



Analysis of the Image of Flowers in Rauf Parfi's Lyrics

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Abstract: Rauf Parfi is one of the mature representatives of the literature of the independence period. His work attracts poets with its originality, the world of images, and the strength of his artistic spirit. The poet expressed his inner experiences mostly with symbols related to the image of nature. Ziyavuddinova Gulnoza, a master's student of Uzbek language and literature at Andijan State Pedagogical Institute, in her master's thesis on the topic "Specific features of Rauf Parfi's poetry", the following views about Rauf Parfi's work are presented: argues. If you take a closer look, you can see dozens of author "I" in these poems. But among them, two "I" stand out: one is very carefree, calm, happy, sometimes as if I am not happy with my life and existence, and the master is not satisfied with himself, a lyrical sentiment; steadfast in his beliefs, uncompromising. The second one is the poet who introduced the pain that speaks in the language of sensitive soul and pure feelings into our poetry: "Pain is suitable only for a poet." "The poet's mother laments that it's the end of the world." Indeed, although the poet's lyrics seem somewhat abstract and painful, the images, various artistic visual tools, monologues, and rhetorical questions in it have increased the artistic spirit of his work.

Most of the poet's poems are dominated by landscape images. That is why the images related to the image of nature are diverse. Including snow, wind, rain, leaf, dew, sky, star and similar traditional symbols of nature. This time we want to analyze the image of flowers, which is one of the traditional and active symbols of Rauf Parfi's lyrics. In the lyrics of the artist, this image appears every time in different meanings and forms.

1. Freshness of spring is beautiful with its charming nature. Our creator also puts unique scenes of the spring season into verses. That is, he bends a thin dandelion in the fields on a soft wind. There is a symbolic meaning in the bowing of the dandelion flower, which bows not only to the wind, but also to the breast:

Dalalarda esar shabboda,

Egiladi nozik chuchmoma...¹

2. Flowers are a symbol of beauty and elegance. Many poets describe flowers as a positive symbol. Rauf Parfi also decorates this image with elegance. Addressing Heaven, Earth, Man, he poetically expresses that they are capable of everything. In addition, the moon full of flowers and smallpox indicates that the roads are pleasant to all people:

Ey Samo, ey Zamin, ey Inson-qodir,

Gullar, chechaklarga to'lsin oydin yo'l.

¹ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 28.

Nafosatga axir chidamli odam...²

3. Those who love and respect nature will have strong qualities of purity, creativity, and creativity. Rauf Parfi also uses the image of flowers in these verses. He sees them sprouting, growing, and sometimes withering and dying from the climate. But the lyrical hero emphasizes that his creative work never fades and never gets tired. The work of the poet is compared with the image of a flower:

Unar, gullar yashnar va tolar

Neki bordir iqlimda.

Lekin ijod mehnati qolar

Tolish bilmay aqlimda³.

4. Budding and opening of a flower is its natural creation. He often creates in spring and summer. This image discovers itself by taking power from the rays of the sun. Rauf Parfi also expressed the image of the flower in a poetic spirit through artistic similes and personification:

Quyosh shirin o‘ylarga tolar,

Bugun yozar gul ijodin...⁴

5. Buds are the favorite child of flowers. Flowers have their floral status because of them. In this verse of Rauf Parfi, the symbol of the bud is used figuratively. That is, the bud refers to the poet's heart, world, dreams, and similar traditional concepts:

G‘unchalar pushtirang va za‘far

Zangori yaproqlar shahrida.

G‘unchalar orzumdek har safar,

G‘unchalar qalbimning bag‘rida...⁵

The well-known theoretician scientist Ilhom Ganiyev analyzed the poem beginning with "Buds are pink and triumphant" as follows: "This poem was written in 1962. "Buds" is the undiscovered poet's heart, ideas, dreams, creative, rebellious words that will wake up the nation, his beautiful, mysterious poems-braves, calls to see Turkestan free and free, to fight. That's why "Buds" - great, constructive, rebellious ideas are in the bosom, web, throne of the heart, hidden, veiled, still blooming, fuel to make the world inevitably beautiful, to ignite and destroy tyranny, power, spirit, spiritual power, support.

6. Flowers are a symbol of the love of a lover and a lover. When two hearts part or part, the garden and the flowers are sure to be shaken. Because the garden and the flowers in it were beautiful with the hearts of lovers:

Xayrlashdik beso‘z, beyurak,

Bu bog‘, bu gul keldi larzaga...⁶

7. The flower is a symbol of purity and purity. In his poem "Fountain", the artist compares the fountain to a flower. We find the fountain compared to a flower only in the poetry of Rauf Parfi. This shows the artistic creativity of our creator:

²Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 33.

³ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 35.

⁴Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 36.

⁵Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 37.

⁶ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013.P 38.

Dunyoda yo‘q edi o‘xshashing,

Go‘yo tiniq, toza gul eding...⁷

8. The constant companion of the first opened bud-morning. During the time when our creator lived, the mornings were sometimes full of medicine, and sometimes full of dreams and sorrow. The poet reflected the society and his situation through these verses. Through the words "grief" and "bud" the inner experiences and the desperate situation of the people are revealed:

Alamlarga timsol o‘xshaydi

Tong chog‘ida ochilgan g‘uncha...⁸

9. Flowers, smallpox - interest, freshness of youth. In this season, everyone is a creator, everyone is an artist. Exuberance and innocence are typical qualities of youth. In these verses, the lyrical hero pretends to be a clean pox. This is natural, of course. A young pox is as simple and rosy as a young heart. So, during his youth, the heart of our creator was as playful, cheerful and full of passion as a small pox:

Yuragingda, sening qo‘yningda,

Toza chechak kabi o‘ynadim...⁹

10. Purple is a symbol of elegance and life. The violet flower is a perennial plant, that is, a flower, which is expressed side by side with the concepts of life, time, and life in fiction. Rauf Parfi also refers to the violet flower and writes about its elegance and the rush of life in a poetic spirit. In this paragraph, the symbols of violet and life are used together:

Binafsha, ismingiz umidli,

Nafosatga to‘la-Binafsha.

Yana bir yil, oh, bir yil o‘tdi,

Ey umr, sen bunchalar shoshma!¹⁰

11. The friend and constant companion of Nafsha-poet. The artist described how he apologizes to his friend every time he meets May in these lines:

Yuraklarning shavqi, kulgusi,

Aks etadi arg‘uvon mayda.

Binafsha, mehribonim, do‘stim,

Bugun xafa bo‘lmangiz mendan...¹¹

12. Flowers are the best gift for mothers and a symbol of love. Rauf Parfi always took care of his mother, whether he was studying, at work or when he was alone. In these verses, the author used the exclamation "I want to say" a couple of times and added emphasis to the lines. He always dreams that flowers will grow (here, flowers mean life and life), that his paths will be filled with smallpox, and that he will receive letters from his friends:

Aytmoqchimanki,

⁷ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 42.

⁸ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013 P 49.

⁹ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013 P 53.

¹⁰ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013 P 72.

¹¹ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 72.

Onamning qoshida bo'lay doim,
Aytmoqchimanki, gullar o'ssin,
Yo'llaringa chechaklar to'lsin.
Do'stlarimdan maktub olayin...¹²

13. Flowers are a symbol of girls and women who have no equal in beauty and delicacy. The poet remembers that he picked tulips in nature with his "flower" (the poet means his lover) and says that there are other flowers. In the course of the stanzas, he poetically describes the arrival of the morning soldiers, that is, Lashkar, in Ghirot. As we know, it is the favorite horse of Giroto-Gorogli. We can see that Rauf Parfi's artistic skills are strong from his references to folk epics:

Mehribon yellarning qanotlarida,
Qani yur, boraylik lola terjali.
G'aroyib gullarim bordir narida,
Gulim, ko'rmagansan umringda hali.
Inon, ot o'ynatib bir tong mahali,
Sarbozlarim kelar G'irotlarida¹³.

14. In the chapter of love, many burnt flowers dried up in the garden of the artist. Withered flowers turned the poet's bosom into a bed. Unfortunately, in this paragraph, the image of flowers expresses a negative meaning:

Xato qildim, sevgilim,
Xato qildim beomon.
Yo'q edi borar yo'lim,
Bog'imda so'ldi gulim,
Bag'rimga to'ldi xazon...¹⁴

15. The spring is a rushing child of nature, a symbol accompanying the mountains. Rauf Parfi did not ignore the image of the spring. In these verses, the creator blames the spring for stealing the love of the mountains. The fact that he does not care for flowers (not only flowers, but also beautiful things and events) shows that the spring puts itself above all the beauties of the world:

Tog'larning sevgisin o'g'irlab,
Boqmaydi ming turli gullarga...¹⁵

16. Violets are a symbol reminiscent of a liquid spring. This time too, the artist remembers his lover. He writes in a poetic spirit that he will bring her violets. We analyzed the image of purple in one of the above clauses. So, violets were a constant companion of our poet:

Yodingdami, sevgilim, bir kun
Chiqib keldim yo'lingga.
Binafshalar terdim sen uchun

¹² Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 103.

¹³ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 121.

¹⁴ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 188.

¹⁵ Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013, P 133.

Va uzatdim qo‘lingga¹⁶

17. An image revealing the inner and outer state of dandelion-poet. In this trio, the images of water, wind and dandelion together reflect the inner experiences of the lyrical hero and society. The creator describes dandelion as "brutal" and asks questions about water and soaps. It follows that chaos reigns in society and the world of the lyrical hero:

Suvlar ne deb jildiraysiz?

Ne deb shivirlaysiz, sabolar?

Sen-da berahmsan, Boychechak¹⁷.

18. The first source of inspiration for poets is nature, and the second source of inspiration is their beloved shores. Creators compare them to all the beautiful things in the world. In particular, comparing the image of flowers to women and girls is a traditional custom in fiction. Rauf Parfi's calling his lover "flower" is a manifestation of this tradition:

U dargohda rang bor, olov bor,

Tanhogina sen yo‘qsan, gulim...¹⁸

19. If the ship is the symbol of the world, the image of flowers is the symbol of the beauties of this world. But in these lines, flowers are expressed in the meaning of grief, pain and troubled days:

Va yonimda qonli buloq chuldirar,

Atirgullar, sening gullaring behush...

Feruza, zumrad gullaring payhon.

Oh, tushding kemadan. Karnay chaldilar...¹⁹

20. Violets are a symbol of modesty and innocence. They are slender in nature, but long-lived flowers. Also, violet leaves are very thin and delicate. The dews on the thin leaves reflect the poet's spirit of innocent feeding on the lyrical hero. That is, the innocent feeding of the dew shakes the mad soul (here the poet calls himself a madman):

Ma`suma binafsha yaproqlarida

O‘zing yuz ko‘rsatding. Ma`sum boqursan.

Telba yuragimning so‘qmoqlarida

Azobimning chaqmoqlarin chaqursan...²⁰

In conclusion, Rauf Parfi skillfully describes flowers as his companions, the male and unique children of nature, in his lyrics. The above verses show that our poet is a child of nature. In the work of Rauf Parfi, the image of flowers is embodied in different scenes: the image of a flower is interpreted differently from the point of view of the creator, and it is observed that this image serves to provide the poetic spirit and artistry of the poem with its new aspects every time.

¹⁶Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 133.

¹⁷Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013, P 134.

¹⁸Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013, P 257.

¹⁹Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 231.

²⁰Parfi R. The spirit of Turkestan.-T.: Chief editorial office of "Sharq" publishing-printing joint-stock company, 2013. P 234.

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