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# THE ROLE OF TALMEH ART IN REVEALING THE CHARACTER OF A HERO

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## Abstract:

In Uzbek classical literature, there exists such a beautiful form of poetic art that it serves as the most perfect aid in revealing the author's intended purpose, intention, and even what they are trying to convey. For a writer, providing proof and evidence becomes unnecessary — this poetic art is called talmeh. Every image taken for talmeh aims to fully showcase the personality traits, characteristics, and admirable qualities of the poet's hero before the reader's eyes.

Atoullloh Husayniy defines talmeh art as follows: "Talmeh is a reference to a famous story, a rare poem, or a well-known saying in speech" [9, 133]. As evidence for his opinion, he refers to the story of Yusuf (by mentioning Ya'qub's name), Hafiz's ghazal, and three couplets that allude to a famous saying. In Qomusiy lexicon, it is stated that "The art of Talmih allows the creator to express an idea in detail through a hint or reference" [1, 15].

Specifically, in Navoiy's works, the art of tajmeh (metaphor) holds a very significant place. Almost all of his works allocate considerable space to this term. The poet effectively uses this poetic art to reveal his intentions. The beautiful beloveds comparable to Yusuf are likened to the unearthly, perfect women, while those who are steadfast in love and capable of great heroism are compared to Farhod. Those who are devout on the path of love are likened to Majnun, standing side by side, and in the matter of love, those who falter are shown as examples of Bahram's fate. It is suggested that taking Hatem as a model in generosity is the best way. Wise people who guide others and give proper advice are compared to Khizr, embodying the symbol of eternity:

Sometimes to him, sometimes to her,

God, these two are Khizr's spirit.[3,457]

In the above example, the companion like Khizr (Khizr roh) is widely spread among the people and is used as a good wish for someone embarking on a long journey, with the phrase "May Khizr be your companion" serving as a reference to talmeh.

In Navoiy's couplets, the talmeh of Luqmon also appears repeatedly. We know that Luqmon is considered one of the prophets. In our classical literature, he is mentioned as a great healer. Beautiful stories and wisdom associated with his name adorn many pages of our rich heritage. When seeking a remedy for a lover's pain, the talmeh of Luqmon helps by providing valuable wisdom at appropriate moments:

The wounded one said to time's pain,

"Better wisdom than Luqmon I can't gain." [3, 461]

Most of Navoiy's heroes are lovers and beloveds. When love is narrated, the unmatched beauty and the mesmerizing lovers become the main characters. In describing and depicting them, the

most important talmeh is Yusuf (peace be upon him)! In the poet's couplets, Yusuf appears in various forms. He unselfishly helps illuminate the lover's suffering. The comparison of the beloved's heart's longing to Yusuf's well (spring) is also based on beautiful talmeh:

"O parrot, your thoughts and your feathers,

Seem as if Yusuf has descended into the Babul well." [4, 25]

(O parrot, your thoughts and your feathers have entered my heart, as if Yusuf has fallen into the Babul well).

In subsequent verses, Navoiy also employs the face of Yusuf as the basis for describing his hero. The charming Yusuf's face, compared to a jasmine flower, captivates Navoiy and draws his attention:

The thoughts of Navoiy's mind are like a delicate thread,

How sweet it is, like Yusuf's face displayed on a curtain [4, 544]

(The beautiful seller shows a face like Yusuf's here, and upon seeing it, Navoiy likens it to a jasmine flower, tying his thoughts with the string of beauty).

Furthermore, in another ghazal, after seeing Yusuf's face in Egypt's prison and becoming captivated, prisoners carved his portrait on the prison walls, which serves as a talmeh. In this context, the face of the beloved, possessing unmatched beauty, is depicted as being carved into the heart that is as dark as a prison with love's pain:

The pattern on your forehead is carved into my soul,

They made it like Yusuf's image carved on a prison wall." [4, 316]

(Just as Yusuf's portrait was carved onto the prison walls, the face of the beloved is a pattern on my darkened heart—both are etched as symbols).

Sometimes, the lover's beloved is equated with Yusuf; other times, he is placed above him. This reflects that the lover's heart is so deeply affected that he cannot find relief. It is impossible to be satisfied with his beauty, because it is infinitely vast and profound:

It's impossible to be satisfied with Husn (beauty), no matter how much one desires,

I longed eagerly, and if possible, Yusuf's face would be as beautiful as Kan'on's many times over. [4, 65]

(His beauty cannot be fully satisfied; it is so magnificent that even if he were as beautiful as Yusuf Kan'on, I would still be willing to give up everything).

In summary, Navoiy's creativity is distinguished by its richness and uniqueness within Uzbek literature. One of the main elements ensuring this uniqueness is the skillful use of poetic arts. The art of talmeh (allusion and metaphor) also occupies an important place in Navoiy's work—one of these precious gems that serve as a primary means to fully comprehend his artistic mastery and worldview.

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