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**TALMEH OR ALLUZIYA**

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## ABSTRACT

*This study illustrates a comparative analysis of talmeh art in Uzbek literature and allusions in European literature. The basis for this comparison is the twentieth-century Uzbek ghazals Habibi, Charkhi and Sabir Abdulla. These comparisons symbolize love Farhod and Shirin, Layli and Majnun; studied on the example of the images of Romeo and Juliet in world literature. A comparative analysis of the image of Jesus in Uzbek and world literature.*

**KEYWORDS:** *Talmeh, Allusion, Ghazal, Alisher Navoi Traditions, Sabir Abdulla, Charkhi And Habibi Ghazals, Farhod And Shirin, Layli And Majnun, Romeo And Julietta Characters, Jesus Character, Inspiration And Exaggeration Art.*

## INTRODUCTION

The issue of art has always been important in the Uzbek classical literature for a thousand-year history. When evaluating an artist's potential, it is not what he describes that matters, but how he describes it. That is why the use of poetic art in works is considered an important aspect of art. If the art is used in its proper place and skill, the work of that artist is considered to be artistically mature. One such art is called talmeh, an Arabic term used to describe "looking," "coloring," "lightning," "blinking," and "blinking." represents no. This art has been in the spotlight of literary scholars for many years because it is one of the most important elements of classical poetry. Because of the many facets of Talmeh's art, a writer can use any type according to his artistic intent and the content of his work. This art is also studied in detail by world literary critics. In English literature, for example, a similar phenomenon is called an allusion. Allusion is the art of referring indirectly to a work by quoting historical figures, events, legends, place names, and the names of works and characters.

**MAIN PART**

According to I.R. Galperin's book "Stylistics" allusion is called gestures: "Gestures are indirect gestures made when speaking or writing about a historical-literary, mythological, religious or everyday reality with a word or phrase. The use of a sign implies knowing the fact, object, or person that the reader or listener is referring to<sup>1</sup>.

It should be noted that allusion (religious, mythological, literary and historical) is the most widely used means of intertextuality in a literary text. Allusion is one of the stylistic tools and is a popular literary, religious, historical, mythological fact, event, person and place name given in another written or oral process<sup>2</sup>.

Thus, the phenomena of talmeh in Eastern classical literature and allusions in English literature represent the same concept and are cognitive features of the same thing, that is "In this sense, these two phenomena can be called different names of the same concept in different languages and peoples"<sup>3</sup>. Talmeh art, which has been used in Uzbek literature for a long time, is traditional, and the best examples of it can be found in the poems of Alisher Navoi. As a follower of the Navoi tradition, one of the artists we are studying, Habibi (20th century), also used various forms of this art in his poems. For example:

Ishq aro *Farhodu Majnunlarga* tan bergay jahon,  
Qilmadi tarki muhabbat, ko'rdi ko'p jabr-u jafo<sup>4</sup>

(Meaning: When it comes to love, the world recognizes Farhod and Majnun, they never gave up on love, even though they suffered a lot)

Farhod's name refers to the protagonist of the romantic epic "Farhod and Shirin" in Alisher Navoi's "Khamasa", and Majnun is the protagonist of the traditional epic "Layli and Majnun", which the poet deliberately used for certain purposes. The love story of Farhod and Majnun is acknowledged by the whole world, and the fact that these two heroes did not "abandon love" despite suffering so much as love is cited as proof of the poet's opinion. The reason is that the poem is about love and the title is "Love Lesson". The poet avoids dry praise about love and quotes the images of Farhod and Majnun, traditional symbols of love in Eastern literature, to make the poem more impressive and figurative, and tries to attract the reader's attention. These images seem to prove to the reader that the lexical meaning of the talmeh is like a "flash of lightning" that draws the reader to himself. The art of naming Farhod and Shirin, Layli and Majnun is also common in the poems of Sabir Abdullah and Charkhi:

Gahi Shirin tog'ida tosh kesibon, chun Farhod,  
Gahi Layli cho'lida shakli junun ishlar edik.<sup>5</sup>

(Meaning: Sometimes we would cut rocks in Shirin's mountain like Farhod, and sometimes like Majnun (the word "junun" means Majnun) in the Layla's desert.)

Agar Shirin erur, sendek vafoda barqaror o'lsin,  
Va gar Farhod erur, ko'yingda mendek poydor o'lsin<sup>6</sup>.

(If one is Shirin, let be as stable as yours, and if he's Farhod, let he be as stable as yours.)

In English literature, the names of Romeo and Juliet, the protagonists of English writer and playwright William Shakespeare's *Romeo and Juliet*, are alluded to in romantic works. Images from folklore such as Tahir and Zuhra are:

... That you were Romeo, you were throwing pebbles  
 And my daddy said, "Stay away from Juliet"  
 And I was crying on the staircase  
 Begging you, "Please don't go"  
 And I said  
 "Romeo take me somewhere we can be alone  
 I'll be waiting, there's all left to do is run  
 You'll be the prince, and I'll be the princess  
 It's a love story, baby, just say yes"<sup>7</sup>.

It is known that the name of Jesus is often mentioned in the classical literature of the East. This image is widely used not only in Eastern and European literature, but also for various ideological purposes. According to the Holy Qur'an and other religious sources, Jesus was given the miracle of resurrecting the dead by God. That is why this prophet is called Christ. The name is usually used in Uzbek literature to describe "Breath of Christ," "Masihvash," and "Masihoso." The poets attributed the same quality of Jesus to the earth, thinking that the breath of the earth gives life to the lover. The art of *talmeh* was widely used for this purpose. In Alisher Navoi:

O'lukni tirguzur la'ling Masihoso kalom aylab  
 Takallum choshniysin sharbati yuhyil-izom aylab .

(Meaning: If you spoke like Jesus Christ, your lips would resurrect the dead, and your words would be like juice.)

Muhlik o'tumni damingdin tez qilma, ey Masih  
 Kim, bu o'tqa motam ashki suyidin taskin erur .

One of the twentieth-century Uzbek ghazals, Charkhi, as a follower of the Navoi tradition, tried to use the image of Jesus as a *talmeh*:

Mening dardinga darmon istama bilmay, Masihokim,  
 Tabibim ul pari ilhoqi darmon o'ldig'im bilmas.<sup>8</sup>

According to the verse of Charkhi, the lover does not seek healing for my pain in Christ, he tells me that the doctor is only a friend, He is unaware of my need for medicine. So, Charkhi's lyrical protagonist here is both expressing his grief to Jesus and attributing the quality of Jesus Christ, the "resurrector," to the earth. The use of the image of Jesus as a *talmeh* can also be seen in the poems of Habibi and Sabir Abdullah.

The same image of Jesus is widely used in English literature and is considered an allusion:

*Jesus*, the very thought of Thee  
 With sweetness fills my breast;  
 But sweeter far Thy face to see,  
 And in Thy presence rest<sup>9</sup>.

A study of the definition of allusion in Galperin's study reveals that it has a function that can serve both meanings. That is, a particular word or phrase that has become an allusion can have two different meanings at the same time<sup>10</sup>. This situation is similar to the art of *Ihom* in Uzbek literature.

For example, one of the poems in Sabir Abdullah's *divan* contains the following verse:

Ko'zlarim daryo oqizdi, sen uni "Sir" aylading,  
 Mudda "Omu", ko'zlarimning yoshi, "Zar afshon"imu?<sup>10</sup>

The reader who reads the byte first sees an example of the art of *talmeh*. *Syr* and *Amu* are the ancient names of *Syrdarya* and *Amudarya*, and *Zarafshan* is the name of the river. A closer look at the verse reveals that the poet is using the same words to create the art of *iyham*. The first meaning: your eyes flowed, that is, you cried, *Syrdarya* you saved it; Are your eyes *Amudarya* or *Zarafshan*? One more thing: did your eyes flow (cry), did you keep it a secret, did your tears last or did they shed tears? So, in this verse, because the meaning is related to tears, the art of *talmeh* refers to the name of the water basin, and the art of *iyham* refers to the meaning absorbed in the name of the water basin.

According to I.R. Galperin's book named "Stylistics", allusion is called gestures: "Gestures are indirect gestures made when speaking or writing about a historical-literary, mythological, religious or everyday reality with a word or phrase. The use of a sign implies knowing the fact, object, or person that the reader or listener is referring to.

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Mudda "Omu", ko'zlaringning yoshi, "Zar afshon"imu?<sup>17</sup>

(Your eyes are full of tears, you have made it a mystery,

Mudda "Omu", tears in your eyes, "Zar afshon"?)

The reader who reads the byte first sees an example of the art of talmeh. Syr and Amu are the ancient names of Syrdarya and Amudarya, and Zarafshan is the name of the river. A closer look at the verse reveals that the poet is using the same words to create the art of iyham. The first meaning: your eyes flowed, that is, you cried, Syrdarya you saved it; Are your eyes Amudarya or Zarafshan? One more thing: did your eyes flow (cry), did you keep it a secret, did your tears last or did they shed tears? So, in this verse, because the meaning is related to tears, the art of

talmeh refers to the name of the water basin, and the art of iyham refers to the meaning absorbed in the name of the water basin.

In another of his poems, the art of talmeh used by the same author also refers to historical figures: Abu Rayhan Beruni, Mirzo Ulugbek and the poet's contemporary Maqsud Shaykhzoda:

Bo'ldi band yillar yozish birlan *Ulug'bek* vasfida,

Dars o'qir hozirgi kun *Beruniydek* donoda *Shayx*.

In another poem of the poet, the art of talmeh plays a completely new role:

Ikki qatra ko'z yoshi ko'ngil uchun ko'plik qilur,

Oqsa gar shodlik toshib, Sayhun-u Jayhun kam anga.<sup>18</sup>

The talmeh in this byte is represented by the ancient names of the rivers that exist today, allowing phenomena such as analogy and exaggeration to occur. That is, two drops of sorrow make the tears abundant for the heart, but what if the tears are of joy? In that case, there will be so many tears that the Amudarya and Syrdarya rivers will mean nothing to him. It is a traditional art form called exaggeration in classical literature, in which the human mind represents incredible phenomena.

In one of Habibi's 1945 poems, he uses the art of talmeh to recall one of the most important events of World War II, the conquest of Berlin by the former Soviet Union:

Shoshilmay, to'xtamay surdik zafar bizlarga yor bo'ldi,

Bu sho'rishlik urush oxir borib Berlinda bo'ldi bas<sup>19</sup>.

(We did not rush, we did not stop, the victory helped us, The war ended in Berlin.)

In Charkhi's 1970 poem "Waiting for Friends", the poet worked with the art of talmeh until the end of his life, working, living and working in his Muqimi House-Museum. implying that he created on the spot:

Muqimiy dekchasida mehr ila osh damlayman, desam,

Qozondan yog' sachrab, ko'ksim uzra dog'lar qoldi<sup>20</sup>.

From the above, it can be seen that the talmeh phenomenon in Uzbek literature is more specific to poems in the ghazal genre, while the allusion is specific to works in all genres. Therefore, the phenomenon of allusion is studied not as a literary term, but as an element of stylistics. Because the function of Talmeh and the allusion and the reason for its use in the play are so similar, these phenomena can be said to be exactly the same concept, only we have witnessed different peoples naming these phenomena differently. So, talmeh and allusion are terms that refer to the same concept with different meanings.

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