



Sonnet by Rauf Parfi

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Abstract: This article analyzes the sonnets and hokku of the poet Rauf Parfi. In the process of analysis, the formal semantic features of the poems are revealed through examples.

Key words: xokku, Rauf Parfi, Feodor Dostoevsky, trinity, sonnet, Rahimjon Rahmat, dream, thought plasticity.

INTRODUCTION

One of the great writers, Franz Kafka, said to one of his friends, "I have no literary interests, I am composed of literature." We can say that Rauf Parfi literally said the words of F. Kafka with his work. When we read the poet's poems, we see that his poems are distinguished by the fact that they do not obey certain rules, do not recognize any form, any pattern.

Rauf Parfi entered our literature in the 60s of the last century with a "fall in love" with Cholpan's work. That's why in the first poems of the poet, the harmony of feelings was expressed with soft feelings like rain and pure feelings like morning dew. Since the 80s, the poet's inspiration has grown. The waves of the ocean of creativity began to overflow from the shore of the heart. These overflowing waves were an expression of the unconventional rebellion of a free, restless spirit. Now the poet's poems are dominated by a philosophical and intellectual direction. A reasonable question arises, why was there unrest and rebellion in the poet's soul?! Some literary experts explain the reason for this as the sadness of Mother Turkestan, a dear place where her husband was born. Some others consider the spiritual world of the poet to be a spell, a creative madness. We think that both of these aspects are relevant, both of them cannot be denied or compared. In our opinion, each poem of the poet reflects the emotions of the human heart for a moment or years, like a work of art of a skilled artist. Each poem is a chaotic story of a soul that wants freedom. The famous writer Asqad Mukhtar's initial description of Rauf Parfi's work gives a certain direction for those trying to understand the poet's work: "Rauf Parfi captures and captures a situation in the complex mental world of a person in each of his poems. This is a difficult creative process. But in Rauf's lines, this difficulty is not known, they are smooth, natural, sincere, as if they moved easily. There is no declarativeness, no exhortation, no illustration, no didactic bareness in these poems. They were born from the poet's world of pleasure. If this world expands more and more, if the wave hits, it becomes richer with human passion and civic feelings, Rauf Parfi will undoubtedly be a sensitive poet" [1,137].

LITERATURE ANALYSIS AND METHODS

Rauf Parfi's entire identity consisted of poetry, and he was always looking for suitable words to express this identity. He expressed the words he found in Taffaqr's mahzan in different forms. "Rauf Parfi, a young poet, managed to make formal innovations in our poetry before getting rid of his "brand". His poems in the form of A-b-a-b-a, experiments inspired by Japanese poetry - hokku triplets, especially artistic sonnets give reason to say so. True, not all of these directions were

successful in the poet's work. However, it had a strong influence on the artistic thinking of the generation that would create the poetry of the next era" [2,3].

In addition, Rauf Parfi was one of the first to translate classic examples of Japanese sharia. According to Adib Khurshid Davron, the poet translated "Japanese Hokkular" in 1961.

In one of the poet's notebooks, the following information is given under the title "Trinity": "In Japanese poetry, there is a type of poem called hokku, which is unique in its brevity and beauty. Hokku reflects nature and human mood through nature. Hokku is a non-rhyming poem consisting of three lines. The first verse has five syllables, the second verse has seven syllables, the third verse has five syllables - seventeen syllables in all, and this form is not fixed.

Hokku writing is the art of expressing great content in few words.

Hokku is close to fine art. Artists can depict the expression depicted in a hokku in a painting, or a poet can write a hokku based on a picture drawn by the artist. Wind, nightingale, cuckoo, in general, every sound has its own meaning and it evokes different moods and emotions. The triad, which is read without attention, is deprived of its original meaning." [3].

As the researcher of Rauf Parfi's work, Olim Oltinbek, noted, "Rauf Parfi is one of the first poets in our national literature to be familiar with this type of poetry, and he also made others familiar with it. His saying: "Writing hokku is the art of expressing a great content with few words" also shows that he has well mastered the laws of hokku...

The most unconventional form found in the poet's work is the whole poem consisting of a set of triplets. Here is one of them, written in 1994.

1. Mana, zahar, hozir ichaman,

Ketaman men sizning hayotingizdan,

Sevaman deb sizni aldadim.

In fact, no one can deceive anyone, he can only deceive, mislead, mislead himself. Realizing this, "Lover" says to himself that he will drink "Poison". This is his judgment on his lie"[4,639].

2. Men yig'ladim tushimda,

To'yib – to'yib yig'ladim,

Yoningizga endi bormayman.

This trinity is understood as the element of purity of the poet. The path to cleansing the soul from its own deception is the path of tears in the world of abstract dreams. Writer Rahimjon Rahmat's approach to poetry and dreams is as follows: "There is a strange similarity between poetry and dreams. In both of them, things that are alien to each other in terms of space and time, form and content - events achieve a strange harmony and unite around one goal. Writing a poem, like dreaming, is not subject to a person's mind and will. Since poetry and dreaming are similar, it means that a poet is a person who sleeps in relation to existence in a certain sense. A poem is a poet's waking dream. A sleeping person is compared to an angel, because he does not harm anyone, and the tama dog on his chest is also asleep. From this it can be concluded that the poet is an angel even when he is awake. Everyone knows the meaning of the phrase "A place without angels". People without real poets I call "people without angels". Thankfully, we are not a "people without angels" [5.128].

Sonnet (ital. sonetto) is a continuous poetic form consisting of 14 lines. A sonnet is created based on strict rules. It consists of 4 stanzas, stanzas 1 and 2 consist of 4 lines (quatrain), stanzas 3 and 4 consist of 3 stanzas (tercet). The most important thing is that the rhymes should be full and sonorous.

A sonnet should meet such requirements not only in form, but also in content. The sonnet appeared in Uzbek poetry in the 1930s. Usman Nasir, Barot Boyqabilov, Rauf Parfi and others wrote sonnets. Western sonnetology was able to organize artistic experiences both in terms of form and content, and expressed the social problems of the time in its own way. In the Uzbek national sonnet writing, these

issues were reflected more widely, as well as a desire to cover and describe almost all problems of life was felt. The traditional function of the sonnet was given a special aesthetic value. New formal research in Rauf Parfi's poetry is directly related to sonnets. "Rauf Parfi is a poet who constantly seeks to express the spiritual world and dreams of his contemporaries, tries new forms and methods, and achieves certain achievements. Today, sarbast vazn is taking more and more place in the poetry of young people, and Rauf has a role in this," says Begali Kasimov.

RESULTS AND DISCUSSION

"It is known that in the history of world aesthetics, Eastern poetry is classified as a culture of figurative artistic thought built on the basis of symbols. In the chapter "Essentially different signs of the epic" (Vol. XIV, p. 275) of the work "Aesthetics", Hegel defines that the Eastern epic is of a symbolic type, created on the basis of symbols. It is true that figurativeness cannot be limited to the poetry of a single people. It exists in different forms in the poetry of all nations. That's why Rauf Parfi said: "All the mountains we know have peaks. It is not for nothing that he says that the metaphor is the highest - the main figure. He strongly rejects various forced labels and artificial signs attached to the originality of our poetry, its characteristics in the process of change. The poet who seriously mastered world poetic thinking and was able to successfully apply it to his work created beautiful examples of metaphor. We can give hundreds of examples in this regard, but we will limit ourselves to quoting a fragment of a beautiful sonnet that begins " Daryo mavjlariga yozilmish g'azal ":

Daryo mavjlariga yozilmish g'azal,
Maysalar egilib o'qiydir kitob.
Shodlanib xandalar otar bir lahza,
Bir lahza oh tortib qo'yadi oftob"[6,150].

This sonnet was written in 1963. In the sonnet, along with beautiful examples of metaphor, strange waves of the poet's psyche are also beautifully expressed. In the verses, the sun sometimes rejoices, sometimes sighs, and the mood swings in human psychology can be compared.

Qamishlar shivirlar daryo tomonda,
Ko'qda oq bulutlar kezar bemajol.
Bir tirik nafasat borliq, jahonda,
Kimgadir egilar, qilar iltijo.

"Rauf Parfi's work is like a successful synthesis of poetry, painting and music. There are very few readers who can read the meaning from the tone of the poem. However, by listening to the tone of the poem, we deeply feel its content" [5,129]. When we read the above verses, first of all, a beautiful image of nature comes to life in front of our eyes. This image is connected to the feelings of the student's heart and "living elegance" blows in the heart. In this, poetry and color image semanticization takes place. We see that the way of using words in the poet's sonnets is non-standard. This non-standard gives a special direction to the essence of the poem and revives the visual image in the associative thinking of the reader. "Rauf Parfi's sonnets were created more as a product of associative thinking. Associations are formed due to the use of metaphors in sonnets, reference to symbols, and the use of contrasting methods. In the poet's sonnets, a serious problem is posed, the experience is described through an associative way of thinking. Philosophical sonnets are the main themes of perfect human satisfaction, human will, concern for the fate of the nation, the poet's own world, the sanctity of the Motherland, the sufferings of love and the pains of emigration" [7,137].

Qazokboy Yoldoshev, Doctor of Pedagogical Sciences: "The originality of Rauf Parfi's poems was the result of the uniqueness of his personality. It was impossible to read the poet's works with pleasure. Getting to know them was a real effort, and the thought realized or the feeling felt during this effort would never be forgotten by the reader...", his opinion is a proof of our current views.

"When it comes to Rauf's poems, many people talk about his uniqueness. In fact, the thought and expression in it are manifested in a different form. The poet tries to express many thoughts with few words. This case requires using all the meanings and possibilities of the word. As a result, the grammatical constructions that we are used to are broken, unfamiliar images and details appear. Here, special importance is attached to the fact that an association, a word or a situation, like a chain reaction, dissolves a chain of feelings or thoughts" [8,42].

CONCLUSION

As we get acquainted with many scientific literature, articles, allusions and analyzes about the work of Rauf Parfi, we are sure that every literary critic who decided to analyze the work of the poet always felt that his approach was somehow "not enough". Because it is impossible to fully analyze the free spirit of the poet, his rebellious lines in terms of essence. Rauf Parfi created such visual images in his poems that "in it (Rauf Parfi - B. F.) every thought has its own color, tone, color. The plastic of thought merges with the plastic of color and movement" [9,455].

In conclusion, Rauf Parfi Öztürk lived every moment of his life in poetry. The poet did not aim to be an example to someone or to be a salve to someone with his work. He only wrote... Maybe he wanted to give freedom to his troubled soul, maybe he tried to express the love of the Creator in his heart like Shah Mashrab...!

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