

Rauf Parfi And World Literature

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Abstract. *The article is aimed to analyze the views of the Uzbek poet Rauf Parfi on the twentieth century world poetry and its representatives. In particular, analyzed his views on creativity of P.Neruda, R.Tagor and N.Hikmet. In addition, considered R.Parfi's translations from world poetry and draw appropriate conclusions.*

Key words: *poetry, world literature, oppression*

Introduction

Rauf Parfi's acquaintance with the examples of world literature began very early. One of the reasons for this was his first teacher in literature, Abdurakhmon Vadiliy. In the poet's article "Zulm va Sheriyat" it is known how well-versed this respected person is in the literature of classical and modern Muslim nations, and at the same time in Arabic, Persian and Turkish languages: "Toward the end of his life, Wadili translated Abdurrahman Jami's treatise on Sufism from Persian, Muhammad Hadi's work "Alwahi intibah" from Azerbaijani, and Abdurrahman al-Kawkabi's book "Zulm" from Arabic into Uzbek.

I read the Russian edition of Abdurahman al-Kawkabi's "Oppression" with avidity... At that time (1963-64 – O. O.), I searched for and read the works of Yevgeny Yevtushenko, Andrei Voznesensky, Alexander Solzhenitsyn, Andrei Sakharov, Viktor Sosnora, Abdurahman Avtarkhan and others" (1). It turns out that the poet, even as a student, was familiar with the newest and even banned literature of that time. However, the poet did not limit himself to this in his acquaintance with world literature...

Rauf Parfi fell in love with William Shakespeare. In 1965, the poet wrote the poem "Hamlet" consisting of three sonnets. In it, the author of the poem sympathizes with Shakespeare's hero, saying: "My contemporary, the cowardly Hamlet, Oh, my friend, see the villains in the world, The pen is weak, the imagination is weak" (2). In the poem, the words of the English classical poet: "Don't fade away! Have mercy on the world, hot..." are taken as an epigraph.

There are two paths in world sonnet writing: one is the path of Petrarch (classical sonnet), the other is the path of Shakespeare (free sonnet). R.Parfi followed Shakespeare's path in sonnet writing, and on that path he raised Uzbek sonnet writing to a stage of perfection. Until the end of his life, he was a big fan of Shakespeare. He takes the lines "Oh life, take my life quickly, slave to lies, love, truth" as an epigraph to another poem. In the last years of his life (2003), Shakespeare translated the first sonnet in the book of sonnets. This sonnet, which is kept in the poet's own handwriting, has not yet been published, so we have found it necessary to quote it in full here:

*Aslo so'nmasin deb nafasat bog'i,
Asl tok zangidan meva kutgaymiz,
G'unchalar ochilgay, xazon sipohi
Gul birgin to'kadir, biz-da o'tgaymiz.
Sen ersa o'zingga o'zing maftunsan,*

***Ul yuksak fazilat voz kechar sendan.
Kamolot tark etsa – mayibsan, xunsan,
O‘zingga xanjarsan, o‘zingga sandon.
Sen bahor elchisi, o‘tkinchi nashot,
Fanosan, bezarsan bu kuning xolos,
G‘uncha yuz ochmasdan so‘larmi, nahot?!
Isrofu qizg‘onchdan bo‘lmading xalos.
Shafqat qil o‘zingga, so‘ldirma guling,
Ochilsin g‘unchalar, gullasin umring. (3)***

Another poet who greatly influenced and inspired Rauf Parfi was George Byron. The dramatic epic poem "Manfred" by the genius of English romantic poetry was translated by R.Parfi. Literary critic N.Rakhimjonov quotes the following excerpt from a conversation with the poet in one of his articles: *I really liked “Manfred”. You know everything, but in reality there is nothing. The spirit in it is very high, unique. Close to my soul. It has such free thoughts that you freeze with pleasure. Manfred is a terrible character. Manfred is a free man, he does not obey anything. And he does not recognize any form of submission...* (4)

Rauf Parfi's spiritual closeness to Byron's personality and poetry is also seen in his poem "Byron's Last Journey" (5). This trip attracted the attention of the world literary community in its time. W.Scott wrote his articles "The Death of Lord Byron", W.Hugo "On Lord Byron", A.Pushkin wrote his poem "To the Sea", as well as poems by poets such as V.Küchelbecker, K.Ryleev, and D.Venevitinov. All of this was written in 1824, the year the poet died. 152 years later (in 1976), the Uzbek poet Rauf Parfi also addressed this topic.

In 1823, a national liberation movement began in Greece. Byron, a great admirer of ancient Greek culture, considered it his human and creative duty to participate in this struggle. Before his death on April 19, 1824, he said: *"I gave it (Greece – O. O.) my time, my property, my health - can I do more than that? Now I give it my life". The feeling that captivated Rauf Parfi's heart was Byron's participation in the national liberation movement.*

The representatives of world literature that Rauf Parfi addressed are close to the poet in three ways: either through a sense of freedom, or through a longing for the homeland, or through aesthetic principles. Sometimes all three are combined. Chilean poet Pablo Neruda was connected to Rauf Parfi in every one of these ways. That is why our poet had such great respect for not only his poetry, but also his personality. His poem "On the Death of Pablo Neruda" is proof of this. In the poem, R.Parfi describes him as "the white dawn of Chile," "the endless sky of freedom," and even the sun of the sky of freedom. Unfortunately, they killed him: "They hung a noose around the neck of the horizon," and "they killed him with a black torch." Our writer Askad Mukhtar wrote about this terrible event: "On the day when Nazi planes bombed Santiago, he was in his studio in the village of Isla Negra on the sea coast, about a hundred miles away from the capital. The junta, which was always afraid of the poet, got a hand on that day, the village's telephones and communication lines were immediately cut off... Fascism is always afraid of poets. It's always been that way. Fascism fears the poet even after his death. Carabinieri were placed at the doorstep of Neruda, who was on his deathbed. His friends, relatives, even the innocent Matilda (life partner – O.O.) were not allowed near him. They were afraid that any of the poet's words would spread to the world.

A serious illness and a national tragedy took the poet's life within a week. That very night, the fascists stormed his homes in Santiago and Isla Negra, intent on destroying every trace of the fiery poet, his work, his legacy, and his libraries, down to the last page, the last word...

The next day, the coffin of the great poet could not be brought home: the rooms were filled with water. The coffin was placed on a few bricks in the street." (6)

This event, which took place on September 23-24, 1973, also resonated in the heart of an Uzbek poet living millions of kilometers from Neruda's homeland. Rauf Parfi assesses the situation as follows:

***Qo‘llariga qaytadan qora mash‘al olgan mash‘um shaytanat –
Zulmatliklar Chilining oppoq tongini
Chil-chil sindirdilar.***

***Qonli sanjoq ildilar, Pablo.
Yetim qilmoq bo'ldilar ozodlikni
Faqat.
Yana o'zlarini yetim qildilar, Pablo (7).***

Rauf Parfi translated six poems by Pablo Neruda. A poet who does not share a common nature and feelings cannot enter the literary world of another creator. Pablo Neruda said in his Nobel Prize speech: "The duty of poetry demands of me not only to be acquainted with beauty and harmony, with wondrous love and infinite sorrow, but also to make the most terrible human deeds part of my poetry" (8) said that it should be noted that these words are not alien to Rauf Parfi's literary and aesthetic views.

"Well, I have three elders," says Rauf Parfi in one of his articles, "Yassavi, Navoi, and Thakur". Yassawi and Navoi are, without a doubt, the unchanging beacons of our national and spiritual path. Thakur is a brilliant creator who illuminated the ways to bring his nation out of the clutches of tyranny. He is a teacher to Rauf Parfi not only with his love for his country and nation, but also with his courage in the cause of national freedom of this homeland.

In one of Rabindranath Tagore's poems: Oh, mother India, my songs are for you, Our hearts are yours - what else do we have? – Rauf Parfi says:

***Oh, ona Turkiston, kuylayman yonib,
Dunyo jur'atini berding qo'limga.
Men endi angladim Turkiy Duniyoni,
Mana, men tayyorman endi o'limga (10), –***

wrote. The great Indian poet said: "I have never told a single lie in my poems," while the Uzbek poet said: "Lies are the bane of talent. The soul of a poet who writes lies dies." So, Thakur Rauf is a teacher for Parfi, from patriotism to the principles of creativity.

Our poet's first poem about Thakur was written in 1973. After this poem, titled "Thakura and the Rain of Silver," he also wrote "Quote to Thakur" (1993) and "Thakur's Last Poem" (2003). Towards the end of his life, he announced that he was working on the "Thakuriya" series. All of these were examples of Rauf Parfi's respect for the "great Indian".

Another Indian poet is Muktibodh. Fans of Rauf Parfi know this name as the title of one of the poet's poems. Sharachandra Madhav Muktibodh (1921-1964) is one of the Indian writers of the 20th century. The poetry collection "Signs of New Days" (1949), the collection of stories "Kishpra" (1954), and the novel "Border" (1962) were published. A nationalist writer who enriched Indian poetry with new forms. Rauf Parfi's poem "Muktibodh duosi" is related to the name of this artist. The poet in the poem:

***Qachon tong otadi mening yurtimda,
Qachon ado bo'lar g'amga botgan g'am?! (12)***

If he had not said his words through the Muktibodh speech, he would not have been able to speak his own language in 1981, when the Soviet knife was naked. In general, Rauf Parfi used this method a lot. Most of them are connected with the name of a certain artist. Most importantly, there is a sense of empathy, a sense of destiny, and a sense of cooperation between that artist and the poet. Rauf Parfi has thus both conveyed his own pain to the reader and introduced us to a fellow sufferer in world literature who is unfamiliar to us...

In 1913, the poet Berdi Rahmat published a memoir-article about Rauf Parfi entitled "Holidays of Poetry." In the article, the author discusses the poems in the poet's book "Memories" and continues his thoughts as follows: "One of them is quoted from the language of the 20th-century Japanese classic poet Ishikawa Takuboku. There are only five lines:

***Hasratimning
Suyuq toshlaridan
Dahma qurmoqchiman***

*O'zimga
Ichida o'z jasadim bo'lsin.*

This poem aroused my interest in Japanese poetry. In general, the person who interested me and my peers in the work of world poets was Rauf Parfi” (13). Indeed, that is so. But Rauf Parfi introduced us not only to world poets and their works, but also to the genres of world poetry.

There are poetic genres in modern Uzbek lyrics that have come from world literature, and their legalization within our national poetry is directly related to the work of Rauf Parfi. These are the rondo (“We said goodbye... The butterfly is playing...”), the rondel (“This sorrow will last forever”), the tanka (quintets), the haiku (triplets). And the sonnet also reached a stage of perfection in Uzbek poetry through the pen of Rauf Parfi, and its classic examples, unlike any other, were created. Also, a number of poetic methods and figures related to world poetry were created in the poet's work, which is a separate topic of research.

Rauf Parfi introduced Uzbek readers to representatives of world literature in two ways: first, by providing information about them (in poems, articles, and literary discussions), and second, by translating their works. The poet's translation portfolio includes one epic (N.Hikmat “Human Landscapes”), two epics (M.Hadi "Sounds of Life", A.Tvardovsky “The Right of Memory”), one dramatic epic (Byron "Manfred"), It is known that he has three plays (Ya.Solovitch "Silver Shield”, G.Oster “Greetings to the Monkey”, U.Saroyan “Hey, Who's There?”), two stories (Y.Gutsalo “Meeting”, T.Miura “River of Patience”), as well as about three hundred translations of world poetry. (This list may expand again). Some of them are still unpublished. These sources only give a general idea within Rauf Parfi and world literature. In fact, the scope is much wider. For example, the study of the poet's work and translation activities in connection with the literature of the Turkic peoples, Russian literature, and even the literature of the Baltic peoples are separate research topics.

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