

METHODIST CHARACTERISTICS OF THE AUTUMN IMAGE (IN THE EXAMPLE OF RAUF PARFI'S CREATION)

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Abstract: *This article focuses on Rauf Parfi's work. The nature of the poet's poems is also revealed. To the poetic works of great artists.*

Keywords: *Night image, Sufism, nature image, symbolism, inspiration from artists.*

INTRODUCTION

In today's Uzbek poetry, modernism is taking its place more and more deeply. Our opinion is evidenced by the fact that a number of young people are swinging their pencils in this direction. The name of the great artist Rauf Parfi is highlighted as one of the real leaders of modernism. We can say that the poet lived and created as a true successor of modern times, protecting the concept of free will, the unity of Turkestan, and the seed of truth with his spirited and grassy poetry. Also, in the poet's poetry, we can witness that he was able to skillfully express the spiritual needs of the lyrical hero with special allusions. Non-traditional modernist word images in the work of Rauf Parfi are RAIN, WIND, BIRD, LIGHT, TREE, NAY, LIGHT, LEAF, FALL, NIGHT, DAY, SKY, SUN, MOON, MORNING, EVENING. Z etc. are enumerated. This word has a certain function assigned to the images themselves.

LITERATURE ANALYSIS AND METHODOLOGY

In the poet's poems, we often see the image of the night. Sometimes the night is represented as rainy. We can find the following images in the poet's poems. For example, dark nights, good night, night is near, rainy night, I wish you beautiful dreams, I came at night from a long journey, summer night, heavy night, mudar is asleep at midnight, I am entitled to the night, the sun has left the sky, it rained all night long, I was alone all night long. Poems with similar beginnings are more common in the works of Rauf Parfi in the poetry of the 60s and 70s. B. Isabek, a well-known scientist and a close friend of the poet, emphasizes the need for a mystical approach when analyzing some of the poet's poems. Because, as the poet himself has stated many times, his teacher, Abdurahman Vadili, who taught him unforgettable lessons for the first time and for the rest of his life, was a Sufi quality person, and Rauf Parfi received the education of this person from the age of four. In an interview with Sirojiddin Ibrahim, the poet stated that he withdrew from his work for a while and returned again after 1962 due to the bloody killing of Circassians. It is precisely after this period that the essence of a number of his poems is covered by desires such as freedom.

RESULTS

Another work that begins with the night is the epic "Layli wa Majnun", which is part of Hazrat Navoi's Khamsa, which celebrates divine love. The 9th chapter of the work entitled "Description of the love of the night" is written in a unique style using the images of night and hatif (voice from the unseen) "The meaning is sweet and the words are sweet", "pain" The word "-u" goes into the description of the main events of the epic, which is meant to be more. Through the symbols of night, lightning, rain, and descriptions of love, the main theme of the great poet is the attractive image of the spiritual experiences of the heroes of the work. [5Vahidov R., etc. 2006. p. 351] That is, we can say that the images of the night in the poet's poems show that the lyrical hero strives to find himself, his identity, and that he is struggling along the way. From the point of view of that time, it is natural that Naoi's epic "Layli and Majnun" was not evaluated as a work describing mystical, divine love. But the young poet deeply understood his inner self with the help of his Sufi teacher. That is, the images of the night like the one above were not created in vain: it is not an exaggeration to say that after a period of wandering and losing one's way, one returns to one's self, one's identity, and the process of searching for one's identity.

The poet does not waste a single word, he gives a deep, philosophical meaning. Especially simple natural images cannot be analyzed on the surface. In this regard, the poet himself said: "Human right is the right of poetry. The harmony between man and nature is eternal, the order of nature is immutable, but human nature is changeable" [3 Rauf Parfi. 2022. Page 221] says. In the fragments of the poet's poems, which appear to be images of nature, he also expresses the human being, the human spirit, his views on the era and politics. We will analyze one of his poems below.

Shivirlaydi oyog'imda yashab o'tgan xazonlar,
Ko'zlarimga igna yanglig' sanchilmoqda mezonlar.
Huvillagan qishloq uzra quyuq tuman cho'kmoqda,
Yiroqlarda nay ko'nglini so'nggi bora to'kmoqda.

The poem was written in 1965. In modern poetry, hazan, the image of autumn expresses sadness, separation, and the last moments of life. In classic poems, there is a lot of allusion to a lover who has fallen out of love. A village and a flute were used as symbolic images. In Sufism, the flute is associated with divine love and comes in the meaning of lover. We can say that a humming village is a humming heart of a poet. That is, the hero, whose heart is empty, full of love, surrounded by various worries, was once truly in love. It can still be heard from the distant plains of memory. In the next verses, the pain of the poet becomes more clear:

Dala bo'm-bo'sh ko'milgandek unga ko'hna savollar,
Faqatgina kezib yurar izg'ib yurar shamollar
Faqatgina ko'rinadi kuygan daraxt mung'ayib
Qayda qoldi mangu bahor, qayga bo'lding sen g'oyib?

We often see the image of the wind in the poetry of Rauf Parfi. Winds can be different: pleasant, harsh, shrill... shrill is usually used for negative paints. The wind is a fast pace of life. [B. A reference to a wasted life. What could be the questions buried in the empty field? Maybe it's questions about knowing who they are, who they are, who their ancestors are. But judging by the period in which the poem was written, the real answer was emptiness. In the last lines, there is an image of a burning tree. To get to know the tree better, let's dwell on the images in another poem of the poet. The last lines of the poem "Remember Turkistan" end as follows:

Yig'la, endi ko'zim, sen-da yig'lab ol,
 To'ysin ko'z yoshingga bu turkiy sitam.
 To'ysin, Vatan yodi chidar bemalol,
 O, sabr daraxti—qutlug' Turkiston.

So, the tree is a symbol of the motherland, Turkestan, Turan. People living under colonial oppression are heartbroken. Spring is a symbol of freedom. The poet questions the eternal freedom that has not been lost in several storms. The lover in the first lines is a lyrical hero who loves his homeland and freedom.

The famous wrestler and master of sports, while writing about the poet's friend Tursun Ali Mohammad Rauf Parfi, said that the poet had the ability to skillfully write poems on any word, but in the end he tore up his writings as words without a soul. is enough. In R. Parfi's poetry, there are many zalvoric inscriptions in which the divine word is raised to the level of an artistic image. It is not for nothing that we used the word divine next to the Word. Because the Almighty God created eighteen thousand worlds with the power of a single word, created man, the ruler of the worlds, and gave souls to his weak servants. The poet refrained from using simple colorful words and recognized only words with a soul and poems through them. In the work of the poet, there are many poems calling for the unity of the Turkic peoples, dreaming of seeing the motherland free. Reading and reading poems that are mentioned as Turan and Turkestan, filled with endless pain and internal knots, requires a certain amount of effort from the reader.

The poet's work also includes poems inspired by the works of great artists. Among them are the inscriptions dedicated to famous painters of the sunset, such as Michelangelo, Van Gogh, and Paul Verlaine. From this it can be understood that the artist was able to deeply read and feel the delicate relationship between words and pictures, the pictures considered works of art. In particular, in order to understand the poem called "Van Gogh", the reader should be familiar with the works of the artist.

Buyuk sevgi rangin izlab yurardi,
 Yozar moviylikka rangin qasida

We can witness that the poem that begins with Van Gogh was inspired by the famous "Starry Night". In the above verses, the word rangin forms tajnis. The word colors in the first verse, and the word in the second verse, are used in the sense of color, diversity. It is

from the word "blueness" that we understand that the poem was inspired by the following picture.



CONCLUSIONS

Rauf Parfi is also a creator who was able to introduce and develop new genres in Uzbek literature. He introduced Japanese hokku and tanka to Uzbek literature for the first time. He created beautiful examples in these genres

In the literature of Soviet social realism, during the reign of the Soviet Union, "in the works of military poets, there are many poems dedicated to the fulfillment of the annual cotton production plan, the launch of a spaceship, the wearing of a state badge on someone's chest, or the celebration of a historical date" [7. Karimov N., and others. 1999. Page 519] But Rauf Parfi did not follow such a path. His rebellious poems, which were new for his time and served as a great school for the representatives of the next generation, against the molding of the human spirit and against the stifling of the will, were able to destroy old views. And until the end of his life, the poet remained faithful to his poetry in the early modern spirit

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