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CHARACTERISTICS OF RAUF PARFI'S LYRICS

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ABSTRACT

This article describes the poetry of the poet Rauf Parfi, who has a worthy place in Uzbek poetry, its peculiarities, the peculiarities of the poet's work on the basis of analytical ideas. In twentieth-century Uzbek poetry, Rauf Parfi created a unique style that raised the synthesis of thought and experience to the level of art, combining the natural flow of pure emotion, the figurative expression of the bubble. In particular, first of all, the purpose of life is to perfect the soul. Second, without spiritual freedom, man cannot express himself; and third, the preconceived notion that a nation, a people, cannot survive without national unity, defined the aesthetic value of the poet's poetry.

KEYWORDS: *Rauf Parfi, Poetry, Fiction, Lines Of Poetry, Line, Satire, Metaphor, Emotion, Inner Experience.*

INTRODUCTION

The change of seasons is a natural process, a product of the immutable law of nature. In fiction, too, the replacement of the enlightened generations by the younger generations is a spiritual-intellectual need, a spiritual necessity. This means that new tastes and aesthetic levels are always emerging in artistic and aesthetic thinking. The biographies of the original poets are very short, and their destinies are very long. Birth is a life spent in the last breath, it is a bright destiny, a bitter experience. The alternation of night and day is not just a matter of nature. It is the eternal process of good and evil, muteness and free breathing, good and evil, justice and falsehood, the eternal struggle between light and darkness. Fate is poetry.

There is nothing in poetry that a poet hides from anyone. It's just that poetry is a mystery. This is the fate that has become art. A poem that puts the fiery eyes of destiny in the heart. From the very beginning of his poems, Rauf Parfi showed himself as an artist whose worldview,

spirituality and spiritual faith were formed. "There are many sorrows in the world", "Mudrar midnight ...", "Sharia", "Dawn is breaking". Dozens of poems, such as "Dawn Shoots," "The Sky Is Rising," "Termulaman Goes to the Far Horizon," and "Infinite Minutes," are the brightest signs of the socio-aesthetic ideal. "A bird sings in my soul, I do not know your name, my bird ..." says the poet in his poem "Gazelle written on the waves of the river".

Rauf Parfi, who entered the poetry of the mid-60s and early 70s of the XX century and showed his bright personality, is a new, unadulterated, unexpected non-traditional metaphor (Bird, Lamp, Tree, Nay, Light). won the love of the literary community with his images, fell into the public eye with the nature of artistic thinking, built on the basis of figurative imagery. In Rauf Parfi's poems, the warmth of love, the spirit of trust, the sad and melancholy tone, the unseen and unheard sincerity, the eye-catching respect for man are found. And more importantly, the socio-philosophical essence of the poet's works was a new direction in our poetry. In particular, first of all, the purpose of life is to perfect the soul. Second, without spiritual freedom, man cannot express himself; and third, the preconceived notion that a nation, a people, cannot survive without national unity, defined the aesthetic value of the poet's poetry. "Living in the same dreams, in the same sorrows, in the same joys" is the essence of life, he said.

MAIN PART

The issue of human spiritual freedom is at the heart of Rauf Parfi's work. For this reason, in the poet's lyrics, it has become a special principle to paint the life of emotions, the landscape of experiences, the picture of moods. That is why he is called the artist of emotions. In that sense, it is enough to look at the poem, which begins with the line "It's not raining, it's raining pearls." Rain is, according to Eastern ideas, the seed of blessing, divine grace, goodness and virtue. Poets assign to it meanings similar to their spiritual states and moods. That is, each poet, based on his own aesthetic principles, seeks to express a different artistic and philosophical content through the rain. Someone sees tears in the rain. Imagine for a second you were transposed into the karmic driven world of Earl. In another poet's poem, rain is understood as the words of the clouds, the dark brown sky sent to the earth.

In Rauf Parfi's picture, the rain is in the form of a dark night. At night it flows like water. That is why the night is full of joy and bearmon. Because in its bosom there is a life-giving clarity like water, a bright light of tomorrow.

The lyrical protagonist's experiences are like the rain that falls on a dark night. He is driven by hope. In that sense, it is like a breeze blowing in the leaves. Even the darkest of nights is pleasant in the form of sabo. Like flowers, it seems to be telling legends until dawn. That's why the lyrical protagonist shines in his heart, his lashes shine. Imagination is not a dream in the depths of endless space. It's dark in the rain. He can be trusted. Although it is dark, the moonlit breeze in the rain gives hope for tomorrow's morning.

Apparently, the figurative lyrical lyricism is the essence of Rauf Parfi's style. The rebellion against the realities of the time, the political situation in society, events, social oppression, which tramples on human dignity, rights, and forms of injustice, gives reason to prioritize the realism of emotions in the poems of Rauf Parfi. In twentieth-century Uzbek poetry, Rauf Parfi created a unique style that raised the synthesis of thought and experience to the level of art, combining the natural flow of pure emotion, the figurative expression of the bubble. This is a special direction

in the development of Uzbek poetry in the XXI century since the middle of the XX century. It was formed as a culture of independent artistic perception and expression.

In the late 60s and early 70s of the twentieth century, Uzbek poetry became a new independent artistic and aesthetic direction, introduced by Rauf ParfiOzturk. In the aesthetics of Rauf Parfi, the issue of the educational role and significance of art and the word has a special place. "... As long as there is a nation, there is literature, there is the Word. This soil, this air, this water, this fire, which gave the world great words, has not been able to save humanity from cruel, bloody games, massacres, disasters and calamities. But I am glad that the noble word is on the side of the good. " According to the poet, good words bring light to people's minds and drive evil, ignorance and evil out of their hearts. In this way, it purifies the mind. It purifies the soul. As religion purifies man, so the original poetry has the highest spiritual potential as religion. Kind words drive away betrayal, hypocrisy, betrayal, and fear that have taken root in people's minds. Nobility and kindness grow in the hearts, the gardens of generosity and mercy are fulfilled.

The issue of freedom of conscience has a special place in the poet's aesthetics. The phenomenon of freedom of spirit and soul is studied in the aesthetics of R. Parfi at the level of socio-philosophical category. In particular, a force as strong and invisible as the invisible, imperceptible iron in our consciousness binds us to the threads of text. From the way we act to the way we talk, the way we act, the way we think, in a word, our footsteps, our eyes, our eyes control us. It makes it difficult to see anything under the boom. The obedient dominant position of the political overseer within us enslaves one. This is what makes a weak creator of faith play the drums of a skeptical dominant ideology. When a creator is not spiritually free, he can never get rid of ideological stereotypes and political interests. It is given to modernity. Unless a person is free, neither his nation nor his homeland will be free. This is the high point of freedom in the poet's interpretation. Achieving this status begins with self-knowledge. We are enslaved to material things, we are enslaved to material things, "said Rauf Parfi. - These are the conclusions of the "cunning" mind, not the intellect. When the mind is distracted from knowing Allah, it is deceit. It is said that one who knows Allah is wise. A person who knows Allah is not bound by material things, he is not his guardian. He is the owner, the one who seeks his identity. "

The roots of Parfi's aesthetic views go back to the classics of Eastern and Western art. For this reason, the poet is more interested in the blind of art, which is prone to the realism of images and realism of emotions in world aesthetics. In particular, according to the aesthetics of realism, the poet is preoccupied with the issue of individual freedom against secular oppression, the tumult of life, the four seasons of nature. For this reason, the poet considers the potential and art of the scholar as the main criterion in determining the aesthetic value and importance of literary works. Even when it comes to the sword, only speaking the truth, defending the Truth and Truth, denying all forms of lies, hypocrisy, deceit, oppression and betrayal, and rebelling against them are at the heart of R. Parfi's aesthetics.

In the aesthetics of Rauf Parfi, the Turan-Turkestan theme forms a separate page. "The subject of Turan-Turkistan appears in the written literature of BC," R. Parfi wrote. "Turan-Turkestan, like Egypt-Babylon, China-India, Rome, Iran, Europe, America, the Turkic world has given and will give its worthy heritage to the treasury of world science, culture, literature and art".

RESULTS

In his poems on the theme of Turan-Turkestan, R. Parfi raises the height and value of words according to their philosophical and social content, raises their wings and flies to them:

The poet's "Words", "Poetry", "Map", "Mother tongue", "Turkistan", "Desert Iraq", "Awakening Turkestan, awakening world", "From the ancient Turks", In dozens of poems, such as "Do not spare yourself, the growing root", "Where are the heads that understand what is being said", we see a series of different artistic interpretations of the distant past, present and future of Turan-Turkestan. We are amazed at the potential of the word art.

There is a saying that if you want to know the heart and work of a poet, go to his homeland. The poet's homeland is a world of mysterious images that absorb his magical, wise meanings. In Rauf Parfi's lyrics, images such as the Word, the Eye, the Bird, the Spring, the Tree, the Lamp, the Imagination, and the Light become symbolic in terms of their subtle, meaningful content. They depict the pages of the historical life of the peoples of Turanzamin, Turkestan. It reflects the essence of the tragic events in the destiny of the Turkic peoples. One of the leading features of R. Parfi's poems on Turan-Turkestan is the revival of the spirit of generosity, militancy, heroism, which has left an indelible mark on the fate of the nation and has been dormant for centuries.

In word art, everyone is a student to each other, but everyone goes their own way, says the author. The essence of R. Parfi's research is to reflect the rich semantic aspects of the Uzbek language. He can feel the taste, the smell, the color, the color of the word. In this sense, the poet's hot, passionate breath is felt in every poem. It's as if he's watching every word. He doesn't choose words for what he says. Perhaps the thought experience is born with its own meaning, its own expression. That's why Parfi says, "Every word is my world." He writes in the poem "Words": "Words. In the middle of the night, as the hands of emptiness squeeze my chest, my soul does not give up, but moves forward, a white building appears in front of me, wrapped in thick and white blankets in a white building. I see sleeping words in a row of seats. Again in the middle of the night, as the iron arms of space squeeze my chest, I shout, "Help, don't fall asleep." That's the decent thing to do, and it should end there. "

DISCUSSION

In the poetry of R. ParfiOzturk, in addition to the concrete meaning of the word, it has a socio-philosophical, artistic and aesthetic significance, as it expresses a certain beauty, symbolic or exemplary content in the personality and spirituality of man. In R. Parfi's research, the conditionality in the nature of words, the portable meaning expressed in the form of a semicircle under a cup, is especially preferred. R. Parfi's hard work on the word is that, as can be seen in the poem "Words", he "sleeps in a row of chairs, wrapped in thick and white blankets in a white building." awakens. The ulamamobilizes to live, to struggle, to work. Because, in the poet's own words, poetry is constantly updated. Sometimes words that teach us to shed the blood that we carry in our chests. Needless to say, the General was wounded in the war. Capitalized words. The children's speech is strange, the words are wrinkles on their foreheads, our hands are thoughtful words. Apparently, the figurative lyrical lyricism is the essence of Rauf Parfi's style. The rebellion against the realities of the time, the political situation in society, events, social oppression, which tramples on human dignity, rights, and forms of injustice, gives reason to prioritize the realism of emotions in the poems of Rauf Parfi. In twentieth-century Uzbek poetry, Rauf Parfi created a unique style that raised the synthesis of thought and experience to the level of art, combining the natural flow of pure emotion, the figurative expression of the bubble. This

is a special direction in the development of Uzbek poetry in the XXI century since the middle of the century. It was formed as a culture of independent artistic perception and expression. In the late 1960s and early 1970s, Uzbek poetry became a new independent artistic and aesthetic direction introduced by Rauf Parfi.

CONCLUSION

Twentieth-century Uzbek poetry is a poetic phenomenon that can be considered on the pages of world literature. There is no doubt that the poetic works of this period, the literary personalities of the period, can, in essence, interact with world literature and literary figures. Among such great writers, the name of Rauf Parfi has a special place. Themes in the poet's work are as diverse as life itself. They cover a wide range of poetic observations: good and evil, compassion and cruelty, man and nature, war and peace, ancestors and generations, love, homeland ..., literally discovering the uniqueness of the universe and man. The issue of human spiritual freedom is at the heart of Rauf Parfi's work. For this reason, in the poet's lyrics, it has become a special principle to paint the life of emotions, the landscape of experiences, the picture of moods. Symbolic, figurative lyricism is the essence of Rauf Parfi's style. The rebellion against the realities of the time, the political situation in society, events, social oppression, which tramples on human dignity, rights, and forms of injustice, gives reason to prioritize the realism of emotions in the poems of Rauf Parfi. In twentieth-century Uzbek poetry, Rauf Parfi created a unique style that raised the synthesis of thought and experience to the level of art, combining the natural flow of pure emotion, the figurative expression of the bubble. The issue of freedom of conscience has a special place in the poet's aesthetics. The phenomenon of freedom of spirit and soul is studied in the aesthetics of R. Parfi at the level of socio-philosophical category. In particular, a force as strong and invisible as the invisible, imperceptible iron in our consciousness binds us to the threads of text. In Rauf Parfi's lyrics, images such as the Word, the Eye, the Bird, the Spring, the Tree, the Lamp, the Imagination, and the Light become symbolic in terms of their subtle, meaningful content. They depict the pages of the historical life of the peoples of Turanzamin, Turkestan. It reflects the essence of the tragic events in the destiny of the Turkic peoples.

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