



INTERPRETATION OF THE POETIC ART OF ALLEGORY(TASHBEH) IN YUSUF XOS HOJIB'S EPIC POEM "QUTADGU BILIG"

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Annotation: Similes, as the most characteristic aspect of artistic imagery, determine the level of artistic quality and poetic content of any work. The similes in the epic poem "Qutadgu Bilig" are a separate world in which traces of Turkish similes are very clearly visible.

Key words: image, plot, allegory, allusion and its types, genre, literature, "Qutadgu Bilig", comparison, imagery.

Allegory (Tasbih) belongs to the category of spiritual arts and is an important element of the artistic image. It is based on finding and comparing commonalities between two things or phenomena. Therefore, allusion is considered the most important tool that creates imagery in a literary text. Great artists, including Yusuf Xos Hojib, effectively used this art form to vividly express their views. The comparisons of the writer also vividly show us his inner world, way of thinking and creative originality. Y. Iskhakov emphasizes this aspect: "Tasbih gives an artist an unlimited opportunity to vividly express his impressions, thoughts, and experiences figuratively." Therefore, the writer's attitude towards life, people and events, the power to sense the connection and subtle connections between them, his unique way of observation and creative originality are also evident in his similes" [1.231]. At this point, it is appropriate to recall that B.Tukhliyev specifically studied the important role of comparison in the poetics of "Qutadgu Bilig" in the nineties of the last century. 386-389].

Professor B. Tukhliyev writes about the image and metaphor of "arc": "It seems appropriate to mention one reasoning related to the image of "arc". In the literature of the later period (as a result of literary traditions), we see that it is more associated with the letter of the same name in the Arabic alphabet. A hero who faces difficulties, a lover who is in love with a mistress, often stands up "yo" or "dol". Their connection with the bow-bow is relatively rare. And the image of the bow in "Qutadgu Bilig" is related to this bow...

Бодум эрди оқ-тэг көңул эрди йа
Көңул қылғу оқ-тэг бодум болды йа.

Meaning:

Qaddim o'qdek (to'g'ri), ko'nglim esa yoy (dek shay) edi,
Ko'ngil orzulari hanuz o'qdek, (lekin) qaddim yoy bo'ldi [9.114-115].

The analogy of the arch to the arc is based on the fact that the hero is trapped in the whirlpool of a difficult life. It is noteworthy that this comparison, used by Yusuf, later became a traditional image in Turkic literature, including Uzbek literature. The comparison of the old to the moon, the face to the moon, life to the work, youth to the horse, knowledge to chemistry, the word to poison and sugar, the heart to the sea and glass, knowledge to a torch, tyrannical officials to a wolf, the people to a sheep, the bek to a shepherd also belongs to the

series of images (tashbihs - I. J.), which have become traditional in written literature" [5. 33]. If we look at the epic "Qutadgu Bilig" from the point of view of comparison, we can witness that its text is filled with colorful and unique comparisons. The same situation applies equally to the image of Uzgurmish, one of the main characters of the work.

Yusuf Xos Hojib skillfully used these possibilities of allusion in the epic "Kutadu Bilig," in particular, in the depiction of the image of Uzgurmish. Indeed, the existing allusions manifest themselves as a mirror of the worldview, the spiritual world of the image of Uzgurmish:

Қуруғ қумқа охшар бу йаңлуқ өзи
Өкуз кирсә толмаз бу суқлуқ көзи .

Meaning:

Bu odam (degani) o'zi quruq qumga o'xshaydi,
Bu suqlik ko'zi daryo kirsä (ham) to'lmaydi [9. 558-559].

The metaphor of this simile is *sareh* (absolute simile), that is, a type of open simile, in which all the elements of simile are involved. In this, the word "like" is a *mushabbah*, dry sand is a *mushabbah un-bih*, the word "like" is a habit of simile, and greed is a necessary simile. It is noteworthy that this simile, taken from the Uzgurmish language, reflects the worldview that "a person's soul, greed cannot be satisfied, human needs are limitless, and greed for the world leads a person to error, in this sense, the greed in a person is like desert sand that cannot be satisfied with water, and even if the sea water is diverted, it will eventually be absorbed. Therefore, a person should not follow his own desires in his relationship with the world, and should not seek to satisfy his needs, abstaining from the world is the best way." This content is fully consistent with the nature of the image of Uzgurmish, and the above metaphor allows for the concise expression of such a broad detail.

It should be noted separately that in the language of "Qutadgu Bilig" the lexical means of similes are used extremely rarely, which is the result of the natural inertia of the relevant grammatical laws. Nevertheless, it can be safely said that at this time (in the 11th century) there was a tendency to strive for the productive use of lexical means of similes" [3. 399].

Since the image of Uzgurmish is depicted in the work mainly in places where the spirit of advice prevails, a lot of similes are used in his speech, because in such cases there is a great need for similes to make an experience or abstract idea understandable and effective. The virtue of the similes of "Qutadgu Bilig" is that they play a decisive role in the concretization of any intended idea, in the clear visualization of this image" [5.35]. The same situation can be observed in the image of Uzgurmish. In this image, one can find not only many similes, but also many types of similes. One of them is the "*tashbehi sareh*" (open simile), which we analyzed above. It should be noted that Yusuf Xos Hojib used this type of simile the most.

Another type of third-person simile in "Qutadgu Bilig" is the conditional simile, or conditional simile. In this case, one thing is likened to another on the basis of a certain condition. For example, when speaking about the temptations of the ego, Uzgurmish warns of the disasters it can bring to a person:

Түгәл авчы ыт-тәг эт-өзкә бақын
Сәмуз болса билмәз идиси ҳақын
Қарын тодсә авқа йүгүрмәз йатур
Идиси тиләкини барча қодур.

Meaning:

Tanu jonga nazar sol, u aynan ovchi it kabidir,
Semiz bo'lsa, egasi haqini (ham) bilmaydi.
Qorin to'ysa, ovga turmaydi, yotadi,
Egasi tilagining barchasini qo'yadi [9. 554-555].

In these verses, the body and soul, that is, the human soul, are likened to a hunting dog, only in this case there is a condition that says "if it is fat" or "if its stomach is full." So, the meaning is that if a person's body (soul) is not fat, he is not like a hunting dog. That is, in this case, the metaphor is created through certain conditions.

Another type of metaphor that Yusuf Xos Hojib created a lot is the *musalsal* metaphor:

Түби йэл туруп бу ажун эй оғул
Көликэ туруп көр қарары йоқ-ул
Сақым-ул көрү барса көрнү туруп
Тутайын тэдүктэ йитэр йоқ болур.

Meaning:

Bu dunyo bo'ron, yel kabidir, ey o'g'il,
Qarori yo'q ko'lanka kabidir, nazar sol.
(U) sarob kabidir, qaraganda ko'rinib turadi,
Ushlayin deganda, yo'qoladi, yo'q bo'ladi [9. 708-709].

This passage is taken from Ogdurmish's advice to Ogdulmish about the world. In order to turn his relative away from the worldly desires, Ogdurmish tries to explain the essence of the world, which he is striving for. For this purpose, he compares the world to various things in a series, thereby achieving a clear presentation of his thoughts and an impact on the listener. In the first three verses, the world (ajun) is compared to three things in a series - wind, shadow, and mirage. Almost all elements of the comparison are involved in these comparisons. For example, in the comparison in the first verse, *ajun* (world) is a *mushabbah*, wind is a *mushabbah un-bih*, *turur* (as, as) is a common comparison, in this verse only the apparent comparison - the reason for the comparison (futility, instability) is not explicitly stated, but is understood from the content. Or the poet was able to provide a connection between both similes by citing the same reason in the next verse. In the second line of the metaphor, *ajun* (dunyo) - *mushabbah*, *көликэ* (ko'lanka) - *mushabbah un-bih*, *turur* (as, as) - habit of metaphor, instability - acted as a metaphor. In the third line of the metaphor, *ul* (world) - *mushabbah*, *сақым* (sarob) - *mushabbah un-bih*, *turur* (as, as) - habit of metaphor, dreaminess, appearance as if - acted as a metaphor.

It is noteworthy that in the two verses above, three metaphors from the Uzgurmish language are cited in succession, and one common logic is repeated in all of them - the transience of the world. This situation, firstly, means that Uzgurmish wanted his thoughts to have a quick and strong impact on his interlocutor, and secondly, he considers the world to be mortal. The metaphors in Uzgurmish's speech are a product and expression of his worldview, and in fact, he shows the transience and temporary nature of the world as its main fault. As a result, this worldview gives rise to a series of metaphors like the one above. Thirdly, another important aspect of this metaphor is that it is directly related to the lifestyle and imagination of the Turkic peoples. B. Tokhliyev writes about this aspect: "The frequent occurrence of details related to the life of Turkic peoples, especially nomadic desert dwellers, in similes is also one of the main moments [8. 88-102]. Animals such as dogs, lambs, wolves, sheep, ravens, ravens, red foxes, objects such as ropes, traps, chains, chains, fields, deserts, and phenomena such as dust, wind, and the deep (storm) are among these [5. 36-37]. Most of the important elements that make up the

above simile - wind, storm, shadow, mirage - belong to the details related to the lifestyle of Turkic peoples. Another type of metaphor that appears in the image of Uzgurmish is the metaphor of the hidden metaphor. In this type of metaphor, which means "hidden simile," the author "acts in such a way that it seems as if his goal is not simile, but something else. In reality, simile lies at the heart of his thought" [1. 234]. For example, Uzgurmish says in one place:

Йитүрдүм йигитлик йэтилди йашым
Йыпар кэтти кафур эшүнди башым.

Meaning:

Yigitlikni yo'qotdim, yoshim yetildi,
Ipor [ya'ni qora] ketdi, boshim kofur [ya'ni oq] yopindi [9.720-721].

In this case, the main goal of the writer is to remind us that youth has passed and we have grown old, to express a feeling of regret that the exciting period of life has passed. If we pay attention to the expression of the thought, it becomes clear that this conclusion is based on a metaphor, but neither the reason for the metaphor nor the means of metaphor are used. The author likens the "loss of youth" to the "departure of the ipor (black)", and the "maturation of youth" to the "covering of the head with camphor". In this way, he achieved a double emphasis and an aesthetic effect on the idea that "youth has passed". Yusuf Xos Hojib often uses the metaphorical type of metaphor in his epic. "The essence of this metaphor is that the poet, without using the means of simile, hints at what is being likened by naming the thing being likened (Vatvat). That is why this is considered a closed metaphor" [1.235]. When distinguishing this type of metaphor, it is also important to note that metaphors from spiritual arts are also created on the basis of a closed metaphor [[1. 50]]. In one place, describing the journey of Ogdulmish to Oggurmish, the following poetic scene is created:

Йүзин кэзләди йэркә румы кызы
Ажун қыртышы болды заңи йүзи.

Meaning:

Rumiy qizi [ya'ni kun] yuzini yerga yashirdi,
Olam gardishi zangi yuzi (kabi) bo'ldi [ya'ni qoraydi] [9.596-597].

There are two or three metaphors in the verse. The first is "rumy kyzy" (rumy girl), which refers to the sun. The second is based on the similarity in action, and the sunset of the rumy girl is being alluded to by saying "yüzın kezlädi". The third is the metaphor "zağı yüzi", which refers to the night in the text. In all three cases, the author refers to the likenesses without mentioning the likenesses. The main situation that the author has in mind is the sunset and the nightfall. In fact, if these three closed metaphors created by the author are converted into open metaphors, the following metaphorical image emerges: the sunset is like the hiding of the face of the rumy (white) girl, and the descent of night into the world is like the face of the zangi (Ethiopian). This type of metaphor is often found in the work - in addition to the image of the Uzgurmish.

In general, metaphor is an important element in the formation of the poetics of "Qutadgu Bilig". In the epic, one can find many types of metaphor, both complete metaphor and incomplete metaphor [3. 394-398]. Yusuf Xos Hojib effectively used this artistic means of depiction in each image, especially in the image of Uzgurmish, and through it was able to create a magnificent imagery. The writer's metaphors are lively, convincing, and Turkic in nature. It can even be said that some of the similes he created are named in the theory of

metaphor. For example, in "Qutadgu Bilig", metaphors sometimes express a specific event, which in the theory of metaphors is not considered a separate type. For example:

Көни сөз ириг-ул ким аймыш тэмиш

Аңар турқу ыдтым тикән чоғламыш.

Meaning:

Kim aytsa, desa (ham) to'g'ri so'z keskin bo'ladi,
Unga ipak gazmol yubordim, (u esa) tikan tugib yuboribdi
[I wrote sweet words, and he replied bitterly.] [9. 584-585].

This analogy is described by Kuntugdi in the language of the eligious language after Ogdulmish first visited his relative Ogdulmish and said that Ogdulmish did not agree to the king's invitation and did not come to the palace service. Kuntugdi refers to the fact that he respectfully invited him, sent his most trusted person, wrote a letter through him with his own hand, and how many conversations he had with the ambassador. He summarizes these details - several events in total - with one simile - "турқу ыдтым",, that is, "I sent silk" or likens it to something like that. Ogdulmish's behavior, his questions and answers with Ogdulmish, all this talk about the faults of the world, and finally his refusal of the palace invitation, he likens it to "тикән чоғламыш" - "to prick a thorn". That is, at the heart of both similes is not a single thing-event, but a series of events, so there seems to be a need to present such generalizing similes as a separate type of metaphor.

Above, we have considered the types of similes that are relatively active in the depiction of the image of Uzgurmish, not the entire epic. If we are to study similes in the entire epic theoretically, the following scientific classification of Professor B. Tukhliyev can be cited as a suitable approach in this regard: "In general, similes in "Qutadgu Bilig" can be conditionally classified as follows:

1. Similes related to the image of the lyrical hero.
2. Similes related to the phenomena of the spiritual world.
3. Similes related to nature and its phenomena.
4. Similes related to chalk (wine) and weapons.
5. Similes related to the heroes of the work and conditional characters" [5. 37].

The master scholar also substantiated each of these classifications with specific examples, so that through these analyses one can get acquainted with a somewhat general picture of the allegories in "Qutadgu Bilig".

Thus, among the similes created by Yusuf Xos Hojib, incomplete similes make up the majority, but there are also quite a few examples of similes in the work. The most common type of simile is the sareh simile. According to the historical roots of the writer's similes, on the one hand, they are connected with the poetic thinking of the Turkic peoples, and on the other hand, they are connected with Arabic and Persian-Tajik literature. We have already discussed the first connection. The second connection is more noticeable in the work in the depiction of such images as ushtmah (paradise), tamu (hell), angel, dol, Jesus, No'shinravon, Zulqarnain, Noah, Qisra, Shaddad and the similes related to them. "They testify to us that the work ("Qutadgu bilig" - I.J.) is well-nourished by Persian-Tajik and Arabic literature" [5. 37]. It should also be noted that the metaphors created by Yusuf Xos Hojib in his works (related to the sun, moon, bow, desert, wolf, sheep, etc.) took a strong place in the system of metaphors of later Turkic literature, including Uzbek literature, and over the centuries acquired a traditional character. In this regard, the study of the writer's skill in creating metaphors is of great scientific importance.

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