
THE USE OF THE ART OF TALMEH IN THE POETRY OF MATNAZAR ABDULHAKIM

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ABSTRACT:

This article studies the issue of the use of the art of talmeh in the poetry of the famous Uzbek poet Matnazar Abdulhakim. It studies the use of the art of talmeh in the poetry of M.Abdulhakim based on numerous examples. On this basis, the specific aspects of the poet’s skill are studied. As a result of the author’s observations, he expresses certain conclusions on the issue of tradition and innovation in the poet’s work.

Keywords: Poem, poet, verse, lyrical hero, poetic art, talmeh, image, tradition, originality, literary influence, artistic skill.

INTRODUCTION

The most frequently used classical poetic arts in the poetry of Matnazar Abdulhakim are talmeh, tashbeh, and tajnis. “Talmeh is an Arabic word, meaning “lightning strike”, “glance”. As an artistic art, it is a short, concise description of an idea by referring to the names of historical and legendary events, parables, personalities, famous works, and heroes.”

Talmeh is the realization of its artistic purpose by mentioning various events, legends, narratives, and the names of their heroes. Atullah Husayni, speaking about the definition of talmeh and its functions, emphasizes that its meaning is “to glance at something”. The purpose of using this art widely in poetry is to express the current mental state of the lyrical hero, his inner

Based on the above, we will analyze the examples of the art of talmeh used in the poet’s poetry, dividing them into the following categories:

1. Talmeh created through the names of historical cities in the poet’s poetry.
2. Talmeh created through the names of historical cities in the poet’s work.
3. Talmeh created through geographical names in the lyrics of M.Abdulhakim.

There are many verses in the poetry of Matnazar Abdulhakim related to the names of prophets. For example, Yusuf, Jacob, Jesus, Moses, David, Muhammad (pbuh) are among them. The names of these prophets are used for different purposes in different verses. For example,

I am the example of the stranger Jacob who was separated from Yusuf,

If you come to my day, if you come, my son will come, if you come.

It is known that Yusuf was the beloved child of the prophet Jacob. But fate decreed that he would live without this very child for a certain period of time. As a result, the father loses his eyesight.

Yusuf also stood out from others with his appearance - his beauty. Therefore, it is not without reason that the lyrical hero compares his beloved to Yusuf.

There are also many places related to Yusuf (peace be upon him) in Ogahi's works. For example, let's take the following verse from the famous ghazal "Sallamno":

If Yusuf had seen your beauty,

He would have said, "With your permission, I will greet you with truth!"

As mentioned above, in classical literature, the art of alluding to a historical figure, event, or famous story is called *talmeh*. Yusuf (peace be upon him), who appears as a *talmeh* in the verse, is a symbol of beauty and is the most beautiful person in human history. There are many legends, stories, and tales related to him. Through this verse, the poet reaches the highest point of his praise, that is, he puts his beloved above the most beautiful person in history - Yusuf. The lyrical hero believes that if Yusuf had seen the beauty of his lover, he would have been amazed and would have told him in a dream. "Sallamno" is a single-line ghazal with a *radifli*, set to various melodies of "Shashmaqom", written in the *aruz* meter, which is widespread in our literature, and in the *hazaji* meter, especially the *salim* meter. It is formed by the repetition of eight lines of the *afaiyli mafoilun* in one verse. Its *taqte* is as follows: V---/ V---/ V---/ V---. This form ensures the playfulness and melodiousness of the ghazal. *Radifli* is the word "sallamno" repeated at the end of each verse (twice in the *matla*). Despite the fact that the rhyme is absolutely rhyming, it is composed mainly of Persian and partly Arabic words, in general, a unique Turkic idiom is clearly noticeable.

Here too, the face and beauty of the beloved are compared to Yusuf (peace be upon him). Also, in Ogahi's ghazal with the *radif* "Kelur", although the word Yusuf is not used directly, it is alluded to, that is, a hidden metaphor is used:

Boruk yöqingni shodu khush sözde kilgil peshkash –

Who, ul Azizi misrvash izzatli sultoning kelur.

"Azizi misr" in this verse means Yusuf (peace be upon him). The lyrical hero wants to throw all his possessions at the feet of the beloved. Because "Azizi misrvash" – the esteemed sultan – the beloved, who has no equal in beauty, is coming to him.

The following verses also refer to the prophets and use them to express their thoughts in an impressive way: (If we go to Ismamut, my father,/ Jesus will breathe on us both...), Ignorance will give up life to Moses,/ Falcons will throw firecrackers at the crows./ This is not enough. Oh, what a situation,/ Hazrat David will come to the world), (The path to salvation will finally become clear, The word will visit the heart.../ So that those who have gone astray may find the right path, the verse/ Whispers Muhammad (peace be upon him). In these places, there is both a direct reference to the prophets and situations related to them, and also a figurative expression of the thought by referring to the prophets.

History and historical figures play a special role in the poetry of Matnazar Abdulhakim. This may be due to the fact that the poet was born and lived in a historical city. Because in the poet's work there are many verses referring to historical figures such as Zoroaster, Jalaluddin, Sheikh Bahovuddin Naqshband, Urgenji, Pahlavon Mahmud.

Among the talmehs that arose through figures, there are also those that arose through literary heroes. For example, let us take the following couplet:

I am not a king, my dear, I have a desire,

May your maidservant be a thousand Dilorom, your servant a thousand Ahraman.

In this couplet, the images of Dilorom and Ahraman the giant were the basis for the art of talmeh. In his epic poem “Sab’ai Sayyor”, Hazrat Alisher Navoi created the delicate nature of an Eastern woman who stands out from others with her beauty of heart, finds happiness in her work, has pure intentions, and is pure herself through the image of Dilorom. Hazrat Alisher Navoi, while describing Dilorom with great beauty and attention, finds comparisons from nature that are suitable for the beauty of a beloved. While Hazrat Navoi depicts the ego through the demon Ahraman, in Matnazar Abdulhakim the demon is used in its own meaning. In this verse, the lyrical hero expresses his love for his beloved in an exaggerated manner. He himself is not a king, but his beloved is worth giving a thousand concubines like Dilorom, and a thousand slaves like Ahraman. In the research of the Navoi scholar Najmiddin Kamilov on the epic poem “Farhod and Shirin”, Ahraman the giant is interpreted as a symbol of the kingdom (rulership). After Farhod achieves spiritual purity and acquires “two gifts” - a sword and a shield, that is, spiritual strength, he sets out to fight Ahraman the giant. Ahraman the giant is a serious obstacle, a stumbling block on the path to purifying and cleansing the world of the soul. In the epic, Ahraman the giant is represented as a symbol of evil and wickedness that has taken possession of the soul. In the work of Alisher Navoi, the image of the giant is also given special attention, and in the poet's works, this image has a symbolic meaning along with its literal meaning.

Ki qilgay ul qadahdin ruhi mastim,

Zamone nafs devin zerdastim .

In this verse of Alisher Navoi, the soul is compared to a giant. However, Matnazar Abdulhakim does not attach philosophical or mystical meaning to the image of a giant. Rather, he uses it as an image, relying on the mythological characteristics of the giant.

In the lyrical heritage of Matnazar Abdulhakim, there are also metaphors created using the names of historical cities and places. These include metaphors created using cities such as Hamadan, Khiva, Sayram, Athens, Isfahan, Damascus, Old Urgench, Otrar, and ancient Herat.

Although there are not many metaphors created using geographical names in Matnazar Abdulhakim’s poetry, analysis and commentary can reveal the poet’s artistic skill.

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