

The Music of Rebellion in the Poems of Rauf Parfi

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Abstract: This article analyzes the rebellious spirit of Rauf Parfi's poems. It reflects the charm of the poet's poems, the textual perfection, the harmony of the words with the melody. Poet's rebellious poems are compared with Cholpan's poems.

Keywords: poetry, rebellion, musicality, freedom, freedom, poet.

Introduction

Transference of frenzy to the soul

Rauf Parfi's poetry continues its solemn "walk" even in the 21st century, radically changing the imagination, intuition and perception of 20th century readers. It is a second century in completely different figures, Rauf Parfi's poetry "enchants" the reader's world, excites, hits the senses with a strong voltage like an electric current and creates various vibrations in the artistic taste of the reader.

In this regard, one can often face the question of where is the strength and charm of Rauf Parfi's poetry. So what? In its symbolism, in its textual perfection, in the intensity of the image moving from poem to poem, from image to image, or in the fact that the poems are written together with their own tone? Or in the stylistic innovation and aesthetic principles?

A reader who has been able to delve into Rauf Parfi's poetry and personality is bound to say that this irony is due to all of the above-mentioned reasons. And this is true. For example, the literature, which was once purified during the period of Cholpon, and started to become cloudy again, was purified again during the period of Rauf Parfi. In the form of Rauf Parfi's poetry, literature was purified and became transparent from formal, ideological and inner molds. If we think in the tone of a poet, Parfi's poetry can show that a person can be free even if he is in prison.

He nurtured our dreams, thoughts and desires in the depths of each poem. That is why the poet's haunting poems, prayers, and complete artistic texts are the same - they do not tire the poet, they move to the soul in an attractive calm that does not linger. Yes, the poems of Jazavali are also deeply absorbed in the soul.

The literary compass of Rauf Parfi's poetry leads directly to the deepest place of the heart, to the wounded points of the soul. It is a separate literary climate, far from artistic pretensions, textual aristocracy, and maddened arrogance. The poem is an artistic document that shows that it is not a social-political pulpit, but a pulpit of the heart.

The poet's poems, which make visible the pains in the invisible places of the heart, were created not in space, but on this earth, during our relationship with you, in the midst of the mysterious and beautiful stories that happened on the earth.

And the literature of Rauf Parfi is a beautiful gallery. He was able to show the gallery of the human soul in an attractive way. Rauf Parfi is, so to speak, the backbone of poetry, perhaps the original poetry of rebellion.

Main part

At the beginning of the 20th century, poets and writers working in the expressionist movement in Poland formed a creative group called “Bunt”. It can be simply called “rebellion” in Uzbek. In fact, even without the Poles’ rebellion, any literature, creation itself is a rebellion.

Rebel poetry usually reminds of the literature created during important revolutionary turning points in history: the period of historical revolutions, reforms, social and political changes. In fact, the essence of rebellion is the same in all nations, but its appearance is different. That is why the original rebellion of the works of Cholpon and Rauf Parfi or Robindranath Thakur and Rauf Parfi is the same in content and meaning.

“Every murder ensures slavery to the laws of the world. My rebellion is a rebellion of spirit and personality, not against the body and surroundings. The spirit is the will, and the will is the spirit itself.

The theme of rebellion is a continuation of the theme of freedom. In rebellion there is a passion for freedom. There is always a strong passion hidden behind rebellion. And from time to time I felt this passion in me, it conquered me with its stormy wave [3] - writes the Russian philosopher Nikolay Berdyaev.

Berdyaev continues: “During different periods of my life, I criticized various ideas and thoughts. But now I deeply understood that, in essence, all the great rebellions of history - Luther’s rebellion, the revolt of the enlightened mind against authority, Rousseau’s rebellion against “nature”, the French Revolution, the rebellion of idealism against the power of the object, Marx’s rebellion against capitalism, Belinsky’s rebellion against the world spirit and world harmony, Bakunin’s anarchist rebellion, L. Tolstoy’s rebellion against history and progress, Nietzsche’s rebellion against reason and morality, Ibsen’s rebellion against society... I know you cannot live in rebellion. Rebellion cannot be whole, it is partial” [3].

What is rebellion seen in Rauf Parfi’s poetry? His main rebellion is against himself, his soul, and then against society. Behind every rebellion lies freedom. As Rauf Parfi wrote in his biography, he named his first collection “Erk”: “After I finished my studies, I started working in the newspaper “Yangi Yol” in 1966. In 1965, I collected the poems I wrote and prepared a collection called “Erk”. Abdulla Arif worked as an editor in the publishing house (when he was at “Yosh Gvardiya”). I went and handed over the package to him. Abdullajon gave the collection to one of our respected writers for reading, and after that I didn’t even see the black of the manuscript. Soon after, our writer’s short story “Erk” was published.

It is clear from this biography that Rauf Parfi was a man who wanted freedom in his first steps, and rebelled against the internal slavery that surrounds a person externally and internally, and this theme is systematically preserved until the last poems of the poet.

It is true that in his early poems, the poet does not consider the idea as the main weapon, but the effect. That is why he remembers the poem dedicated to Stalin’s death: “I became interested in poetry when I was 12-13 years old under the influence of Abdurahman Vodili. My next (if it can be said) creativity was influenced by the school. I still remember my first poem, it was written on March 5, 1953, when I was saddened by the death of Stalin. The weather was cloudy, it was a kind of humid day. I don’t remember that poem, but I remember the situation. I must have read better myself, all the teachers cried after hearing my poem. There was a young man who studied with us, although he was older than Mamat. When everyone was crying, only this man looked at us and laughed, God forbid, “Who is Stalin - your father?” he said mockingly. Now that I know, it’s smarter, but it’s stupid [5]”.

Perhaps, as a result of such childhood trauma, a rebellious and courageous spirit grew in the poet's poems. Gradually, he turned into such a glorious spirit that the concept of rebellion and freedom followed the poet's poems step by step.

My heart is dark, smoke around,
The wind howls over my lonely head,
My eyes are like a nightshade,
Who are you, what are you, whose duty are you? —
A naked question that wrings my mind—
Hello, wood of the gallows [4].

In our opinion, in the poems of Rauf Parfi, rebellion is manifested in different ways:

1. A rebellion against suffering on the path of self-searching, self-realization, self-understanding, behind which lies inner freedom:

*A bird is near my window
He sits disheveled and strange

A bird flies in my soul,
i don't know your name baby...

tell me what to do
How do I live?
What have I done to myself?"*

2. Rebellions against oppression, violence, and slavery. Behind these are the concepts of freedom, liberty, and freedom:

God, God, you cry, you talk like a cloud,
You are glorious, you are glorious, you are glorious in the birth of a message,
You are Ka'bam - you are Turkist, you are blood, you are blood after all,
You're alive, you're not dead, you're human, you're human,
Don't bend your neck, don't wear shackles, because you are also born free. (1983)
(From the poem "Abdulhamid Suleiman is devoted to Cholpon")
The roads are similar to Navoi's verses.
These stones are Hamza's killer, damn it!
Don't think about it forever.
Remember if you are chained for life?!
("Ona tilim" poem)
Cry now my eyes, cry too
This is a Turkish tribute to you.
Tuysin, the motherland is always remembered,
Oh, the tree of patience - yaktlug Turkestan.
(Poem "Remembers Turkestan")

3) It is a rebellion against the oppression of love, the pain of the partner, and behind it is the embodiment of great feelings of longing and love.

The world is like a caravan.

The horizon. Ohm pierced in the sky.

I'm trying hard to reach the horizon

I look at Alvan.

My feet can't walk, I'm walking

My feet are stuck in the ground...

(From the poem "Ufq zalangan alvan. Tolganar")

Maybe you forgot me

Did I spoil your sweet dream?

Laila, Laila, by your side

I saw myself as a leaf

Did I spoil your sweet dream?

(Poem "Maybe I've Forgotten You")

Psychology of melody in poems

In Rauf Parfi's poems, rebellion and suffering have their own music and rhythm. Both his poems written with frenzy and excitement, as well as lines written with a clear calmness, have their own music, their own melody. In the poet's innermost, darkest poems written between the poets, the poet himself said, "a longing music flowed". Music seems to exist between sounds, not between lines or words. As the sounds slip out of your mouth while reciting the poems, first in your ears, and then in your heart, you hear the music that matches the poem. His poems have no apparent resonance, they usually begin to resonate only after reaching the heart. That is why the impression from the poet's poems leads to clear and specific feelings.

When reading Rauf Parfi's poems, you can hear the sounds of the ancient dutor, flute, or circle sounding along with the poem. The most surprising thing is that the musical instruments are not played, but their lament is embedded in the very essence of the poem. That is, the poet was able to find such a psychological point: the artistic pleasure of the poet, of Hafiz, of the reader was able to press one button at the same time.

Snow falls on my path while playing,

Put your hand on my hand.

You stayed like a seal on my lips,

You are a pain in my nervous heart.

Look at me and but,

Don't run away, my love.

The poem is only six lines. However, this brevity has a huge historical breadth.

For example, B. Eichenbaum states that "often under the "musicality" or "melody" of a verse, they mean the sound in general, regardless of whether it is created with the richness of sound instruments, rhythmic variety or other musical equipment (instrument) [6].

Rauf Parfi actually had a sad music in his eyes. Despite the fact that the poet's eyes were always smiling, the sound of the melody that flowed in him seemed to be absorbed. When you look at any poem of the poet, your eyes will meet the music in parallel with the words.

Wake up my angel, get up

Let's warm up in the fiery ice, let's go.

"It will rain, it will rain", "The gray clouds will be silent", "I made a mistake, my love", "I played, the snow will fall on my path", "The darkness will look out of my window", "The stone will shine under the water" - in each of these poems, the charm and clarity of the language, the beauty is visible. And in addition to that, there is pure Turkish music.

Rauf Parfi's poetry cannot be read without the accompanying melody. Even in his verlibr (free verse) you can hear smooth music between broken lines. Look at the paradox that the lines, the sounds are broken, the music and the melody are smooth. "Victor Hara's last song", "My letter to Bernd Jentsz about the homeland", "Time", "Goodbye, Dad", "Nozim's sound" - these poems are the evolutionary image of the above thoughts.

It is closely related to musicality, as any rebellion is inextricably linked with passion. While musicality is the formal rebellion of Rauf Parfi's poetry, its content is an ideological rebellion.

Cholpon and Rauf Parfi

At first glance, there is ideological, formal, artistic consistency and closeness in Cholpon and Rauf Parfi rebellion. One gives the impression of a gradual continuation of the other. If Abdulhamid Cholpon drew a bloody map of oppression, violence, and slavery in the early stages of the Russian invasion, and called the people for freedom, Rauf Parfi is looking for ways to get rid of the injury he suffered during the Shura regime after about 60-70 years. That's why in Cholpon, you can see the image of sad, sorrowful, restless pain, and in Rauf Parfa, you can see the image of a violent, whirling, majestic rebellion. In both, one can hear a single appeal:

"Don't wear a belt, don't bend your neck, because you too were born free! [1]".

In the work of Rauf Parfi, there are many poems dedicated to freedom fighters, national heroes, and veterans. This topic is not measured by geographic area alone. The poet's poems reflect the emotional and mental state of freedom fighters who lived in Vietnam, Germany, Turkey, Chile, and India. The social, political, and cultural ideas raised by them become the national pain of the poet, who has an eternally awake soul. That is why the poet turns to Nazim Hikmat and Robindranath Thakur together with the Jadids.

"The aesthetics that have come out cannot be my philosophy [2]", says Marcel Proust. It's true. Even for Rauf Parfi, neither the theme of rebellion nor love can connect the aesthetics that have appeared in his works. Just as fingerprints do not repeat each other, the aesthetic pleasure, our mental presence, our excitement from Rauf Parfi's poems do not transfer from one to the other.

Conclusion

In Rauf Parfi's poems, the rebellion against national, political, and personal oppression is reflected more strongly and systematically, and obedience to God, the only creator, is more important. This is the main line of Rauf Parfi's poetry. Inhunun's prayer-poems, which constitute the memorial view of the poet's poetry, are a clear proof of our opinion.

List of used literature

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