

**ALLUSIVE EXPRESSIONS USED IN THE POEM ‘VATANIM (MY MOTHERLAND)’
BY UZBEK POET MUHAMMAD YUSUF**

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Abstract: This article discusses the role of allusion in the work of an Uzbek poet and how it illustrates the intention of the author and cultural identity. The sources for allusions in the topic of the poem will be analysed in depth involving them in different categories. The specific peculiarity is that this article attempts to use cognitive approach to the analysing process of allusive units.

Key words: Allusion, cognition, folk tales, legends, Bible

INTRODUCTION: In Muhammad Yusuf's poetry the topic of Motherland and nation occupies large volumes. Specificity in his poems is being able to select topic related allusions which can enrich imaginary colour of the poem with rich references and intertextuality, which can also provide intriguing feature to the readers. The poem which is going to be analysed contains 9 stanzas and nearly each of them contains allusive expressions. The reason why this was chosen is that it is full of allusions and references that can attract readers and make long reading process rich of unexpected, but relevant and supplementing intertextuality markers.

DISCUSSION AND ANALYSIS: The poem mainly refers to the past of the country and the nation. In the first reverse, the poet describes his country like his whole world, palace and use the allusion with Sulaymon taxi – the throne of Solomon:

<i><u>Men dunyoni nima qildim,</u></i>	<i>(what have i done to the world</i>
<i><u>O'zing vorug' jahonim,</u></i>	<i>You are my bright world,</i>
<i><u>O'zim xoqon,</u></i>	<i>I am the king,</i>
<i><u>O'zim sulton,</u></i>	<i>I am the <u>sultan</u>,</i>
<i><u>Sen taxi Sulaymonim,</u></i>	<i>You are the throne of Solomon,</i>
<i><u>Yolg'izim,</u></i>	<i>Should I say you are alone</i>
<i><u>Yagonam deymi,</u></i>	<i>Or the only one?</i>
<i><u>Toppingan koshonam deymi,</u></i>	<i>I <u>love</u> you</i>
<i><u>O'zing mening ulug'lardan</u></i>	<i>You are one of my greats</i>
<i><u>Ulug'imsan, Vataim...</u></i>	<i>You are great, my country...)</i>

Going back to “Hebrew Bible” and “Avesto”, the description of the throne is given and according to Hebrew Bible, Solomon wanted his throne to be the greatest and it is said to be built of ivory and gold. The writer uses this legendary character to compare his motherland to this precious object of the king in that time which exaggerates what his country means to him.

In the second reverse, there is no historical allusion, but everyday life. In this part, the country is described with the symbol of mother sister and the sun. The motherland is said to so friendly and close to the heart like mothers or siblings. Its literal kindness is equalled to the warm rays of the sun.

In the third one, the poet starts referring to historical characters of the nation to give emphasis on the role of the country:

<u>Sen Mashrabsan,</u>	Amulet in the people,
<u>Xalqda tumor,</u>	hanged in Balkh,
<u>Balxda dorga osilgan,</u>	<u>Navoiysan</u> is next to the king
<u>Navoiysan, shoh yonida</u>	He blessed the poor.
<u>Faqirni duo qilgan.</u>	You pretend to be mine
<u>Yassaviysan, meniki deb,</u>	Apparently claimed
<u>Ko'ringan da'vo qilgan,</u>	A thousand and one oils have not
<u>Ming bir yog'i ochilmagan</u>	been opened
<u>Qo'rig'imsan, Vatanim</u>	Protect me, my country)
(You are Mashrab,	

The allusive units – Mashrab, Navoiy and Yassaviy are all historically important ancestors who had a great role in history and worked for the benefit of the nation in difficult time. The motherland is described as Mashrab who was killed for supporting the right. There is also additional reference where he was executed. In the further line it is described as Navoiy who was a great influential poet for the development of the language and also, advisor of the king who tried to help the nation and the poor advising the king. The next allusion – is usage of the anthroponym Yassaviy. He contributed to the spread and development of the religion and in his poetic works he propagated it. Nowadays his novels are used as a source for both religion and literature.

In the next stanza, the poet refers to the historical characters again with some legends at the end:

<u>Sen Xo'jandsan,</u>	(You are Khojand,
<u>Chingizlarga</u>	To the Genghis
<u>Darbozasin ochmagan,</u>	He didn't open the gate,
<u>Temur Malik orqasidan</u>	After <u>Temur Malik</u>
<u>Sirdaryoga sakragan,</u>	jumped into the Syrdarya,
<u>Muqannasan qorachig'i</u>	<u>Muqannasan pupil</u>
<u>Olovlarga sachragan,</u>	Scattered into flames,
<u>Shiroqlarni ko'rgan cho'pon</u>	The shepherd who saw the lights
<u>Cho'lig'imsan, Vatanim.</u>	You are my desert, my homeland.)

The characters Khojand and Temur Malik are historically famous leaders who fought bravely against enemies and even till the end of their lives. A part of historical facts about them was also given like for Khojand his not opening the gates to outnumbered enemies and for Temur Malik who preferred to jump into the river called Syrdarya rather than being a captive to his enemies. In the further lines the characters of the legends such as Shiroq and Muqanna are mentioned. Shiroq was a shepherd in deserts who cut his own nose and ears to save his motherland, so the writer uses the word desert to complete it, and Muqanna who throw himself into the fire. The poet attempts to evoke these imaginations in mind and makes the lines for the readers so catchy

and full of memories. Without any doubt, these legends and stories about the history remind childhood memories and time along with their sweet homes or towns for each reader.

<u>Kim Qashqarni qildi makon,</u>	(Who made Kashkar a place,
<u>Kim Enasoy tomonda,</u>	who is on Enasoy's side,
Jaloliddin — Kurdistonda,	Jalaluddin - in Kurdistan,
Boburing — Hindistonda,	Bobur — in India,
<u>Bu qanday yuz qarolig' deb,</u>	What kind of fate is this?
<u>Yotarlar zimistonda,</u>	They sleep in the winter,
<u>Tarqab ketgan to'qson olti</u>	Disbanded ninety-six
<u>Urug'imsan, Vatanim...</u>	You are my clan, my country...)

In this reverse, the poet refers to the people who was obliged to leave their motherland and live and die in other countries and how they suffered from being far away from their motherland. They are Jaloliddin and Babur. Any reader who has background information about their history and sympathetic works about motherland, clearly feels what the author wanted to transmit. This stanza is the place where any reader can feel missing of country whenever being away, at least their hometown.

<u>O'g'lim, desang osmonlarga</u>	My son, say to the heavens
<u>G'irof bo'lib uchgayman,</u>	I fly like Girot,
<u>Chambil yurtda Alpomishga</u>	Alpomish in Chambil country
<u>Navkar bo'lib tushgayman,</u>	I will become a servant,
<u>Padarkushdan pana qilib</u>	Taking refuge from Padarkush
<u>Ulug'beging quchgayman,</u>	Praise me, I will hug Ulugbek
<u>G'ichir-g'ichir tishimdagi</u>	My teeth are gnashing
<u>So'lig'imsan, Vatanim...</u>	You are my soul, my country...

In this stanza, the poet mentions historical stories with relevant facts to remind clearly. There is reference to the historical fact that the son of Ulugbek who killed his own father and was called 'padarkuch – killer of the father', and legendary character Alpomish and his horse with wings and the strongest, Girot.

In the 7th stanza, the writer recalls how famous poet was killed for not obeying and propagating freedom: Qodiriyni bergan zamin, Qodiriyni sotgan kun - The land that gave the ability, the day he sold his fortune.

In the 8th stanza, he mentions another poet who die far from his country in prison. He is Usmon who was the youngest victim poet in Uzbek literature, but became famous fast. He mentions to bring his grave to the country so that he could calm down spiritually. So, the writer tries to draw attention how spread the history was, but relevant to us.

In the last lines, the poet did not use historical reference, yet once more every day object to make the concept of motherland so close and simple to be with us.

CONCLUSION: The poet effectively used allusion to enrich the lines with emotions and memories of the past, which is so easy and touching for those who have background knowledge. On the other hand, the readers who do not have any information can easily feel that there is

something hidden beyond the anthroponyms. The poem is full of memories of history and easily attract the attention and gives deep understanding what the poet is saying about motherland. The intertextuality effectively functioned to evoke cognitive imagination by urging readers to go beyond these words into the world of fantasy. Here is a table in which referred sources are categorized with cases.

References:

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