

BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI

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BUKHARA STATE UNIVERSITY

НАУЧНЫЙ ВЕСТНИК БУХАРСКОГО
ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА

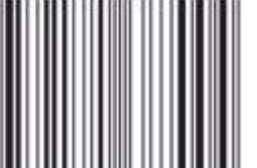


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**THE ESSENCE OF SYMBOLIC IMAGES IN THE WORK OF THE UNIQUE
POET, SKILLED TRANSLATOR RAUF PARFI**

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Abstract:

Introduction. *The twentieth century is known to have been a period of great change and renewal in world literature. The social, political, and cultural reasons for this have been shown in many scientific works. It should be noted that in the last century, especially in poetry, there have been created rare works that speak of the fate of humanity, human suffering, deep content, deep philosophy. In particular, during this period, philosophical and intellectual lyricism about the eternal problems of the universe and man, life and death, war and peace, the fate of mankind, the essence of life was perfected.*

Research methods. *In the process of drawing a number of poems of the poet into the analysis, the following were used:*

- *to give an idea of the theoretical basis of the coloring of styles and shapes;*
- *coverage of the issue of the lyrical hero in poetry;*
- *attention to the national psyche of the lyrical hero;*
- *interpretation of the poet's own characteristics in the application of poetic details, analytical images;*
- *coverage of the expression of the theme of freedom and freedom in poetry;*
- *to express opinions about the artistry of poet and to draw general conclusions and pay attention to the poet's poetry.*

Results and discussions. *In world literary creation, it is becoming increasingly important and becoming increasingly urgent to develop. Consequently, the study of literal philosophical and intellectual direction is also important for humanitarian science, such as philosophy and psychology, not philology.*

Conclusion. *Twentieth-century Uzbek poetry, even from the standpoint of world literature, is a very large, completely unique poetry; There are many masterpieces of lyrical masterpieces created all over the world. Chulpon's poetry with a social spirit, Osman Nasir's fiery writings, Ghafur Ghulam's deep philosophical poems, Oybek's thoughtful and quiet "pure" lyrics, Maqsud Shaykhzoda's beautiful poems, Mir-temir's folk poems, elegant lyrical melodies of Erkin Vahidov, poems of wisdom by Abdulla Aripov, modern poetry of Rauf Parfi, poetic world of Omon Matjon rich in historical symbols, courageous poems of Shavkat Rahmon are proof of our*

opinion. The above-mentioned poets made a great contribution to the formation, development and perfection of the new Uzbek poetry.

Keywords: *analysis, light and color, poetic text, the language resources, artistic images, verbal reproduction.*

Introduction. It should be noted that the research created during the dictatorial regime is based on the analysis of twentieth-century Uzbek literature from an ideological point of view, and does not pay much attention to the aspects of poetic skill. The main directions, content and essence of the new Uzbek poetry, the diversity of poetic genres, the peculiarities of the work of avant-garde poets of this period, the identification of individual contributions to the development of our literature, the study of poetic skills, scientific and theoretical conclusions literature is one of the most important issues in need. It is important to study the Uzbek philosophical and intellectual poetry of the twentieth century on a theoretical basis, analyze it in terms of poetics and present it to the scientific community.

Materials and methods. The work of Rauf Parfi is characterized by a specific theme and poetic content, a world of images, genres and poetic forms, language and stylistic methods.

The scientific study of the formation, evolution, principles of development, the main features of the Uzbek philosophical and intellectual poetry of the twentieth century opens the way to new views in this area, prepares the ground for a number of studies.

In the works of poets such as Rauf Parfi, it is possible to identify the specific features of the philosophical-intellectual direction and to draw scientific conclusions on this basis.[1]

Although the study of philosophical and intellectual lyricism is not a new topic in the world of literary criticism, there is not enough information on the approach to Uzbek poetry from this aspect. Research on this topic began to emerge mainly after the 1960s. In Uzbek literature, however, research on this issue is unsatisfactory. In this regard, the study of the roots, evolution and development trends of Uzbek philosophical and intellectual lyrics on a scientific basis is of great importance for literary criticism. Selected examples of twentieth-century Uzbek poetry in this direction can be a unique object in this regard. In general, twentieth-century Uzbek poetry has been studied in terms of content, artistic style and some aspects of this issue are devoted to the creation of the slave, it was more or less dissolved. So far, a number of studies have been conducted on the peculiarities of autonomous creativity. The relationship of thought and emotion in the autonomous lyric differs from them in that the poet's philosophical-intellectual poems study the problem of life and man separately. [2]

In recent years, research has been conducted on the work and life of the poet. It should be noted at this point that R. Parfi's work and personality are of great interest to fraternal peoples, especially Turkish literary researchers. Books and articles by the poet have been published in Turkey, and his poems have been translated. The problem we are studying is the fact that it appeared as a separate phenomenon in Parfi's poetry, in general, there are still many unexplored aspects of the poet's work

for literature. The study of the evolution of Uzbek philosophical and intellectual lyric poetry of the twentieth century, the factors of its formation, the principles of development on a theoretical basis, the development of Uzbek philosophical and intellectual poetry. Determining the place and significance of Parfi's lyrics is about defining its specific features. While Parfi's early poems were examples of emotional poetry, the philosophical-intellectual orientation prevailed in his poems after the 1980s. "It's raining ..." "How beautiful, how lojuvard. "Thinking during the day ...", "Mudrar is asleep at midnight ...", "Enthusiastic music was playing ...". When a river of emotions and passions overflows in his poems, the anxious spirit, the rage of thinking, leads the poet's poetry and absorbs great socio-philosophical conclusions into the poem. In Parfi's poems, along with form and expression, thought also became more complex.

These drastic changes in the poet's thinking are, of course, connected with the contradictions in social life. In addition, the study of world literature, a creative trip to foreign countries (especially a trip to the Baltics) was a special stage in the poet's development; As a result of consistent research, he synthesized the best practices of world poetry with the traditions of our national literature and created artistically harmonious poems. [1]

This "growth" in Parfi's work, more precisely, in breaking the shell of the circle of intimate feelings and moving to large-scale ideas, was strongly influenced, first of all, by the leaders of our national literature, especially Jadid literature. The poet loved to read the Jadids, especially Cholpon, from whom he inherited the integrity of personality, nationalism, and learned to inflict social pain on the heart of the poem, along with the emotions. In doing so, his first teacher, raised him from childhood. Valley lessons also played a crucial role. The free voices in modern Turkish poetry. The poet translated "Human Landscapes". The works of wisdom are imbued with the general spirit of freedom, individual freedom, integrity of creation and faith, the hymn of humane ideas. Parthia was particularly impressed ... These are not only did Parfi leave a mark on his work, but he completely changed him as a creator and a human being. This can be seen in the following: a) a high ascent from the beautiful but unblemished allegories in the poem; b) living with the pain of the nation, along with thinking on a global scale; c) the fact that his poems have become a kind of "explosive points" of the people's pain; g) to live in harmony with such serious issues, to make discoveries in poetic techniques, to create unique works of art in accordance with formal innovations, try and the free cries of Nazim Hikmet also had a serious impact on Parfi. Rauf Parfi's poems speak of the complex nature of man, of his unstable self. The poet brought into our poetry a sensitive spirit, a clear Dard who spoke in the language of pure feelings. A tragic tone prevails in Parfi's work; in most cases the burden of the pain given by the three in the first lines is further increased in the finale of the poem. Treasure, frustration In his work, Parfi became a quality, a virtue, a great force that illuminated his poems. "A person who understands always lives with pain and tragedy," said the poet himself. "If we can interpret it, we can say that tragedy is a human being." [1]

So what is the source of the tragic tone in the poet's work? In our opinion, this R. Parfi is probably related to the pessimism of how the world feels. The

unimaginable layers of darkness of the soul are so infinite that it involuntarily saddens one. There is a "philosophy of pessimism" (philosophy of pessimism) in science. A. Thinkers like Schopenhauer belong in this direction. In the literature, many writers, especially R. We see a tendency in this direction in Parfi's work as well. Most importantly, it is not necessary to make this direction as it was during the Soviet era. For as optimism is inherent in human nature, pessimism is inherent in it. It is only necessary to understand it correctly, to make it a reality. It's not about optimism or depression, it's about artistic reality! In addition, the roots of pessimism inherent in the work of the poet are closely linked with social life, the mood of the time, the grief of a nation in spiritual decline. In his time, some critics called R. Although not all of these critical comments, which criticized Parfi's poems as "abstract" and "depressing" and were based on the demands of an ideological approach to literature, were not entirely unfounded. It should be noted that in the works of progressive poets such as Parfi, this "abstraction" is based on the spirit of innovation, as well as a synthesis of creative achievements of Uzbek and world literature. In the 90s of the last century, R. Parfi reworked his poems and published them, changing some of the lines. Based on a comparative study of the edited poems, we have come to the conclusion that in many places these changes were very correct; Even in some places, the poet sharply expressed his creative beliefs and intentions. In the book *The Tree of Patience*, published in 1986, we read: Then the above paragraph is given in following edition (the changed words are emphasized):

*Майлига, ҳайқирай иймоним ҳаққи,
Кўкларга термулиб солайин уввос
Мен фақат Туркистон аталган ёрқин
Бир бутун юртимни истайман, холос.*

The correction in the poem at this point is very correct and leaves no objection. There are many similarly edited poems in Parfi's selected, which was published after his death. The poet replaced some words in many of his poems with the words "Turkiston", "Turon", "turkiy". True, the poet devoted his life to the ancient Turan, the unity of Turkestan, the unity of the Turkic peoples. It can be said that he mobilized his whole life and creativity on the path to this lofty goal. However, such "corrections" are also found in pure lyrical poems written in the early stages of his career, which, in our opinion, are inappropriate edits, inappropriate changes.

Similar changes were made in the study. R. Parfi's poems, which move from book to book in various variants, and the poet's inappropriate edits remain a particular problem for research. As the poet's work improved, the weight of his words and images increased. In Parfi's work, the Word has risen to the status of an Ideal, the poet's aesthetic ideal is the Word that awakens the world, purifies the soul, and guides mankind to the right path. R. Parfi skillfully uses the words that lie in the box of our language and are not noticed by many: ortik (veil), sanjoq (flag), sarmat (infinity, continuity), malalat (malollik, anduh, gam-ghussa, aziyat), uzgun (wave, flood honor, chastity, purity), kalolat (fatigue, tiredness), singramoq (weeping from within, groaning). He also uses the original Turkish words a lot. The poet sometimes seems

to deliberately complicate the lines themselves. In our view, one of the main shortcomings of the poems that have recently been given a modern name is the deliberate attempt to complicate the expression (only the expression!). Creating a new word in a poem is definitely great, but adding a new meaning to an old word is even more generational. In addition, in a work of art, it is better to focus on the "game" of thought - the richness of meaning, than on the play of words. The great find of the poet in the poem, which begins with "Pink buds and saffron ..." is that he delivers beauty, light, in general, goodness from abstract concepts, vague descriptions, and presents it to us - in the form of pink (and saffron) buds. Now it is possible not only to see and enjoy them, but also to enjoy their fragrance, and even to kiss their "forehead".[2] Most importantly, a sensitive poet can convince us of this. He can get acquainted with the dreams that are blossoming in the heart.

These are, first of all, impressions that affect our senses. When analyzed with contemplation, the scope of meanings in the poem expands further. First, poetry can be understood philosophically on the basis of the concept of the universe and the world of the orphan. Second, the exchange in nature is a phenomenon of reversal, and in contrast, the uniqueness of human life is the philosophy of irreversibility. Poetry also encourages such large-scale reflections. And in Parfi's work, although the goal is like a word, art (remember the principle of "art for art's sake"), the time, the destiny of humanity will never be overshadowed by this ideal. The images of the word, wind, rain, leaves, night, day, moon, mountain play a special role in the development of the poet's philosophical and intellectual lyricism: these images represent a rich meaning. In Parfi's poems, the wind becomes a savior. In this we can see an amazing contrast. In the poet's poems, the image of the Wind is interpreted as both a salvation and a destructive force. Depending on the artistic function in the text, several adjectives are attached to this image: wind, evil wind, black winds, cold winds, death wind, dead wind, autumn yellow wind, plague wind ... R. Parfi's poem "Winds"

During a comparative study with Aripov's poem "The Wind of My Country", we came to the conclusion that A. While Aripov's "wind" is within the national color, R. Parfi's "Winds" has a universal essence. There are many metaphorical poems in the poet's work, metaphorical thinking - R. Parfi is an important feature of philosophical-intellectual poetry, one of the main means of ensuring the poet's creative individuality. Many of his metaphorical poems are deeply psychologically driven, and often the lines themselves give the impression of a whole poem: The eye of heaven that sees everything; It's not raining, it's raining pearls; An unwritten poem melts my heart; My words are like drowned coals; My body is inflamed by your breath; My jealousy is heavier than my heavy love; My drowned child, my youth; A mute crowd fed up with happiness ... In his writings there are many phrases that are not so absorbed in one reading: "I cover my imagination with blood", "Round love in my eyes", "Heart claps with thirst", "Stones of grief are broken in your head", "There is joy in your eyes when you cry". The body of my heart, "Don't make the stone in your eyes squeak, stop", "Kissing makes your mind bleed". Also ensures the poet's creative originality. [1]

The poet's poem, which begins with "The stone shines under the water ..." is based entirely on metaphors and is the product of associative thinking. In the poem,

the fantasies are like the songs playing on the stones. R. Parfi's depiction of nature always goes hand in hand with great social issues, along with wonder, and lyrical mood. In particular, in this poem, the coals falling from the stone glistening under the water ignite in the wind of the social environment, and the lyrical protagonist's trembling gaze sharpens. Now his joys and sorrows are on the waves. The lyrical protagonist, who has some strength in his faith, impatient power, and formless joy, the poet is questioning himself:

*Кўзимда қумларнинг ўйини,
Йўлларимда гиж-гиж соқов тош...
Нелар бузди, шоир, ўйингни,
Бунча хурсанд кўзларингда ёш?*

What is some power, some impatient power, revived in the poet's faith? Is not the Rebellion against the ever-shrinking but still stable kingdom of lies the voice of the free Spirit, who has kept himself more alert, and even claims his own identity? Let's look at the year the poem was written. This period of the last century, while being the "warm years" of our recent past, opened up new chapters in our literature. In particular, new breezes began to blow in the sky of poetry, lifting the spirits at the Union level. Evtushenko A., Voznesenskiy B., Axmadulina B.

In addition to Okujava E., Vohidov A., Oripov R., Fiery poets like Parfi also artistically documented the events of the time and expressed their attitude to social life in the language of poetry. The poet himself helped us to unravel the symbols in the previous verses of the poem. Now the metaphors in the following verses.

Results. Let's try to find the "language". Sands, dumb stones, tears glistening in the poet's eyes, rocks. Each of them has a characteristic feature. We watched the "game" of the sands when there was a strong wind. Let's imagine this scene with the naked eye. In the face of the strong winds of the time, such "sand games" are out of the question. Poems of the poet with an artistic and philosophical interpretation of social life (such as "Poet", "Pain", "Youth - the blue season, passed, turned yellow. "Hamlet", "Mother Turkestan") In his works, Parfi avoided the "bright ideas" of his time as much as possible, but this does not mean that the breath of the period is not felt in the poet's work, even his poems are a reflection of the life of the period as a whole. Every poem of the poet in this direction is a contrast to modernity. [2] Rauf Parfi followed Cholpon from the earliest period of his career, the poet was strongly influenced by enlightened Jadids, especially Cholpon's personality and poetry, in the way of life and creativity; A comparative study of Parfi's poems has led us to the conclusion that, although often not wrapped in symbols, Cholpon's attitude to reality is clear, R.C. In Parthia, the bottom of the bowl is wrapped in half-shaped metaphors, unlike his selfless teacher, Parfi did not turn his work into an open wrestler, but absorbed this spirit into his poems, which were based on complex metaphors. In general, in the past XX and the new XXI century in Uzbek poetry were born mature, well-developed works in terms of form and content.

Discussions. To the perfection of the Uzbek philosophical and intellectual poetry of the XX century Cholpon, Oybek, G. Gulom, M. Shaykhzoda, A. Mukhtor,

A. Oripov Poets such as Rauf Parfi made a special contribution. The first quarter of the last century saw two main trends in Uzbek poetry: 1) the Cholpon event and the generation of poets who followed it; 2) a poem inspired by the Russian poet Mayakovsky. Created with the love of "new literature", Cholpon not only created a "new poem", but also turned the traditional Uzbek poetry, which has lasted for hundreds of years, into a new one. His works and ideas were published by Oybek, U. Nasir, and later by Rauf Parfi. He nurtured a generation of poets like Parfi, and in a sense marked the next lines of Uzbek poetry. In Parfi's lyrics, the philosophical-intellectual direction appeared as a separate phenomenon. The poet's poems can be conditionally divided into two groups according to their content: in the poems of the first group of youth lyricism, emotional perception prevails, the second the poems belonging to the group are examples of philosophical-intellectual lyricism. Rauf Parfi has created artistically harmonious poems that synthesize the best practices of world poetry and the traditions of our national literature. It can be said that he created his own school in poetry. Words, metaphors and images played a special role in the development of Parfi's philosophical and intellectual lyrics. In the poems of the poet, various intellectual images related to the culture and philosophy of the peoples of the world were also reflected. Rauf Parfi's works are full of poems dedicated to great historical figures or inspired by their works, and in these poems the problems of social life and the period reflected in the psyche of the lyrical hero are interpreted in a unique artistic and philosophical way. Rauf Parfi was a true laborer of poetry. He gave the poem so much and so much embellishment that he did not even realize that he had spent many years of his life in this work, or rather, he did not pay attention to it. He reviewed the poem over and over again until it came to a state of high taste. For Rauf Parfi, such hard work has become a simple, ordinary, daily necessity, like drinking tea and eating bread. In particular, the Caravan Road. Ten of the 31 poems in the first book are not included in the Caravan Road, they are left in the poet's notebooks, but they have been repeated over the years. They are influential not only in chronological order, but also, more importantly, in their coverage of the nature of the evolution in the poet's artistic aesthetic thinking. Exploring the fruits of this hard work and acquainting today's poets with their artistic and aesthetic value remains one of the most pressing issues of today. Rauf Parfi's poetry is about this ancient human writing. About the tragic spirit of the inscription on his forehead. This is the artistic and aesthetic basis of the poet's poetry. [2]

A black tulip in the hand of the lyrical hero. Burnt, burnt and, however, unfinished hail. He now burns the house of thoughts. It burns the bones of the experience. He sets fire to the lyrical protagonist's state of muteness, the house of slavery.

He burns everything and himself. When words burn, this analysis sets the world on fire. It burns wet and dry. The Barru seas remain in flames. It is from the power of the artistic Word. From the magical power of the poet's talent that turned into lightning, thunder. Rauf Parfi is a poet with open wounds. There is a lot of treasure in it, and sometimes there is only mourning, and there are signs of depression. I didn't blame it on the poet. The poet cannot be free from human suffering. Rauf Parfi, on the other hand, as a poet, strives to express himself more fully, does not exaggerate,

and in this sense is true. In any case, as Mayakovsky said, "The world is not yet fully adapted to joy." «The poet is moved by the lyrics of motherhood, love, art, nature. The poet is interested in the idea of winds, always awake canals, the whisper of rain, their "joining the heart". The age-old mix of nature and the human psyche leads the poet first to quiet contemplation and then to restless excitement. So the rhetoric is alien to him. He sees this as a contradiction to life. Even journalistic bias is rare in it. Running the thought with emotion, he strives to give it a poetic life on the journey. As he said, he tortures his thoughts. Rauf Parfi valued poetry so much that he worshiped it as if he were worshipping the Kaaba. Perhaps this is the secret of the poet's glorious poetry. We would like to draw your attention to the following writings of Rauf Parfi about poetry: "Before Adam and Eve, you were in the spirit of the weary, you were built, you were built in the Land of the Earth and the World. You were there, you were in the living water, in the flying wind, in the warm soil, you were in the fire brought by Prometheus. Then epochs, centuries, after the Atomic Age ... It would be impossible to convince the faith of rebuilding the world without you knowing [2].

You have healed the hands of those who know you, the light in their eyes. He was proud to die in the great battle - death was beautiful. He who knew you, death seemed to live forever. Someone tore your collar, forgot you, shouted in a panic, passed away without recognizing you. He was left alone to feed the crows. In this simple wave of water, Navoi is born in the chest of leaves, in voices Nozim's voice. Wells like a whirlpool from the neck- Elyuar. The faithful army of words in every cell of my body is the secular song of Turkestan, Turkestan, Turkistan-Turk. No, not yet, the poet is a bullet fired from your heart across the equator. The poet has lofty dreams, the poets have only good intentions.[1] You are not a pen, but a bell that strikes with a bell, and the echo and echo that emanates from it, you, Poetry. Rauf Parfi did not evaluate poetry so much in vain. He valued every word and created by sorting the words. That is why every poem of the poet reaches the hearts, shakes the hearts, is sealed as a song. This can be seen in the poet's poem, which begins with the lines "It does not rain, it rains pearls." As you read the poem, it is as if you hear the mysterious whispers of raindrops under your ears, and a wonderful and unique scene comes to life before your eyes:

Ёмғир эмас, марварид ёғар,
Ёмғир – кеча шаклинда бу он.
Сув сингари жилдираб боқар,
Кеча кечар шод ва беармон.
Баргларда рақс этар шаббода,
Ўйнар сабо шаклинда кеча,
Тун булутга кўтариб бода
Афсоналар айтар тонггача.[1]

There seems to be no need to reinterpret these beautiful lines in our view. The poet's use of words in the form "twisted", that is, not in the form, also gave the poem a special spirit. The poet has a poem that begins with the lines "I am transient, I am

only a guest". The poem was written in 1964. But when you read it, it feels like a fresh, hot taffeta is just coming out of the oven. The poem speaks about the Turkish language and its value. Addressing our mother tongue, the poet says, "I am temporary, I am only a guest, in your presence, O Turkic language."

Менга шеър керак эй, мезбон,
Ўзилмаган шеър эрур дилим.
Айтгил нечун бунчалар қизик,
Эски жаҳон бу эски жаҳон.
Бир шеър керак нон каби иссиқ,
Менга бир шеър керак, эй мезбон[2]

As Rauf Parfi himself admits ("An unwritten poem melts my heart"), he needs a poem in his heart. That poem should be such that no one has yet recited it, "A poem is as hot as bread," says the poet. Now imagine how much courage the poet needed to finish such Uzbek lines in those 60 years, when Soviet pressure prevailed. At a time when the Uzbek language was degraded and devalued, the poet said, "I am a stranger and you are helpless," and compared the Turkish language to the sun

Conclusion. In short, the individual style is an exaggerated sign only in the work of a poet or writer who has a real creative talent, a unique aesthetic perception and taste. We have considered this in our study in that Rauf Parfi's poetry is distinguished by its distinctive theme and poetic content, the world of images, genres and poetic forms, language, and distinctive styles.

Rauf Parfi reworked the traditions of his masters with a new look, continued in a new way, and became one of the brightest and most indelible stars of the new Uzbek poetry, creating beautiful and learned poems from each other. Professor Naim Karimov said, "When it comes to the traditions of Cholpon in modern Uzbek poetry, it would be foolish not to mention the name of Rauf Parfi. His work is a purely poetic phenomenon in our modern poetry. The clearer his feelings, the more painful he is».

In Rauf Parfi's aesthetics, self-knowledge, self-awareness is not just a return to the heart. It also means to understand and explain the secrets of the society, the sufferings of the people. More precisely, it means to immerse oneself in the hot reality, to return to the hearts of the people, to know the ideal of the nation. According to the poet, the main task of art is to protect man, to glorify him, to honor humanity, to cultivate and perfect the highest spiritual and moral qualities, and thus to attain the community of Allah. Rauf Parfi is a poet from the history of Uzbek literature as an artist who was able to create such works of art.

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