<i>-fi hikmət ta</i>	<i>-ba sən yandır</i>	<i>-gil</i>
– – V	V – – V	V – – –	–
<i>Pənd-γ hik</i>	<i>-mə-t+ayitma</i>	<i>-gə sən kəndir</i>	<i>-gil</i>
– V –	V – – V	V – – –	–
<i>Sadrem ich</i>	<i>-rə mədəd</i>	<i>shəmgın sən yan</i>	<i>-dirgil</i>
– – –	– V –	– – – –	– –
<i>Xaterim</i>	<i>-ni sən menəy</i>	<i>-γər kilgil im</i>	<i>-di. (15-to'rtlik)</i>
V – –	V – V –	– – – –	–

At first glance, the quartet looks like a rubai. Its rhyming and structure characteristic of rubai can be the basis for our opinion. However, during the analysis, it became clear that its measurement capabilities are not compatible with ruby meter. To understand this more deeply, it is enough to look at the four presented in the table. Here you can see that the marked forms are not metered. It follows from this that Qul Ali's work "Yusuf and Zulaikha" is not in the meter of rubai, but in its composition there are poems of meter of rubai.

Durbek is another representative of the literature of the 14th-15th centuries. His epic "Yusuf and Zulaikha" was created in 1409. The poet gives information about this in the epic "The Genesis of Book Verse":

¹Кол Гэли. Кысса-и Йусуф нэза кыйссэи Йусеф гэлэйни эс-сэлям // <https://ndp-vatan-knigi.blogspot.com/2010/07.1005-to'rtlik>.

*"Zod" edi tarixi taqi "he"yu dol,
Muddati hijratdin o'tub mohi sol².*

According to the abjad calculation based on the Arabic alphabet, "zod" ("ض") is equal to 800, the letter "he" ("ه") is equal to 8, and "dol" ("د") is equal to 4. According to Abjad's calculation, the sum of all three letters gives the year 812 Hijri. Professor Sh.Sirojiddinov says that in order to convert the Hijri year into the AD, it is necessary to divide the Hijri year by 33, because every 33 years, the Hijri year is increased by one year from the AD year. He emphasizes that it is necessary to subtract the resulting number from the Hijri year and add 621 to the remaining number. So, to calculate the date of writing of the epic, it is enough to calculate as follows:

$$812:33 = 24,60$$

$$812 - 24 = 788$$

$$788 + 621 = 1409$$

In this case, the remainder is counted as one unit and added to the sum. S. Haydarov made a great contribution to the deep and detailed study of the epic in literary studies. Manuscript copies of the work are kept in various funds of the world and they are many copies. In Uzbekistan, there are about ten copies of "Yusuf and Zulaykho" copied in different periods. This epic was first published in 1959 by Sh. Sharafiddinov (Khurshid) in the "Fan" publishing house. It was also included in the book "Three Nightingale Gulshan" published in 1987. We used this publication in our research.

Scholars have different opinions about the author of Durbek's epic "Yusuf and Zulaikha" in literary studies. Some were inclined to the opinion of the French orientalist E. Bloche that this work belongs to the pen of Alisher Navoi, while others, including the historian D. G. Voronovsky in his "Astronomy Sredney Azii ot Muhammeda al-Khavarazmi do Ulugbeka i ego shkoly (IX -XVI vv.)" Durbek is a literary pseudonym of Ulug'bek, and he raises the hypothesis that "Yusuf va Zulaiho" belongs to the pen of Ulug'bek - Durbek. The matter continued in this way, and finally the opinion that the author of the work was the poet Hamidi was expressed. Eduard Bloche, when commenting on the epic "Yusuf and Zulaikha", was probably based on the following passage from the work:

Jami-i Qur'an edi kan/-i yaqin

– V V – / – V V – / – V –

Erdi Ali/ sheri haqu/ shohi din.

– V V – / – V V – / – V –

He recited the words "Ali" and "lion" in the last verse of the mentioned verse in the form of "Alisher". That is why Alisher Navoi was identified as the author of the saga. In fact, the last verse refers to Caliph Ali ibn Abu Talib, the last of the caliphs. 'reefed.

Even though the epic is written in a romantic direction, it uses the meter of sariyi musaddasi matviyi makshuf and sariyi musaddasi matviyi mawquf. This meter chosen for the epic does not gain traditionalism, on the contrary, individuality is prominent in Durbek's work. This

² Дурбек. Юсуф ва Зулайхо / Уч булбул гулшани. Қайта нашрга тайёрловчи Р.Шарафутдинова. – Т.: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1986. – Б. 6. The following examples are taken from this source. The page is shown in parentheses.

caused the poet to change the scale of epics in the direction of "Yusuf and Zulaikha" in literary studies.

The poet "When I was sitting in the castle with the besieged people

Goh boqa-r+er/dim zi kito/bi Qisas,

– V V –/ – V V –/ – V –

Goh icha-r+er/dim zi sharo/bi g'usas.

– V V –/ – V V –/ – V –

Lek Qisas/ ichra vale/ mayli jon,

– V V –/ – V V –/ – V –

Qissai Yu/sufta edim,/ ul zamon...

– V V –/ – V V –/ – V –

Nasr edi, bu/ qissa dog'i/ porasi,

– V V –/ – V V –/ – V –

Erdi anga/ jon ko'zi naz/zorasi.

("Yusuf and Zulaikha", 9)

– V V –/ – V V –/ – V –

he writes. In the above passage, Durbek states that he studied the works of this direction that had been created before him, while starting to finish the epic "Yusuf and Zulaikha". The poet first of all used "Qisas" (Qisas ul-anbiyo) in creating the epic. Secondly, he states that the poet was inspired by the prose copy of "Yusuf and Zulaikha" written in Persian. The excerpt from the epic is written in the tone of the sari'yi musaddasi matvii makshuf, in which the verses muftailun muftailun failun are repeated one after the other. Durbek wants to write his epic in verse, and to do it in Turkish.

Qissai Yu/sufni tamom/ ayla nazm,

– V V –/ – V V –/ – V ~

Turki tili/ birla qilib/ azmu jazm

("Yusuf and Zulaikha", 9)

– V V –/ – V V –/ – V ~

So, by using the muqayyad type of rhyme in the verse, the poet provided the tone of the mawquf meter of the saree musaddasi. After all, since the rhyming words "nazm" and "jazm" end with a row consonant, they are considered to be very long (~) hiyo.

At this point, we consider it permissible to dwell on the epic of Abdurahman Jami, a great representative of Persian-Tajik literature, one of the famous poets of the Timurid era. It is known that Jami was one of the Sufis who worked far from the palace, and he did not want to write works praising the rulers. His "Khamsa" (conditionally considered as "Khamsa") consists of seven, in which, unlike Nizami and Dehlavi, you can also find the epics "Salomon and Absol" and "Silsilat uz-Zahab". The reason why it is considered as "Khamsa" is that Jami calls it "Panj Ganj" in the end of the fifth epic "Khiraadnomayi Iskandari". Some epics are dropped and replaced by other epics because they do not mention the anthem of the common rulers. For example, instead of "Farhad and Shirin", "Subhat ul-Abror", "Layli and Majnun" came to the fourth place, and "Yusuf and Zulaikha" took the place of the third saga. Abdurahman Jami's epic "Yusuf and Zulaikha" is also dedicated to the narration of Yusuf's story. By creating this epic, the poet brings a new theme to the poetry and abandons the

traditional epic on the topic of "Khusrav and Shirin". "Yusuf and Zulaikha" is the third epic in Abdurrahman Jami's quintet, created in 1483. N.Jabborov prepared the translation of Jami's epic "Yusuf and Zulaikha" into Uzbek by Ogahi. The epic "Yusuf and Zulaikha" served for the poetic improvement of the works in this direction with its attractive language, image style characteristic of Jami, and artistic excellence.

In the opinion of Professor N.Jabborov, Abdurrahman Jami's epic "Yusuf and Zulaikha" occupies an important place in terms of artistic excellence among the works written in Persian-Tajik and Turkish languages. Therefore, the fame of this work spread to all Eastern countries and was translated into many languages. "Yusuf and Zulaikha" is recognized as being particularly distinguished among the works of Abdurrahman Jami by the breadth of the scope of the subject and high artistry. Here we agree with the opinion of the scientist.

We do not have information about the extent to which Jami used the above-mentioned epics. But this epic of the poet occupies a special place among the epics created in this direction. Until then, the epics created on this topic were written in Mutaqarib Bahr. In his existing Persian-Tajik epic poetry, Jami brought the tradition of ending romantic epics in the mahzof meter of khazaji musaddasi. Let's take a look at a stanza from the epic:

Chi xush vaq-te/vu xur-ram ro'/z-go-re,

V - - -/ V - - -/ V - -

Ki yo-re bar/ xu-rad az vas/ li yo-re³.

V - - -/ V - - -/ V - -

After Abdurrahman Jami, we can witness that almost all the epics created in Persian literature on the theme of love were written in Khazaj Bahr. A.Afsahzad mentions that one of the Persian-Tajik poets Mas'ud Hirati (1220 AD) and Shahin Sherozi (14th century) also wrote masnavi-epics on the theme of "Yusuf and Zulaikha". As we mentioned above, Muhammadrizo Ogahi freely translated the masnavi "Yusuf va Zulaikha" by Nuriddin Abdurrahman Jami. In this, Ogahiy approached the work creatively, but the system of meter and rhyme was preserved. Like Dostan Jami's, the musaddasi of Khazaji is written in mahzof (form and taqti'i: V - - - /V - - -/ V - -) meter.

Sochi el bo/shig'a solib/ qaro shom

V - - -/V - - -/ V - -

Yoyib jonlar/ qushi qasdi/g'a ham dom.

V - - -/ V - - -/ V - -

Scientist Devona, who lived and created in the 19th century, also wrote the work "Rawzai Asror" ("Garden of Secrets") based on the story "Yusuf and Zulaikha" according to the demands and wishes of his contemporaries. There are controversial opinions in literature about the poet's life and work. However, in spite of this, I. Sanayev searched for more than a thousand verses of Olim Devona's poetic gems created in various genres and created a book under the name "Olim Devona". In this study, the life and work of Olim Devona is covered in detail and controversial opinions in literary studies are clarified.

³ Юсупова Д. Алишер Навоий "Хамса"сида мазмун ва ритминг бадийи уйғунлиги. – Т.: MUMTOZ SO'Z, 2011. – Б. 56.

Two copies of the epic "Rawzai Asror" have reached us, and they are kept in the manuscript treasury of the RFA Institute of Oriental Studies of Uzbekistan under the numbers 1799-1338. For our research, we used the book "Ravzai Asror" published by I. Sanayev in 2019. Scientist Devona states that this epic is a new interpretation of "Ahsanu-l-Qisas" in the Holy Qur'an and a "new translation" in verse, like the works created before it:

Tangri kalomig'a degil sharh erur,

Nazm nizomig'a yangi tarh erur⁴.

It is no coincidence that the plot of "Yusuf and Zulaikha" was taken from the Holy Qur'an. After all, Surah "Yusuf" is read like a short story, it captures the thoughts of all people by reflecting the high and low of human life. In it, corruption in the family, conflicts between siblings, the victory of lust over pure feelings, and the victory of lust over justice are impressively expressed. Our Prophet Muhammad, peace be upon him, said about this story in the Holy Qur'an: "The path described in the story of Yusuf - the path leading to happiness - is my path. There is a pitfall on this road. On this path, there are tests of honor and chastity that are a painful process. There is prison on this road, exile on this road, and emigration on this road. On this path, at the peak of success, when the crown is placed on the head, there are various tests. And the most difficult thing is that there are tasks and responsibilities, such as dedicating your life to those who want to kill you on this road."

There is also symbolism in the fact that the work of Olim Devona is called "Rawzai asror" ("Garden of Secrets"). Because the poet pays a lot of attention to this topic, and also adds a new flavor to his work. The poet is about it

Menki bu maj/muag'a qil/dim darang,

– V V –/ – V V –/ – V –

Yetti mazo/min gulig'a/ obu rang.

– V V –/ – V V –/ – V –

Ayladi-m+at/rok elig'a/ gulshane,

– V V –/ – V V –/ – V –

Yo'qki javo/hirg'a to'la/ maxzane.

– V V –/ – V V –/ – V –

Qilma-k+uchun/ el aro iz/hor ani,

– V V –/ – V V –/ – V –

Bas, atadim/ "Ravzai asror" ani – ("Ravzai asror", 275)

– V V –/ – V V –/ – V –

he writes. It seems that the work was written in the sariyi musaddasi matvii makhshuf scale, like "Yusuf and Zulaikha" by Durbek. The scientist Devona says that his work is a gulshan for the Turkish people, that there is no treasure full of such jewels. He says that he called it "Rawzai Asror" in order to express his work widely. Unrealized truths and inner secrets are artistically combined in the work. Importantly, in the work, the feeling of patience is sung at a high level, as in the Qur'an. These aspects can be seen in the art of Olim Devona.

⁴ Мирзо Олим Девона Самарқандий. Равзай асрор. Нашрга тайёрловчи И.Санаев. – Т.: SHARQ, 2020. – Б. 45. The following examples are taken from this source. The page is shown in parentheses.

Most of the works in the "Yusuf and Zulaikha" series mainly focus on father-son relationships. The main focus is on the character of Yusuf, and all plot lines develop in connection with him. In the works of Jami and Olim Devona, the image of Zulaikha, not Yusuf, takes center stage.

In the 19th century, Kholis Toshkandi also touched on the theme of "Yusuf and Zulaikha". Kholis himself said about this:

*Bu so'z emdiki gar bo nazm bo'lsa,
Ki har yerda charog'i bazm bo'lsa.
Mani so'zim olib qilsang inoyat,
Qolur bizdin bu nusxa to qiyomat.
"Olib ko'rdim ani "Qissai Yusuf",
O'qub ul qissani qildim taassuf....
Ani ko'ngli parishon bo'lmasun deb,
Ko'rubman ul sababdin nazmni deb...
"Qisas ul-anbiyo"ni ko'rub erdim,
Ani mo'jaz so'zini nazm qildim⁵*

he says. Therefore, Kholis also used "Qisas ul-Anbiyya" along with other copies of Yusuf's short story when creating "Yusuf wa Zulaikha". He created his work based on the plot of "Qisas ul-Anbiya". First, F. Ravshanov conducted research on this work of Kholis in literary studies. The scientist analyzed this saga in terms of content. In the epic "Yusuf and Zulaikha", the poet first gives information about his work, life and works. Then the traditional praise, Prophet Muhammad, Yaqub and Yusuf's nats are combined and an eleven verse blessing is given.

In the epic "Yusuf and Zulaikha", Yaqub describes the following about the children of the Prophet:

*Zamoni erdi, (ki Ya'qub) payambar,
Bani isroiliyga erdi sarvar.
Ani o'n ikki o'g'li ham bor erdi,
Har ikki bir onodin bo'lib erdi.
Yusufu ibni Yamin onlag'aysiz,
Alar birla bor erdi yana bir qiz.
O'shal qizni oti ham erdi Norjon,
Anolari o'lub erdi o'shal on.*

It seems that Khalis here states that both of the children were from the same mother, and that Yusuf and Ibn Yamin had a sister named Norjan. The poet does not create his epic based on the works of Durbek and Olim Devona in this direction. Like Abdurrahman Jami, he chooses khazaji musaddasi makhzoof and hazaji musaddasi maksur meters for his work. At the same time, it preserves the plot characteristic of romantic epics.

⁵ Юсуф ва Зулайхо. Инв. №5040. 153 саҳифа. Қўлёзма, насталиқ хатида. 1-с. The following examples are taken from this source.

Kholis, like the epics created before him, brings the motif of dreams to his works. Only in his work, not Yusuf, but Jacob dreams:

*Ki bir kun uxladi, tush ko'rdi Ya'qub,
O'shal ko'rgan tushi emas edi xo'b.
Ko'rar Ya'qub Kan'on borasida,
Yusuf ham bo'ldi paydo o'shal yerda.
Banogoh o'n bo'ri ham bo'ldi paydo,
Yusufni o'rtaqa oldilar ando.
Ki har qaysi og'iz solib yaladi,
Ki Yusuf jonidin ham qo'l tiladi.
Ajab tarsonu larzon turib erdi,
O'shal soatda erdi yer yorildi.
Yorilg'on yerga kirdi, bo'ldi g'oyib,
Qolib, Ya'qub anga anda ajoyib,
Bu tushni ko'rdi hayrat birla turdi,
Yotubdur Yusufi yonida ko'rdi.*

Jacob's dream shows that the moon, the sun, and the stars do not worship Yusuf. On the contrary, 10 wolves will attack. Each of them harms Yusuf. In our opinion, the ten wolves in Jacob's dream must have been taken in relation to his children. At the end of the night, the ground cracks and Yusuf falls into the cracked ground and disappears. When Ya'qub interprets his dream, he is horrified by his conclusion. Ya'qub's daughter Norjan also sees this dream in the play.

In the play, Zulayho first sees Yusuf in a dream. Kholis makes extensive use of the possibility of makhzuf meter in the hazaji musaddasi of this motif:

*Zulayxo kir/di bil yetti/ yoshiga,
V - - - / V - - - / V - - -
Birov kirdi/ kecha oni/ tushiga.
V - - - / V - - - / V - - -
Ani husni/ jamoli lo/l qildi,
V - - - / V - - - / V - - -
Zulayxoni/ base badho/l qildi.
V - - - / V - - - / V - - -*

When Zulaikha was seven years old in Bait, he saw someone (Yusuf) for the first time in a dream. It is said that Zulay Khan admired her beauty, and that she became a poor man. The quoted passage is composed in the melody of mafoiylun mafoiylun fauvlun. In the words "lol" and "badhol" used in the third and fourth verses, imola is used with the requirement of meter. Because the closed syllables with the long vowel "o" in their composition caused a very long syllable. Zulaikha saw Yusuf in a dream for the second time at the age of nine, and the third time at the age of 11.

Zulaikha saw Yusuf with his own eyes when he was brought out to the square. Then he recognizes Yusuf and falls "in vain". After that, Zulaikha begged the Egyptian saint and

persuaded him to buy it. In Durbek, this situation is described differently. In it, Yusuf falls in love with the Egyptian saint. In general, over the years, the themes of the epics of the "Yusuf and Zulaikha" series presented for analysis have been refined, and new plot lines have been added. There were works that did not repeat each other in terms of theme and even poetic dimension.

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