
THE ARTISTIC-AESTHETIC NATURE OF RAUF PARFI'S POETRY

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DOI: [10.5958/2249-7315.2022.00294.5](https://doi.org/10.5958/2249-7315.2022.00294.5)

ABSTRACT

This article is devoted to the study of the artistic and aesthetic features of Rauf Parfi's poetry, with special emphasis on the specifics of the poet's poems, their content, imagery and the use of visual aids.

It is said that Parfi's sonnets are the product of imaginative thinking, metaphorical thinking, and the use of original symbolic images in the poet's style. Rauf Parfi's use of the sonnet genre as a basis for his work is said to be determined by the poet's striving for complexity, and his ability to shape his skill level by expressing his puzzling way of thinking in the genre. It is also worth noting that the limited volume of the sonnet is the same for the artist, who expresses the difficulties in the compositional structure of the sonnet, the growth, culmination, solution situations and specific features of the human path to perfection, and the conclusions he must draw. attention is also drawn to the need for xtams.

The article concludes that Rauf Parfi is an artist who has a place in Uzbek sonnetic writing, as well as a singer of universal ideas and a common Turkish point of view.

The article also pays special attention to the use of symbols in the poetry of Rauf Parfi, the creative nature of imaginative thinking. the appearance of the binding is emphasized. The idea that Rauf Parfi, as a poet, felt responsible not only to the nation but to all of humanity, and therefore recognized as a sensitive poet who made an invaluable contribution to all-Turkish poetry, formed the essence of the study.

KEYWORDS: *Artistic And Aesthetic Views, All-Turkish Culture, Imaginative Thinking, Modern Uzbek Poetry, Sonnets, Imagery, Symbols, Philosophical Generalizations, Poetic Perception, Lyrical Hero, Poetic Image, Emblems, Knot, The Nature Of Experience , Culmination, Solution, Artistic Means, Metaphor, Oxymoron, Etc.*

INTRODUCTION

Rauf Parfi, a prominent Uzbek poet, is one of the artists who has made a significant contribution to Turkish culture. As a result of the poet's constant search, a number of works have been translated from Turkish into Uzbek. These translations have made an important contribution to the development of Uzbek-Turkish literature.

Examples of Turkish postmodern poetry, which took shape in the 1980s, testified to the development of modern Turkish poetry.

“In postmodern poetry, in contrast to traditional poetry, art, figurative expression, rather than polishing the word, prefers to hide the harmony between emotion and concept, or more precisely, abstraction. leadership is noted ”[10, 80]. In Rauf Parfi's poetry, too, abstraction, puzzling lines, and the way of thinking through symbols are among the dominant features of the poet's artistic and

aesthetic nature. Rauf Parfi is not only a poet with a deep understanding of classical literature, but also the traditions of poetry of the peoples of the world, in particular, Turkish, Persian, Russian, French, Chilean, Japanese, European, Asian and Latin American poetry. is one of the most mastered artists.

Rauf Parfi's translations include works by Turkish poets Arjumand Behzod Lov and Behjot Kamol Choglar. In particular, Behjot Kemal Çağlar's poem "Istayurman", an example of traditional Turkish poetry, reflects the poet's world of imagination on the basis of simple complexity, and this translation has been successfully completed:

I'd like a flower, please.
I want a wing that can take me off the ground,
I want a sun that will stay with me at night ...
... I want a building, if I put a stone on the foundation,
When I put tears in the eyes of a loved one,
If I put my head on the path of wanting a faith [2, 111].

In doing so, the poet enumerates the concepts necessary for spiritual maturity and noble desires, expressing metaphors. The lyrical protagonist seeks peace of mind in response. Arjumand Behzod Lov's poem "Dead - on top of each other" condemns the ignorance of life, living only as a slave:

The moon rises over the dead,
An example is the hungry tomb worm
A friend to a dying friend. [2, 112]

The dead are a symbol of the living and the dead. In the poem "The Bottom of the Pyramid":

We are at the bottom of the ihram.
You are at the top, we are at the bottom.
Let life be yours.
In the same place (floor) with the angels.
Victory is also loved by those who miss it
Jonni etarkan fido,
The endless day of the invincible profession,
In a world we can't get enough of. [2, 114]

that the upper classes are not interested in the "lower ones", that they are fascinated by their absurd balances, their glittering promises, and that the common people prefer to think about their own lives rather than that. written The ihram is a symbol of a shiny society. A similar situation:

People sing better than themselves,
hopeful
worth it
longer life than themselves. [2, 108]

The songs express the belief that a person's hopes and dreams will live longer. Or by saying, "Let's give the world to the children for at least a day," the poet is trying to show the balance between a world of innocence and dust, and which one has the great power to save the world. That's why I

wrote the poem "Spring Rain":

It will rain again in the spring,
The birds will pass through the rain.
Sprouts, children, goodness, hope
It grows in the spring rains. [2, 111]
concluding with poems such as.

Representatives of Turkish postmodern poetry are Turgul Tanyol and Muradkhan Mungan. Rafiq Durbosh, Alexander the Great, Sunay Aqinlar's work is wide-ranging in content, but it is important to emphasize that it contradicts the original meaning of the word, that is, the principle of loading the poem with meaning and essence is strong. joiz. Rauf Parfi, a unique word artist, also has a leading feature in adding symbolic meaning to words. The sonnets, which make up almost half of the poet's poetry, are a masterpiece genre for Uzbek poetry. In Uzbek poetry, such composers as U. Nosir, B. Boykobilov, Shukurullo, Muhammad Ali, Tahir Qahhor, Mirpolat Mirzo, Abdulla Sher have created unique examples of sonnets. Rauf Parfi's sonnets are the product of imaginative thinking, metaphorical thinking, and are distinguished by their original symbolic images. The fact that Rauf Parfi based this genre on his work is also determined by the fact that the poet's desire for complexity is formed by the fact that he develops his skill level by giving a puzzling way of thinking in this genre. It should also be noted that the limited volume of the sonnet is the same for the artist who is greedy for words. The knot, growth, culmination, solution states and specific features of the compositional structure of the sonnet are an expression of the difficulties of the human path to perfection, and it is also useful for the conclusions and conclusions that he must draw. Rauf Parfi is an artist who has a place in Uzbek sonnet writing. He was able to create a school of Uzbek sonnets. German, Bulgarian and Russian sonnet writers Pushkin, Alexander Blok, Anna Akhmatova, Semen Kirsanov, who were the basis for Rauf Parfi's poetry. It is gratifying that, along with Valery Bryusov, the influence of Turkish poetry is significant. In-depth study and successful translations of Turkish and Azerbaijani poetry by Tavfiq Fikrat, Nozim Hikmat, Vagif Samad oglu and the above-mentioned Arjumand Behzod Lov, Behjot Kamol Choglar had a positive impact on the poet's work. It is natural. In his poems, the lyrical protagonist appears as a singer of pain and suffering. He can never be dry and flattering. Demonstrates the tumultuous moments of the heart. But in the process, it uses its own unique raufona guides, a gallery of original heroes. The figurative tendency of fiction, especially poetry, is of particular importance to Rauf Parfi's poetry. Because the symbols used by the poet, with their uniqueness and modernist expression, make a special impression on the poet. But the reader should not think that the poet is only praising grief. The poet says, "He seeks beauty in things and events, and he finds it. Now he is looking for a good expression for it, and he will find it" [11, 26]. She even finds beauty hidden under grief and groaning. The poet's lyrical protagonist often looks at life with sadness and sadness. But the essence of these unpleasant moods does not remain a mystery, it is revealed. Rauf Parfi's poem, "I'm Waiting for Someone to Be Sad," describes the state of discovering beauty amidst sadness and pain:

I'm looking for light,
I am in the dark.
The bell rings,

The emptiness in the heart of the lyrical protagonist, who is looking for a divine feeling like love, is shaken by the ringing of the bell. Because the call indicates that the expected feeling is slowly approaching through the caravan. The ringing of the bell can be described as a description of the suffering that reaches the heart through love. The parable of the "beautiful" refers to love itself.

The poet was able to "enlighten" such a depressed and depressed soul through the "tree" of love.

The factors and means of creating imagery in Rauf Parfi's sonnets are unique. There are almost no cases of fraud or violence. The poet has a series of sonnets under one title, not a series of sonnets within the subject. They are not that big either.

For example, in the poet's collection of sonnets "Pain", the lyrical protagonist represents an intuitive experience typical of creative people. In other words, the only way to overcome the pain is to express it, the feeling that inspires the creator, the thoughts that erode his psyche. The lyrical protagonist, who is going through this situation, says that the heart that bears pain and protects it is a fortress of salvation for every creature. But life plays a vital role in relieving pain. It is better if the living soul is filled with the light of faith. Because then you need a believing heart for the right word.

The sound of hot heavenly magic ...

The pain of the heart is salvation.

Our chest is the rock of salvation [5, 191].

At the heart of the "Fortress of Salvation" is the content of the soul of the believer, which is the main idea of the poem, that is, the desire to respond to the desire to form a spiritually mature person. This content is also reflected in the essence of A. Aripov's poem "Fortress of Salvation". The situation of the lyrical hero is described in detail throughout the poem. In particular, poetry and creative inspiration are said to bring pain. For some, poetry is said to be a source of fame. Moments of inspiration are described as "lightning strikes your magic heart." Then lightning strikes the heart. But the flowers from the wounds, the lyrical protagonist who embraces the poems, look at the world through the eyes of the radiant light. And in the heart, of course, lie the stones of worldly suffering. Then that light will be revived in that heart, in the fortress of salvation that we mentioned above. In another sonnet:

This day you are different, the world is different.

You too were born Hur. In a word. Die one

And where is the knowledge? [6, 113]

It is only natural that the absence of lofty aspirations in the face of the daily worries and horrors of the mortal world, or the existence of such aspirations, should create a feeling of pain in the heart. One of the most common poetic images in Rauf Parfi's sonnets is the image of the "stone", which also occupies a special place in this poetry. In the poems of the poet, different shapes and tones appear from the properties of the stone. Sometimes he uses the stone in the sense of weight, which he likens, and sometimes he sanctifies it as well. Sometimes the stone is a symbol of coldness and numbness. In the collection of sonnets of the poet "Michelangelo's love" the image of "stone" was used as a symbol of "eternity" and "eternal love". In response to the choice of the stone image, it is worth mentioning that the works of such a genius artist as Michelangelo are valuable for today and future generations. The fact that these works of art are passed down from generation to generation and are valued is a testament to their eternity. The works reflect the artist's great love for life and art. So, his love is facing eternity through his works. Here is what the poet meant:

Holy stone, my love, my soul,

Revenge is a dagger of love.

My soul fills the world.

Where are you? Far from the address? [6, 75]

he asks for firewood from the sacred stone, which is a symbol of eternity - his source of inspiration or a sample of his work. Because they want to use words, not brushes or sticks, to get rid of their pain. Depicting the great love in an artist's heart in a painting or sculpture limits it in some way.

Bless you, holy stone,
Get rid of this endless pain,
I need inspiration, eternity to you [6, 75].

In the poet's sonnet "Bitktosh" the stone is a symbol of eternity, but this time it is embodied as a symbol of the history of the country, the freedom of the people.

What a cycle at the end of time
It is a will that has been turned to stone, endurance.
This is a sacred wish called Homeland.
I look at him and he feels,
The symbol of this country is the eternal stone
I write a poem on the stone of my heart. [6, 75]

I think it was courageous to say in this poem, written in 1972, that the independence of the country was a dream for him, and that the inscription, which the ancestors forgot, was a symbol of this freedom. The poet sincerely believes that the eternal stone, which reflects the dream of an independent country and promotes the idea of freedom, will serve as an example for those who support this idea for centuries. "It became the poet's poetic faith to inculcate in the minds of the nation that the Uzbek Turks themselves and their homeland were doomed to live in freedom, liberty and independence." [9, 118]. But at that moment, the poet had to engrave the cries of the heart in his heart, which turned to stone from longing and pain. This sad stone of hope is the heart of "Omon Aziz. Kandakorlar" is also described in the sonnet.

A stone in the heart of centuries of sorrow,
Demonstrate an instant joy.

although it refers to a body made of sculptures, but in fact seems to be referring to the shape of a missed moment of human grief. In some places, the stone becomes a symbol of silence.

Crack, crack, crack
Scream in the face of death, shout,
Turn on the lightning now silence. [7, 32]

Because the stones are reminiscent of silent thinking. Using the form of folklore, the lyrical protagonist, though at least on the verge of death, does not want the mind to remain like a stone in a dumb state, but wants it to be spoken as soon as possible. His desire to turn into lightning when it explodes can be described as the fact that the stones alone provoke their "partners" in silence, hit them, unite, create lightning, and show the whole world the truth.

The image of the stone has a negative connotation in some sonnets. In particular, in the third part of the collection of sonnets "Ona tilim" the poet says "These stones are Hamza's killer, monster!" actually refers to the rebuke stones sometimes thrown at the boys of the real country. The problem of the stone in the heart is also found in the sonnet of the poet "Cry of Siyavush". Then the poet:

There is no pain in the blue face, there is no pain in the heart of the wrath of the human heart, [5,

179]

In his verses he refers to how ignorant a person is, especially a father to a son to a brother. Human cruelty does not correspond to the level of ability of any creature on earth or in heaven. Rauf Parfi in a tank called "In Memory of Ishikawa Takuboku":

I'm sorry
From liquid stones
I want to build a dahma
To myself
Have my own body inside. [5, 96]

The poet refers to the creation of examples of works with tears of regret or wish, grief, and a similar situation can be found in the second part of the collection of sonnets of the poet "Sunbula". In it, the poet says, "It is a sheep. Don't talk, don't forgive me, don't shake the stone in your eyes," he said, referring to the anger and hatred in his tearful eyes. Because the cold, angry look in his eyes is like the squeaking of a stone. But why is it that an angry look now seems to forgive the lyrical protagonist? This condition can be described as a condition in which the stone in the moving eye melts and tears appear in the eyes of the lyrical protagonist. The protagonist still can't say he's ready to forgive.

So, in most of Rauf Parfi's sonnets, we have seen that the image of the "stone" served as the heroic experience of the subject.

Rauf Parfi sonetlarida yuqoridagi obrazlardan tashqari inson ("Insonni sevdim men. Insonni bildim"), sevgi ("Sevgimning poyida mag'lub, tor-mor"), ozod ruh ("Uyg'on, ey ozod ruh, muzlab qolgan o'ch"), tafakkur ("Nahot iztirobda doim tafakkur?!"), jasorat ("Faqat sen, jasorat qo'lingni ber tez") kabi qator obraz - kechinma va timsollar ham uchraydi.

R. Parfi, by the nature of artistic and aesthetic thinking in the creation of a hero, prefers to express the identity of the hero through his emotions. He reflects the hero's "I" through his dreams, sorrows, joys and worries. But more pain is more important than style. From the essence of the poet's poems, a person is distinguished by the real manifestation of his identity in pain, sorrow and dreams. A person who is not burnt or tormented cannot surprise others. The struggle for truth and justice has not always been easy. Rauf Parfi's main concept is to direct his heroes to the truth by strengthening and healing them, to encourage them to stand upright. In the hearts of R. Parfi's heroes there is always a divine feeling - love. This is also a deified form of worldly love.

"Philosophical imagery is an independent form of artistic thinking. It didn't show up yesterday or today. Philosophical generalizations in the culture of artistic perception and expression, based on symbols, symbolize the history of human culture in terms of their wise, wise, exemplary meaning"[1, 22]. The question of the place of terms in the art of the sonnet genre, which are small different forms of the same content, such as symbol - image, is a characteristic feature of the Uzbek sonnet. In R. Parfi's sonnets there are many original forms of symbolic images. "A good poem is always a symbol, a metaphor" [3, 39]. Symbols in the poet's sonnets, such as "word", "death", "black wall" - have a special place in his symbolic lyrics.

What a mystery, what a dream.
What a sleep, an awakened sleep.
Black ravens flew out of my eyes.
Behind the horrible black wall, yohu. [6, 86]

In this poem, which is a unique form of meditative lyricism, almost all poetic images are symbolic. Because in this poem, a complex mental process is manifested through its various transformations. In the above verses, its walls seem to act as a barrier for the soul, which is becoming a loveless space. The lyrical protagonist asks for help from the Creator to destroy this wall and returns his love and identity. The awakened sleep oxymoron asks for a word that calms the lyrical protagonist's heart, which, in a word, brings him back to life. The word is also a symbol here, a symbol of the key to hope, hope, and divine love. Later, when that word comes, it evokes feelings in the heart.

I miss you so much, I miss you so much.

The beauty of God alone filled my eyes.

Signed by the sky, An unknown trace.

It broke my body - the wind of death. [6, 89]

But in the heart the emergence of the emotions necessary for the lyrical protagonist, i.e. the attainment of the goal, creates a state similar to the end of life, and this state is the wind of death of the body (Black Wall) acting as a barrier for the soul (symbol of death) occurs after being absorbed through. It turns out that Ishq, which shines in the lyrical protagonist, is mystical and divine, and its end corresponds to the idea of "Anahq". The union of the soul, the attainment of a single Layli-yu Majnun form, recalls the essence of this sect. Only in the process of experiencing the lyrical protagonist of R. Parfi, it is possible to understand that by speaking in the name of Allah, sometimes in love, sometimes in love, it shows the unity of the soul.

My night light is on, my world is laughing,

I fluttered my wings and flew into the sky.

Hello, my dear man, my blood. [6, 87]

The evolution of this mystical interpretation can be attributed to the use of the element of blood in the unity of the soul. Blood here means community. The use of the words "my beloved, my blood" in the sense of compassion for the creature he has created for a person striving for a pure soul can also be considered as a response of God to the devotion of a lover. Blood is a unique tool of unity. In addition to mystical interpretations, the poems, which reflect philosophical interpretations of the poet's life, also have some unique symbols. In particular, in his sonnet, which begins "Imagine first ...", Rauf Parfi uses the word imagination to refer to a concept that symbolizes dreams and hopes. Because in the imagination, a person moves forward, overcomes obstacles. Therefore, the imagination can become the history of the human path.

You were a dream before, just a dream,

You were dreaming before. You're on your way.

You are my endless path, scary, incomparable,

The noise of strange worlds ceased [6, 97]

In Rauf Parfi's poetry, the image of the poet is often depicted as a lover of Allah. The same thing is happening in the sonnet "To a Reporter".

I'm a poor man,

I am a poet, a lover of God.

I have a broken pen,

Whose spoon do you have?

My tongue hurts, my tongue hurts,

A song of freedom in the sky of words. [6, 97]

The reason why poets are interpreted as a lover of Allah or a symbol of love can be explained by the fact that they have the ability to feel the emotions that are unique to them, to embrace infinity, to be influential and so on. In the compositional structure of the sonnet genre there is a state of "thesis - antithesis - the development of the thesis - synthesis." Most of Rauf Parfi's sonnets, such as Hamlet, Michelangelo's Love, The Passenger, Without You, and Missing God, consist of three, some four, and five sonnets. It substantiates the general form of "problem - development - culmination - solution". Due to the poet's eloquence and artistic-aesthetic nature, it is as if one enters the "world of dreams" in the process of reading poems. "Poetry is a kind of revived dream" [4, 274]. The interpretation of psychics, often in the form of traumatic events, can be likened to a dream come true. "A work of art represents a fully formed aesthetic object or concept that is the result of an aesthetic experiment" [12, 258]. Rauf Parfi's artistic and aesthetic views can be seen in the landscapes of man and his heart, which are his main objects. The anguish and contradictions in the poet's scenes are based more on the discomfort of real human feelings. So, the lyrical protagonist of Rauf Parfi is not indifferent or indifferent to the problems of the world, the concerns of the nation. He has a troubled heart that always lives with the pain of others. That's why he doesn't feel full of personal joy. The melancholy and melancholy tone is always with him. The poet sees the suffering of the nation and the suffering of the people as his destiny, so he says:

Parchin - I remember the wires were broken,

The wires are a line through my eyes.

I remember the great ones of the past,

Tomb of the Eternal Turkestan [5, 174]

Or:

Like a tree struck by lightning,

I look at the bottomless pit.

I'm looking for Sarson, my heart is full,

Where does that mean loyalty, purity? [6, 62]

such as It hurts to be surrounded by worldly problems. It is sad that a person who is preoccupied with life's worries forgets about faith and spirituality. He tries to warn people, to open his eyes, but in many cases the ineffectiveness of the fight makes the poet even worse.

"Rauf Parfi introduced into poetry such features as the complexity of depicting moods and the color of suffering, the sound of colors, and these features are becoming the main principles of Uzbek poetry today" [8, 315]. Rauf Parfi's poetry has the use of symbols and creativity in the nature of imaginative thinking. In Rauf Parfi's poetry, the poet's highest goal is to see the Turkish nation in solidarity and to hope that every child of the nation will be formed in the process of striving for perfection. As one of the main leaders or responsible people for this goal, he emphasizes the image of the "poet". He hopes that the divine feeling given only to the Shari'ah will be directed to goodness. In short, Rauf Parfi considers himself responsible not only to the nation, but to all of humanity, so he remains a sensitive poet who has made an invaluable contribution to all-Turkish poetry. The poet's poems, which reflect his artistic and aesthetic views, can be studied as examples of creativity of national and universal significance.

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