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The Role of Talmeh in Poems of the Noma Genre

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Abstract. This article discusses the role and poetic-aesthetic functions of the art of talmeh in classical Eastern poetry, particularly in works created in the noma genre. Talmeh has been analyzed as a type of spiritual art that allows a poet to reveal a broad semantic layer through a brief reference to a historical event, legend, legend, religious narrative, a famous person, a literary hero, or a specific cultural image. Examples were taken from several letters and analyzed. The talmeh art presented in these excerpts highlights the poet's role in the ideological and artistic goal and analyzes the similarities between the image of the hero praised and the individuals cited as examples.
Keywords: noma, noma writing, talmeh, artistic art, classical poetry, Khwarazmi, "Muhabbatnoma," love, image, symbol, intertextuality, religious talmeh, historical talmeh, legendary talmeh.

Introduction. We know that in classical Eastern poetry, the artistic arts are considered one of the most important manifestations of poetic thinking. For a poet who created in classical poetry, it was not enough to be limited to the simple lexical meaning of the word. By means of a single word or name, he tried to bring to life in the reader's imagination an entire historical event, legend, religious story, the fate of a famous lover or a system of spiritual concepts. One of the arts that provides such opportunities for the poet is talmeh.

In classical poetry, the talmeh not only determines the elegance of the ghazals but also ensures the perfect fulfillment of the poet's goal in Nazim's other genre. One such genre is the noma. "Noma" is a Persian word that originally meant "letter," "letter," "written thing." As a literary genre, noma refers to a work in the form of a poetic letter addressed to a real or imaginary person. In Uzbek and Persian-Tajik classical literature, noma was mainly developed in poetic form.

Although the roots of the noma genre are very ancient, its formation as an independent artistic genre is closely linked to the Persian-Tajik literary environment. By the 13th–14th centuries, the noma became not only a simple letter form but also an artistic system expressing romantic experiences, moral-philosophical views, and social opinions.

In Persian literature, writers such as Fakhriddin Gurgani, Avhadi Maraghavi, and Khoja Imad Kirmani made a great contribution to the development of the noma tradition. In particular, Avhadi's "Dahnama" is recognized as an important example of the nomadic tradition formed at the turn of the 13th-14th centuries. Later, this tradition also influenced Turkic literature.

Khorezmi's "Muhabbat-nama" became an important stage of this process in Turkic literature. The work was created in 1353 and is considered one of the first brilliant examples of the noma genre in Uzbek literature. In subsequent centuries, the traditions of Khorezmi's writing were continued in the works of Khujandi "Latofatnoma," Yusuf Amiri "Dahnoma," Sayyid Ahmad "Taashshuqnoma," Sayyid Qasimi "Haqiqatnoma," and "Sadoqatnoma."

The main theme of the noma genre is often associated with love and romance. In classical literature, love is not merely a personal feeling, but a concept that embodies many symbolic and figurative meanings. Therefore, in the text of the letter, the lover, in addition to expressing his experiences directly, compares his situation with the fate of previous famous lovers. The role of

artistic imagery is incomparable in the clear manifestation of the artist's image in various states before the reader's eyes. Thus, talmeh, one of the important arts, performs three main functions:

firstly, it concretizes the lover's mental state;

secondly, it connects individual love with common literary and cultural experience;

thirdly, it expands the semantic and aesthetic scope of the text.

For example, when the poet connects himself with Majnun, he expresses the strength of his love not in the form of a simple "I love you very much," but through the image of Majnun, which has already become a perfect artistic symbol in Eastern literature, which makes it possible to more clearly imagine the state of the lover on the way to love.

Thus, in the talmeh noma genre, it appears as a means of connecting individual feelings with collective cultural memory.

This aspect stems from the unique nature of the noma genre. Because although the letter is a letter in form, artistically it approaches monologic speech, which shows the inner world of the lover. Talmeh enriches this monologue with historical and literary memory.

It seems that the noma genre is also an extremely convenient poetic field for demonstrating the many possibilities of the talmeh art. Because noma is a poetic work created in the form of a letter, in which themes such as lover and beloved, separation and reunion, separation and hope, loyalty and fidelity occupy a central place. The first major example of the noma genre in Uzbek literature is associated with Khorezmi's work "Muhabbatnoma," created in the 14th century. Sources note that the work was written in 1353, it contains eleven noma, and noma constitute the main compositional part of the work. The poet effectively used these names, and personal names (Sulaiman, Yusuf, Majnun, Layli, Farhad) are often seen in the work. This shows that the poet made extensive and productive use of religious and artistic talmeh in his poems. For example, the first verse is written as follows:

Suloymon saltanatliq podsho sen,
Maseh anfoslik yusuf liqo sen.

We know that this work was written at the request of Muhammad Khojabek, who ruled in the territory of the Golden Horde in the 14th century, and the author announced in the work that he dedicated this work to this ruler. The poems in the work are dedicated to this ruler, and with the above verses, the poet praised the kingdom of his leader Muhammad Khojabek by comparing it to the kingdom of King Solomon, himself to Mash, and his beauty to Yusuf. Similar comparisons by Khwarizmi are also found in the "Kiyigi Names."

Ug‘on Yusuf jamolini senga berdi,
Muhabbat kimyosin bizga berdi.

In this couplet, the beauty of the depicted is like Joseph, and he himself is a lover of this beauty, that is, because of beauty, he reveals that love has awakened in his heart and he is the owner of this love. Also, the presence of the name "Majnun" in the verses reveals the lover's mental state in several directions:

1. the lover's love is extremely strong;
2. he feels outside of ordinary human norms;
3. love became the main meaning of his life;
4. on the path of love, social norms take a back seat;
5. the lover equates himself with the hero of mythical love.

Thus, through the talmeh, the individual "I" becomes the universal "symbol of love."

This situation is also related to the generalizing nature of classical poetry. The poet presents the feeling he is experiencing or artistically describing not only as a personal situation, but also as a manifestation of the concept of love, which has been formed over centuries.

Another significant work created in the noma genre is Khujandi's "Latofatnoma," which is dedicated to Sultan Mahmud, one of Timur's descendants who ruled Khwarazm in the early 15th

century (1411). In the work, we see that the verses dedicated to the praise of Sultan Mahmud have acquired even greater grandeur on the basis of talmeh.

Sahovat bobida chun Hotami-toy,
Shijoat mulkida chun Qovusu Kay.

The poet equates the generosity of the person described through the phrase "in the chapter of generosity" with the generosity of Hotami Toy. This conveys a broader meaning than a simple simile, as Hatami Tai is renowned for his immense generosity, and by mentioning his name, the reader's perception becomes even more vivid that the generosity of the ruler the poet praises is no less than Hatami's generosity. In the chapter of generosity, it is described how brave the king, equated to Hatami, is in the reindeer row. The phrase "property of courage" refers to the sphere of courage, bravery, and heroism. The poet equates the courage of the depicted person with power and courage in epic traditions such as Kaus and Kay.

The poet continues to give the qualities of the king in the following verses and writes as follows:

Sulaymondek erur johu jaloling,
Xo‘jandiytek zaif bo‘lsin chumoling.

In the couplet "Your beauty is as beautiful as Solomon, Your ant is as weak as Khujandi," the art of talmeh is inextricably linked to the religious-story image. Through the unit "like Solomon" in the first verse, the image of Solomon (a.s.) is indicated. In the classical literary tradition of the East, Solomon is interpreted as a symbol of vast power, kingship, wisdom, and supernatural power. Therefore, the combination "johu jalol" is used together with his name and serves to describe the rank, greatness, power and majesty of the person being addressed at an extremely high level.

The image of the "ant" in the second line of the verse is connected with the Quranic story about Solomon. In particular, in the surah "Naml" of the Holy Quran, it is stated that Solomon (peace be upon him) was passing through the valley of ants with his army, and one of the ants warned his people. For this reason, the presence of the images of "Sulaiman" and "ant" within the same couplet forms an integral system of religious-story talmeh.

In this case, the poet's artistic goal is not only to recall Solomon. By contrasting the great kingdom of Solomon with the smallness and weakness of the ant, he creates semantic poles such as "greatness-weakness" and "power-weakness." As a result, in the first line, the hero's beauty is elevated, and in the second line, a semantic contrast is created through the image of an ant. Thus, it can be said that the talmeh in the couplet was not only a means of decorating the image, but also served as an important poetic tool that deepened its spiritual and artistic content.

Such an example of Talmeh is also found in Said Ahmad's work "Taashshuqnama."

Shahanshoxi jahon Doroyi a’zim,
Faridun siyrati Jamshid maqdam.
Sulaymon talatu Qayxusrav irshid,
Sikandar shavkati No‘shiravon dod.

Through these verses, the poet compares the kingly, just, courageous, wise, and sultan-like qualities of the glorified king with the images of famous rulers in Eastern history. Each line refers to a specific historical or mythical figure, resulting in the emergence of not only talmeh but also the arts of simile, hyperbole, and proportion.

Sulaymon taxtining chobuksuvori
Berib Ya’quba Yusuf nasimi...

In this couplet, Yusuf Amiri depicts two important religious and narrative characters: Solomon (a.s.) By addressing the images of Yusuf – Ya'qub (a.s.), he expressed the grandeur, majesty, and spiritual influence of the person being depicted at a high level.

In conclusion, it can be said that although the letters are mainly close to the theme of love, in all these works, including the works we referred to above; This is the reason why most of the

talmehs in the works "Muhabbatnoma," "Latofatnoma," "Taashshuqnoma" and "Dahnoma," compared to the rulers of the time when the creators created the work, the great rulers who passed before them, written with respect and reverence, are related to historical figures. These verses, which are part of the works, are images of ideal rulers created on the basis of the art of talmeh. The creators selected the highest qualities inherent in each of the famous kings who passed through history and embodied them in the image of their heroes. For this reason, the above couplets can be called the art of exaggerated talmeh.

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