

## **The symbol of the leaf in Rauf Parfi's lyrics**

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**Abstract:** In this article, the image of a leaf, which is an active and traditional symbol, is analyzed in the lyrics of Rauf Parfi, a mature representative of Uzbek poetry of the independence period. The artist reveals society and his situation, as well as the image of living nature, in the spirit of artistry through the image of a leaf. The symbol of the leaf is expressed in its new meanings every time in the artist's lyrics.

**Key words:** leaf symbol, lyrical hero, revitalization, characterization, visual media, society, innovation, etc.

Rauf Parfi's poetry is extremely unique and attractive. He is a hurdil and a humble man, a man and a dervish, a painstaking and a poor man, a master and a wise man, a truthful and brave creator. The poet uses various artistic images and images to express his poetic thought. In the poet's lyrics, the images are based on artistry and vitality. About Rauf Parfi's lyrics, Vafo Faizullo says: "His poetry has a rich word, a new and different tone, symbolism and signs, different found rhythmic pace, layers of thoughts and feelings, open and representative of the bitterest and greatest truths. the principle is extraordinary." That's why Rauf Parfi's lyrics are still in the center of attention of readers.

When the poet remembers his mother, he represents her every time through different situations and symbols. This time he compared his parent to a leaf. The leaf opened in the heart of the lyrical hero is the abode and eternity of the child:

Biz endi ko'rishga olmaymiz yorug' dunyoda.

Bilamanki, sen-tuproqda,

Bilamanki, sen-

Qalbimning bag'rida ochilgan yaproqda...[Parfi R, 2013:36]

The freshness of autumn can be felt in yellow leaves and green streets. The poet described this situation through buds. That is, the buds opened in the autumn season are pink and za'far (orange), giving a special freshness to the city of yellow-yellow leaves. Rauf Parfi is a true literary artist and landscape master:

G'unchalar pushtirang va za'far

Zangori yaproqlar shahrida...[Parfi R, 2013:37]

The poet describes how much he loves his lover Laila in many of his poems. In particular, in these lines, he addresses Layla and talks about life. The speech of the leaves at the beginning of

the spring was the basis for an unrepeatable revitalization. The leaves were close people, dreams and future intentions:

Laylo, hayot ajib va go'zal,

Yaproqlar boshingda so'yaydi...[Parfi R, 2013:50]

Again, the relationship between the image of Layla and the poet was shown in the poetic lines. That is, the fact that the lyrical hero sees himself as a leaf next to his lover testifies to the humility of Rauf Parfi and his infinite respect for his lover. It is unimaginable humility and diligence that such a great and talented artist would really compare himself to a leaf:

Balki o'chgan edim yodingdan,

Shirin xayolingni buzdimmi?

Laylo, Laylo, sening yoningda

Yaproq kabi ko'rdim o'zimni. [Parfi R, 2013:52]

Clapping leaves, combing one's hair, washing one's head are rare in the world of poetry. This proves that the artist's artistic skills are strong and innovative, and the range of images is wide. The image of a strange nature is expressed through unrepeatable animations:

Chapak chalib, sochini tarab,

Bosh yuvadi bir hovuch yaproq...[Parfi R, 2013:55]

Rain is a manly and pure child of nature. Sometimes it comforts the souls, and sometimes it exposes weak and lifeless people. Its constant rain causes premature death of branches and leaves. If rain is symbolically a symbol of life and life, the branches and leaves that cannot withstand its difficulties and trials are "unsatisfied, impatient, helpless" people:

Yomg'ir ham tinmadi, uzun kun

Ivishgan novdalar sindilar.

Yomg'ir ham tinmadi, uzun kun,

Barglari jon uzib tindilar . [Parfi R, 2013:56]

Theorist scientist Ilhom Ganiyev analyzes the poem that begins with "The rain didn't stop, it was a long day" as follows: "Life is embodied in the body (tree). It is sad and heavy, like something suddenly breaking inside a person, frozen by the rain that has been pouring down for a long time. In the body, hope, flower, fruit are hidden. In addition, the most important thing is the process of childhood, adolescence, youth, the process of gaining strength, the symbol of

Undoubtedly, the symbols of the lover and the night can be a source of inspiration for poets. Because these symbols fascinate and attract people. It's a good thing that this time the source of inspiration for our creator is a flower leaf. So, the poet was accompanied by all the details of nature and the artistic world:

Benavosan nechun, dilbarim,

Hayot seni etmasmi maftun,

Maftun etmaydimi gul bargi,

Maftun etmaydimi, she`riy tun[Parfi R, 2013:115]

The abode and abode of the symbols of Shabbos and dew is undoubtedly in the bosom of leaves and foliage. Green leaves offer their bosom to an elegant and feathery Shabbodo. It is natural that Oychan will be fascinated by this situation and play in the form of sabo. Rauf Parfi painted a landscape of nature rich in inimitable simile and animation in these verses:

Barglarda raqs etar shabboda,

O`ynar sabo shaklinda kecha...[Parfi R, 2013:61]

It is no exaggeration to say that comparing the world to a yellow leaf shows the beautiful side of Rauf Parfi's creativity. The life of a "yellow leaf" is short and fleeting. Here the "yellow leaf" has acquired a symbolic meaning. He alluded to the image of life and the passing of time:

Xasratlari dunyoning ko`pdir,

Lekin yo`li bir: Quyosh sari.

Uning bir dam oromi yo`qdir,

U yaproqqa o`xshagan.... sariq . [Parfi R, 2013:80]

The well-known theoretician scientist Ilhom Ganiyev analyzed the poem "Abdullajon's March", and the second part of the poem includes the symbol of a leaf: "Every time the poet remembers his soulmate, a new song, a new memory, pain, dream, and sorrow are born and his friend's spirit, imagination, and memory are "shouting" and "throwing leaves" - that is, reminding the living of life, death, and the hereafter. At the same time, he also points to the fact that his own tree branch (of life) was suddenly cut off." So, our teacher compares leaves to short life:

Aytilmagan qo`shiq aytgansan,

Yaproqlarni otgaysan uzib...[Parfi R, 2013:89]

The leaves, which are the clothes of the trees, tremble and dance. The soul of the lyrical hero is compared to waves. So, there is no health in his body. His gaze is compared to a trembling leaf. This, in turn, indicates the depressed mood and painful life of our creator.

Mavjlar kabi jimirlaydi jon,

Yaproqdek qaltirar nigohim...[Parfi R, 2013:92]

As we mentioned above, the symbol of a leaf is an artistic companion and a source of inspiration for our artist. The lyrical hero addresses the leaf and asks why it "sparkles". In fact, in these lines, the symbol of the leaf is the artist himself, who artistically expressed his inner state:

Qayda o`sding, qayda yashnading,

Yaproq, yaproq, aytib ber menga,

Yulqinib o`zingni tashlading,

Nega axir, yaproq`im, nega? [Parfi R, 2013:112]

These lines appear as a logical continuation of verses. It was a sad situation for the poet as well as for the lyric hero when the wind attacked the leaf and threw it under his feet. If the leaf is the poet himself, the winds remind of the days of tyranny, the dependent society:

Seni shamol, boq, supurmoqda...

Yaproq, yaproq, soʻzlab bersang-chi,

Oʻz sevgingdan boʻzlab bersang-chi,

Nechun tushding, nechun oyoqqa?.. [Parfi R, 2013:122]

Rauf Parfi poetically describes that the symbols of the wind and the leaf are opposite and hostile to each other, emphasizing that he does not stretch the leaves every time:

Shivirlama menga, ey shamol,

Uzib yaproqlaringni otma...[Parfi R, 2013:112]

Rauf Parfi's nature was darvesh and modest. That is why these qualities are clearly visible in most of his poems. In these lines, the poet again compares himself to a leaf, feels sorry for his wasted life, laments:

Yaproq kabi oyoq ostida

Xazon boʻlgan, ey mening oʻzim...[Parfi R, 2013:132]

Indeed, Rauf Parfi's time was full of oppression and bloodshed. Creators could not tell these situations in their own sense. That is why they expressed their artistic intention and purpose using different symbols. Our poet also used simple symbols of grass, leaves, and dew to artistically express the society and his situation:

Maysa, yaproqlarning shabnam yoshlarin,

Botayotgan kunga qarab yigʻlashsin.....[Parfi R, 2013:139]

In conclusion, Rauf Parfi skillfully describes images in his lyrics. Our poet's familiarity with nature and his poetic attitude to its every detail are evidenced by the above verses. The image of a leaf is embodied in different scenes: it is interpreted differently from the point of view of the creator, and each time it is observed that it serves to provide the poetic spirit and artistry of the poem with its new aspects.

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