

ALLUSIVE USE OF HISTORICAL FIGURES' NAMES IN POETRY**Turayeva Mohinur**

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Abstract. In literary studies, poetic devices hold an essential place as they enhance the aesthetic value of a literary text, strengthen imagery, and enrich layers of meaning. In particular, the device of allusion (talmeh) – referring to historical, religious, mythological figures, events, or well-known images – plays a significant role in deepening the content of a work. Representatives of 20th-century Uzbek poetry also continued to employ traditional poetic devices, harmonizing them with modern artistic thinking and thereby creating new possibilities of poetic expression.

The use of historical figures' names as allusions in poetry constitutes an important component of this process, enabling poets to express their ideas in a concise yet impactful manner. Such allusions not only elevate the artistic and aesthetic level of the text but also expand its semantic scope by appealing to the reader's historical memory. In particular, in the works of Erkin Vohidov, Halima Xudoyberdiyeva, and Jamol Kamol, the names of historical figures are used in a multifaceted and skillful way. In their poetry, figures such as Amir Temur, Alisher Navoiy, and Jaloliddin Manguberdi acquire new artistic interpretations through allusion.

This phenomenon serves the poets' aesthetic and ideological aims, such as expressing national identity, reflecting on historical heritage, and interpreting contemporary issues within a historical context. Therefore, the allusive use of historical figures' names should be regarded not only as a stylistic device but also as an important poetic and semantic mechanism.

Keywords: allegory, historical figure, historical reality, homeland, hope, symbol, nationality.

Introduction

The role of poetic arts in literary criticism is incomparable. The creators of 20th century poetry also continued to use poetic arts in their works. The phenomenon of the use of the names of historical figures in poetry is no exception. In particular, the work of Erkin Vohidov, Halima Khudoyberdiyeva and Jamol Kamol is distinguished by its diversity. The role of poetic arts in literary criticism, especially in Uzbek lyrics, is incomparable. Poetic arts serve to make lyrical samples more impressive and lively.

Talmeh (alusion) is an Arabic word that means "lightning strike", "to glance". Talmeh is a way of expressing a thought in poetry by citing the names of historical figures, events, legends or various literary heroes. This art form serves to increase the impact of a literary work.

Usually, by citing examples from the art of talmeh, the creator can refer to many events.

In classical and modern Uzbek poetry, the names of historical figures are talmehed in the following directions.

1. Symbols of wisdom and justice

The poems mention historical figures who left their mark in state administration and science:

Suleiman is the owner of a great empire and the embodiment of the ability to know the language of birds.

Iskander (Alexander the Great) is a symbol of power, greatness, and the transient world, as well as being a symbol of the world.

2. Divine and religious-historical figures

In lyrical works, the widespread use of scenes involving Prophets and Pirs is understood.

3. Heroes of love legends

In works and poetic epics, images such as Layla and Majnun, Farhod and Shirin, Yusuf and Zulaykha, who are heroes of love, are examples of these.

4. Figures of national history and literature

Great figures of our glorious history, great scholars of literature, and creators are the subject of talmeh. In today's study, we will consider several examples of the talmeh of historical figures. Among them are such bright representatives of modern Uzbek literature as creators such as Erkin Vohidov and Jamon Kamol.

The Main Part

Bright examples of the art of talmeh are also observed in the work of Erkin Vohidov. The work of Erkin Vohidov, a beloved creator of the Uzbek people, one of the brightest representatives of our poetry, is extremely colorful and unique. This is reflected in the tradition and innovation in the use of artistic arts by the poet. In particular, the art of talmeh was also used extremely widely. Examples of the art of talmeh in the poet's poems can be divided into the following types in terms of meaning:

1. Creating the art of talmeh by citing the names of historical figures.

Chulg'anib sokin xayolga
Jim yotar sog'onalar.
Ne ko'rar **Mirzo Ulug'bek**
Besh asrluk xobida?
Bosh egib ustoz **Ulug'bek**
Qoshida turdim bu tong,
Charx urib ko'nglim xayolning
Otashin girdobida [1, 67].

In his poem "Samarkand", the poet mentions the history of Samarkand, its ancient monuments, and the graves of our great ancestors who lie there, in particular, the tomb of Mirzo Ulugbek. "The first teacher of Samarkand is in the field of science," he emphasizes the great contribution of Ulugbek to astronomy.

Navoiy sham kabi yonib,
Xazondek sarg'ayib so'lmish,
Varaqalar ham olibdur
Sohibi devoni rangidan.
Fuzuliy Karbalo dashtin
Quyundek kezdi **Qays** birlan,
Dili hech topmadi taskin
Davrnig boda, bangidan [1, 91].

This excerpt is taken from Erkin Vohidov's poem "Treasure". By the word treasure, the poet refers to our great ancestors who contributed to the development of Turkic literature and spread its era to the world.

The allusions in Halima Khudoyberdiyeva's poems can be grouped according to their content and essence as follows:

1. Mentioning the names of historical figures. This form of art is extremely productive in classical and modern poetry, requiring the reader to connect the work or life of that person to the idea in the quoted verses and reveal their essence:

Bihamdilloh, qolsam hamki sinib, qurib,
So'z aytarman xoki turob bo'lib turib.
Avlodimni qaytmaslikka ont ichdirib,

Amir Temur yo'llaridan yo'lovchiman [1,270]

In these verses, the poet wants the future generation to draw inspiration from the spirits of their ancestors and become as brave, courageous, and just as the great commander Amir Temur was. Talmeh is used for this purpose.

Bu dunyoning qoshi kerik boylari ko'p,
Unga miskin gadolarim sig'armukin?
Hamma qiyg'ir, o'zin urgan boylik, molga.
Mirtemir yo'q,
Yig'lash ham yo'q majnuntolga. [1,271]

In this poem called "Sig'armukin", the poet expresses her dissatisfaction with her contemporaries, who were greedy for wealth and worldly goods, and who were constantly striving to destroy each other. She worries about how the pure-hearted, "poor beggars", "madmen, delirious people" and "the righteous" can fit among them. It is not for nothing that Halima Khudoiberdiyeva mentions the name of Mirtemir here. Through the word Majnuntol, we can see that she is directly referring to the poem "Betolibligimda". She seems to be saying that after Mirtemir's death, there is no honest, honest, and therefore humble person left in this world.

Posbonlari, lashkarlari saf-saf, ming-ming,
Har biri tik Mashrabga teng, Temurga teng.
Tug'ning qayta yuksalib bormog'in ko'ring,
Yangi posbon, kuchlar yelka tutdi, denglar
O'tdi denglar, turkni oldga o'tdi, denglar [1,276]

The above lines, imbued with the spirit of patriotism, allude to Mashrab and Timur. This refers to Mashrab's rebelliousness and Timur's fortitude and bravery.

Xalqim, garchand o'tkir tig'san,
Yolg'izlanma, qo'sh-qo'sh o'tgin.
Nasrulloday o'g'il tug'sang,
Jonim onam, bepusht o'tgin.

Aytgin, xalqim, orim, sha'nim,
Biz u yo'ldan bormaymiz, – de .
Qayta topsak... Nodirani
Nasrulloq bermaymiz, – de. [1,279]

These lines are taken from the poet's poem "Mohlaroyim tug'ilajak...", dedicated to the tragedy of the Nadirai era. In it, Nasrullah's deeds are listed and she addresses Uzbek mothers; "If you give birth to a son like Nasrullah, my dear mother, go barren," the poet writes. Nasrullah was the khan of Bukhara, and he slaughtered Nadira along with her children. The poem refers to this act of the cruel khan.

Olloh, bizlar karvon-karvon,
Mayli, bo'z yo, kimxob yopgin,
Bir Navoiy top bizlardan
Yoki bitta Temur topgin.
Olloh, bizlar karvon-karvon,
Birimiz o't, birimiz ob.
Bir Nodira top bizlardan
Va yo bitta Qurbonjon top. [1,280]

These lines, taken from the poem "Armon" by Halima Khudoyberdiyeva, list the names of our great ancestors and reflect the poet's expectation that such great people will emerge from her contemporaries.

Qasamki qonimda Mashrab bor, mahzun,
Meni ko'kka tortar u ilohiy un.
Zikr, ishq, junundan ayro tushgan kun,
Qalandar xirqasin yechmoqqa qasam! [1,286]

If you pay attention, the poetess's poems repeatedly refer to the figure of Mashrab. This shows how harmonious the poetess's character is with Mashrab's personality. Mashrab is a poet and lyrical hero who follows the path of Allah alone, and his blood flows in his blood.

Cho'lpon ketdi onasining yodida kuydim,
Usmon ketdi, Xolambibi "dod"ida kuydim,
Jismu jonim qirqim-qirqim, jodida kuydim,
Shuncha g'amni bir mushtipar dilimga berding [1,295].

The lyrical hero's pain is endless, because he feels the misfortunes that befell the mothers of the people. These misfortunes are given on the example of the mothers of Cholpon and Osman, who gave up their lives for the enlightenment of their country at the beginning of the 20th century. Not only them, but also the life and lifestyle of people of that time are discussed, and it is emphasized that the memory of our great ancestors who sacrificed their lives will always be in the memory of the Motherland.

The art of talmeh is also widely used in the work of another creator of our poetry, the poet Jamol Kamol. When analyzing Jamol Kamol's ghazals, we witness that he widely used the image of hope in many of them. In the following ghazal of the poet, the image of hope has found its clear expression. The ghazal is written in the meter of the ramali musammani mahzuf (- V - - / - V - - / - V - - / - V -).

Olam ichra / kinga yer-u, / kinga osmon / dir umid,
Kimga olam / dek muqarrar, / kinga armon / dir umid.
Foilotun / foilotun / foilotun / foilun/

Jamal Kamal emphasizes that in order to achieve a goal, one must never stop hoping. In the poet's opinion, hope is a step towards the realization of dreams.

Kimki sahroni chaman istar umid daryosi bor,
Kim yonib ko'zlar falakni yulduzistondir umid.

The poet remembers Mirzo Ulugbek in the next verse. Ulugbek's dream and hope was to see the happiness and success of his children, he wanted his sons to become worthy successors of the empire founded by Amir Temur and flourishing during Ulugbek's reign. But Ulugbek was killed by his son, who looked to his future with hope. Ulugbek's hopes were frozen in the blood that splashed on the sword:

O'yla, jon berdi Ulug'bek, qon tutar dushmani lek,
Zanglagan egri qilichga sachragan qondir umid.

In the next verse, Jamal Kamal mentions Alisher Navoi and tries to show his attention and love for the language.

Shamsi anvardir tilim, deb elga keltirdi iymon,
Ul Navoiykim, basharga nur-u iymondir umid.

"Shamsi anvar" means "shining sun." Navoi likens the language to the shining sun, while Jamal Kamal calls Alisher Navoi "the light of faith."

The last verse of the ghazal is the poet's heartfelt words filled with feelings of pride and honor.

O'z eli-la iftixor etsa Jamolga ayb emas,
O'tsa gar ming yil jahondin, O'zbekistondir umid.

Jamol Kamol's ghazals written during the period of independence are distinguished from those created by other artists during this period by the diversity of their subject matter. Creating

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beautiful examples of creativity on various topics is one of the distinctive features of Jamol Kamol's work.

Conclusion

In conclusion, the allusive use of historical figures' names in poetry represents a powerful poetic strategy that deepens meaning, enriches imagery, and strengthens the connection between past and present. In 20th-century Uzbek poetry, this device reflects the synthesis of tradition and innovation, allowing poets to convey complex ideas through culturally significant references. The works of Erkin Vohidov, Halima Xudoyberdiyeva, and Jamol Kamol demonstrate that such allusions not only enhance artistic expression but also serve as a means of preserving historical memory and articulating national identity. Thus, the talmeh of historical figures' names functions as both an aesthetic tool and a meaningful semantic mechanism in poetic discourse.

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