

THE ART OF TALMEH IN THE EPIC POEM "FARHAD AND SHIRIN"

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Annotation: This scientific article discusses the use of talmeh (literary allusions) in the eighth and tenth chapters of the epic poem „Farhod and Shirin”, which occupies a significant part of Alisher Navoi's literary heritage. In order to shed more light on philosophical and social issues, the poet makes appropriate references to historical figures.

Keywords: Navoi's epics, talmeh, lyrical hero, Khidr, Haydar, Jamshid, Kayanids.

Introduction. Each work in Alisher Navoi's work occupies an important place, each is considered a unique gem. In order to enjoy them, to be happy, one must be able to understand them, to be able to observe them. In order to understand the qualities inherent in Navoi's heroes or, conversely, the vices in their character, it is much easier to understand the talmehs used, or rather, referred to by the writer. "Talmeh is the art of referring to famous historical events, legends, literary works or proverbs in poetry or prose" [4. 41]. A correct understanding of the essence of this art, which is described as "looking into the past," encourages us to keep up with history, to become thoroughly familiar with the lives of past saints and rulers, and to have sufficient knowledge about historical dates, sacred places, and great personalities. The creator used this art effectively in each of his works. In this way, he was able to demonstrate how perfect his secular and religious knowledge was. He fully studied the life of every historical figure he addressed in all its aspects. He effectively used various elements of those metaphors to illuminate the "I" of his heroes. In the epic poem "Farhod and Shirin" alone, Navoi addressed many metaphors. The list of these included prophets, historical figures, and even legendary birds.

Main part. When Navoi began writing the epic, he first considered it appropriate to cite what motivated him. According to his confession, when the dream of creating this work arose, he immersed himself in a vast sea of gems, searched for a long time, read more than before, thought, and observed. His goal was to create an epic that was different from his predecessors:

Bu g'amdin menda qolmay aqlu hushe,

Bu nav' etti nido nogah surushe...

Nechukkim Xizr zulmatdin nihoniy,

Ulusqa sochting obi zindagoniy. [1.334]

According to the content of the couplet, the poet says: "At a time when I was not able to control my mind from this grief, a call came from the unseen." In the next couplet, he directly addresses the art of talmeh. Commenting on the above call, the poet writes: "After all, before you were caught up in these sorrows, your pen had become sharp, like Khizr, you had spread the water of life from the dark darkness to the people, that is, you had made the people enjoy good works."

In the tenth chapter of the epic, Sultan Husayn Baykara moves to praise. While describing his friend, he calls him by several nicknames and addresses him in different ways. The verses that begin with the description of Shah Ghazi are later replaced by talmehs of Haydar, Jamshed, and Kayani:

Salotinning ham andoq sarfarozi

Erur go'yo azaldin Shohi G'oziy.

G'azo maydoni ichra Haydaroyin,

Rivoji shar' aro payg'ambaroyin.[1.346]

Haydar is the nickname of Hazrat Ali, the son-in-law of Muhammad (pbuh). Here the poet compares Husayn Bayqara to a lion on the battlefield. [1.767]

Tutub Jamshed taxti uzra orom,

Tilab Xurshed yanglig' la'lgun jom.[1.349]

Based on the characteristics of the image of Jamshid, we observe that Alisher Navoi mentioned his name in various places in different contexts. Jamshid, one of the ancient Iranian kings whose name is mentioned in the book "Avesta", the sacred book of the Zoroastrian religion, left a name in history with his justice, courage, and inventiveness. "The image of Jamshid is interpreted in a Muslim way in the works of Abu Hanifa Dinavari, created in the 8th-9th centuries. Dinavari was the first to mention Jamshid as a descendant of the prophet Noah" [5, 71].

Abulkasim Firdawsi revived Jamshid as an artistic image for the first time in his work "Shahnama", preserving the characteristics recorded in the book "Avesta". Alisher Navoi writes about Jamshid in his work "Tarihi muluki ajam" ("History of the Ajam Peoples"): "Some say he was the brother of Tahmuras, and some say he was his brother's son. He succeeded to the throne, and he established the world's empire with justice and fairness... He made strange inventions. And he made the weapons of the army... The sword, the spear, and the knife... He made. And he built a bathhouse and invented diving... And the reign lasted seven hundred years... Zakhok caught him, cut him in two with a saw, and tore his body to pieces." According to legends, Jamshid later turned to wealth, fame, and glory, began to claim godhood, and Zakhok invaded Iran and executed Jamshid. Some sources claim that Jamshid is Hazrat Sulayman himself. In the above verse, Navoi describes Husayn Bayqara as sitting on the throne of this Jamshid.

Quyub og'zingg'a ul jomi Kayoniy,

Ichibkim, bo'lsun obi zindagoniy. [1.349]

Kayon is the common name of the legendary dynasty of Iranian kings. Kings such as Kayumars, Kayqubad, Kaykavus, and Kaykhusrav, mentioned in Firdawsi's "Shahnama", belong to this dynasty. The poet refers to Huseyn Boykaro's noble lineage by saying through the famous couplet that he drank wine from the cup of such noble kings.

Conclusion.

Such couplets are very numerous throughout the work. The talmehs almost never repeat each other, but one serves to complement the other without fail. It is not surprising that Navoi, in revealing the personality of Huseyn Boykaro, intended to accomplish two tasks at once by referring to the above talmehs. The first is to elevate him to the heavens as a king, and the second is to call him to noble deeds and encourage him to follow the example of the above historical figures.

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