

Two Types of Allusion in The Description of a Single Symbo

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Abstract: This scientific article discusses the verses describing Khosrow Dehlavi found in the sixth chapter of the poem "Farhod and Shirin", which occupies a significant part of Alisher Navoi's creative legacy. Special emphasis is placed on the literary device *talmeh*, which serves as an important tool in revealing the meaning and essence of these verses. In order to clarify philosophical and social issues and to delve deeper into the discussed topic, the poet skillfully refers to historical figures and legendary birds.

Keywords: Navoi's poems, *talmeh*, lyrical hero, Khidr, Qaqnus, Chashmai Hayvon.

Introduction: In Alisher Navoi's oeuvre, each work holds a significant place, each considered a unique gem. To truly appreciate and enjoy them, one must be able to comprehend and reflect upon them. Understanding the allusions (*talmeh*) that the writer employed, or rather, referred to, greatly facilitates the proper grasp of the virtues characteristic of Navoi's heroes or, conversely, the flaws in some of their characters. "*Talmeh* is the art of alluding to famous historical events, legends, literary works, or proverbs in poetry or prose" [3. 41]. Grasping the essence of this literary device, described as "looking back to the past," encourages us to align ourselves with history, become intimately familiar with the lives of past saints and sages, and acquire sufficient knowledge about historical dates, sacred places, and great personalities. The artist effectively utilized this art in each of his works. In doing so, he demonstrated the depth of his secular and religious knowledge. He thoroughly studied all aspects of the life of each historical figure he addressed. He skillfully used various elements of these allusions to illuminate the "self" of his characters. In the epic "Farhod and Shirin" alone, Navoi employed numerous allusions. This list includes prophets, historical figures, and even mythical birds.

METHOD

We know that the initial chapters of the epic began

with traditional praises and *na'ts*. Separate chapters were also dedicated to the description of Husayn Bayqara. Navoi also expressed his attitude towards his predecessors, Nizami and Khusraw Dehlavi. In the sixth chapter of the epic, while reflecting on these two historical figures, he likens Khusraw Dehlavi to Khidr.

Khizr is mentioned in Navoi's work "History of Prophets and Sages." Some have called him a prophet, while others refer to him as a saint. Khizr is the possessor of mysterious miraculous powers who found the "Water of Life" (*Obi hayvon*) and, having drunk from it, remains eternally alive. In literature, Khizr is depicted as appearing from the unseen realm to assist saints and lost travelers. Khizr is considered a symbol of greenery and perception. [1. 764]

Bo'yig'a nazm solg'on hulla axzar,
Dema to'ti, degil Xizriy payambar.

Aning zulmoti Hindustoniy oxir,
Ravon so'z chashmai hayvoniy oxir.

Several metaphors are employed here. The poet compares Khusrav Dehlavi to the prophet Khizr, and India to a dark night. This alludes to the dark complexion of the people and to Khizr finding the spring of life in darkness. The writer's beautiful poetry is likened to this "spring of life" discovered by Khizr. The

"chashmai hayvon" (fountain of life) mentioned in the verse refers to a spring from which the water of life flows. There are also legends among the people that Khizr found this spring in the land of darkness.

As mentioned earlier, Navoi also used mythical birds as talmeh (allusions) in his works. In this work we are discussing, the talmeh of the Phoenix is also employed. Navoi compares Dehlavi to the Phoenix, and the musicality in his poetry and its heart-touching melancholy to the singing of the Phoenix.

Phoenix - a mythical bird. It has many holes in its beak, from which mournful sounds emanate, creating music. In the epic poem "Lison ut-tayr," Navoi gives a beautiful description of the Phoenix. According to him, the Phoenix lives in India, nesting on the tops of tall trees. Throughout its life, this bird gathers hay and twigs, amassing a large pile. At the end of its life, it sings a melancholic melody atop this pile. Birds and animals in the forest gather to hear its enchanting tune. Finally, the Phoenix lets out such a painful lament that it ignites the pile, and the bird itself burns in that fire. From under the ashes of the pile, a new Phoenix chick emerges, spreads its feathers, and slowly takes flight, eventually taking up the same task as its father - gathering hay and twigs.

Dema bulbul, de oni Qaqnusi zor,
Topib lahnidin oning Qaqnus ozor.

Agar Qaqnus chekib yuz nola jon so'z,

In the previous verses, Navoi compared Khusrav Dehlavi to a nightingale, but in this verse, he deviates from his earlier perspective and shifts to the metaphor of the Phoenix. By doing so, the writer presents a convincing allusion as evidence that his poetry possesses such powerful rhythm, musicality, and captivating charm that it entralls the heart.

CONCLUSION

In conclusion, we should note that Navoi skillfully utilized not only human life experiences but also other allusions as tools to fully reveal his symbols. Khusrav Dehlavi himself is likened to Khidr, who found a spring in the depths of the dark night, and in the same context, he is compared to the Phoenix, who spent its entire life gathering twigs and straws, preparing a huge pile, and spreading a pleasant melody over it.

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