



THE ART OF TALMEH USED IN SOME GHAZALS OF ALISHER NAVOI

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<https://doi.org/10.5281/zenodo.14534973>

Annotation: This article examines the meanings of the literary device talmeh as employed in selected ghazals of Alisher Navoi. It provides commentary on references to figures such as Khidr, Jamshid, Farhad, Shirin, Layli, Majnun, Jami, and Dehlavi. The article highlights how Navoi masterfully incorporated talmeh with artistic finesse and diverse methods of expression, showcasing the extraordinary richness and beauty of the Uzbek language, as well as its subtlety and depth through vivid imagery.

Keywords: Navoi, classical literature, talmeh, exclamation, poetic arts, ghazal.

It is impossible to imagine Uzbek classical literature without poetic devices. As an art form, literature influences the human spirit, and this influence is achieved through beauty. In artistic literature, this beauty is expressed through words. When we encounter a piece of literary art, we often find ourselves in a new state of awareness, different from what we have known or felt before. This novelty, being unexpected, awakens a sense of curiosity, wonder, and amazement within us. Such emotional responses arise from the skill and creativity of the writers and poets who craft these works. A significant part of this artistry is closely tied to poetic devices. One of the most widely used poetic techniques in Uzbek classical literature is the literary device of talmeh (allusion).

Talmeh is an Arabic word meaning "a flash of lightning" or "a fleeting glance." As a literary device, it involves making allusions to historical and mythical events, parables, individuals, renowned works, or characters to convey ideas in a concise and compact manner [1.170]. As we know, Alisher Navoi, the founder of Uzbek classical literature, extensively employed various poetic devices in his works, among which talmeh holds a significant place. Navoi includes the following couplet in his works:

Jomi Jam ichra Xizr suyi nasibimdur mudom, Soqiyo, to tarki joh aylab gado bo'ldum sanga.

The water of Khizr in Jamshid's cup is eternally my fortune, O cupbearer, since I renounced the world's glory and became a beggar for you.

In this couplet, two prominent figures are mentioned: King Jamshid and Khizr.

King Jamshid was one of the renowned rulers of Persia. He is credited with the invention of wine and is also recognized as the founder of the Nowruz festival. Due to his association with wine, the term Jomi Jam (Jamshid's cup) became widely known and frequently used in Uzbek classical literature. **Khizr** (Hazrat Khizr), on the other hand, is a legendary figure from Islamic traditions. Known for his piety and devotion, Khizr is believed to have drunk from the "Water of Life" (Ob-i Hayot), granting him eternal life. In folklore, he is often portrayed as an immortal hero and a guide for humanity. His immortality is attributed to drinking this heavenly water. The word Soqiyo in the couplet means "cupbearer," specifically one who serves wine [2]. Let's pay attention to the analysis of the couplet. What does Navoi intend to

convey through this couplet? Navoi uses this verse to illustrate his love and devotion to God. He emphasizes that Khizr, symbolizing eternal divine connection and spiritual fulfillment, is far superior to the worldly pleasures symbolized by Jamshid's wine. Navoi underscores that his eternal fortune lies not in worldly indulgence but in spiritual elevation and divine love. This couplet not only demonstrates the use of the *talmeh* (allusion) literary device but also incorporates *nido* (exclamation), as seen in the invocation of the cupbearer. This combination of literary techniques enriches the depth and artistry of Navoi's poetry, vividly expressing his spiritual longing and renunciation of worldly desires. In this couplet, Navoi addresses the *Soqiyo*, meaning the cupbearer, who serves wine. Navoi frequently employs the *talmeh* literary device in his works. These include some of his most famous creations, such as "Qaro Ko'zum" or "Khazoyin ul-Maoniy". For instance:

Ey ko'ngul, Farhod Majnun bo'lgay erdi bizda zor

Bo'lsa erdi Layliyo Shirin bizing jononcha xo'b. [4.65]

O soul, Farhod and Majnun would have been sorrowful like us,
If Layli and Shirin had been as beautiful as our beloved.

In this couplet, Navoi references two famous couples: Farhod and Shirin, and Layli and Majnun. These legendary pairs are featured in the works of Nizami Ganjavi, Khusraw Dehlavi, and Abdurahman Jami, particularly in their epic collection "Khamasa".

Farhod and Shirin are central figures in Persian literature, representing a traditional theme in the love stories of the region. Farhod, in his love for Shirin, is undeterred by any obstacles, even going so far as to complete the task of digging a canal in Armenia to prove his devotion. In a battle with the Persian king Khusraw, Farhod is deceitfully captured and dies heroically, while his beloved Shirin, devastated by his death, dies beside his body [3].

Layli and Majnun is a Persian-Turkish romantic epic, widely spread across the cultures of the Near and Middle East as both folklore and written literary heritage. Majnun, in his love for Layli, faces numerous hardships and, overwhelmed by his passion, falls into madness. Navoi, inspired by these iconic figures, created his own famous epics about these couples, namely "Farhod va Shirin" and "Layli va Majnun". Through this couplet, Navoi expresses that his love surpasses even the devotion between Farhod and Shirin, or Majnun and Layli. In this verse, he conveys his love for God, portraying it as greater than the love these legendary couples shared.

Navoi often employs the *talmeh* literary device in his ghazals by alluding to his mentors. Let's look at the following couplet:

Ey Navoiy, seniy Xisrav bila Jomiy tavri,

San'atu rangini qo'y, so'zda kerak dard ila so'z.

"O Navoi, you are like Khusraw and Jami, Forget the artistry and color, speak with pain in your words."

In this couplet, the renowned poets from Turkish and Persian literature, Abdurahman Jami and Khusraw Dehlavi, are mentioned.

Abdurahman Jami was a Persian-Tajik poet and a prominent representative of the Naqshbandi Sufi order. He wrote his works in Persian-Tajik, but was also well-versed in Arabic. He authored a commentary on Ibn al-Hajib's Arabic grammar textbook *Al-Qofiya* in 1492. Jami is the author of the work *Panj Ganch*.

Khusraw Dehlavi was an Indian poet, literary scholar, and composer. He is the author of the *Khamsa*, a significant work in Persian literature. Navoi also references these two poets in his work *Nasoyim ul-Muhabbat*, acknowledging them as his mentors. Through this verse, Navoi highlights the fact that both Khusraw Dehlavi and Abdurahman Jami wrote in Persian. However, what is Navoi trying to convey with this verse? Navoi places greater importance on the Turkish language over Persian, as he believes Turkish words are more effective for expressing emotions and understanding pain. This verse, in addition to employing the *talmeh* literary device, also utilizes the *nido* style.

In conclusion, Navoi makes highly effective use of poetic arts in his works. The artistic techniques in his creations are comprehensive and flawless, expressed with aesthetic refinement and a variety of methods. They demonstrate the immense richness, beauty, and depth of the Uzbek language, vividly showcasing its nuances and liveliness

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