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VISION

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233.	MAIN DIRECTIONS OF CHANGES IN THE EDUCATION AND TRAINING SYSTEM IN UZBEKISTAN D.I. Vasieva	1433-1439	10.5958/2249-7137.2021.00799.0
234.	IDEAS THAT LED TO THE EMERGENCE OF SOCIOLINGUISTICS AND INTERPRETATION OF THE STUDY Nuritdinova Rayhona Numonovna	1440-1442	10.5958/2249-7137.2021.00800.4
235.	IMPORTANCE OF USING ADVANCED PEDAGOGICAL TECHNOLOGIES IN THE PROCESS OF TEACHING SPECIAL SUBJECTS IN THE TECHNICAL SCIENCES Abdura khimovich Umarov	1443-1446	10.5958/2249-7137.2021.00801.6
236.	CLINICAL SIGNIFICANCE OF ATRIOVENTRICULAR CONDUCTION DISORDERS IN CHILDREN Kamola Nigmankizi Yakubova, AkidaValieva Muratkhodjaeva	1447-1453	10.5958/2249-7137.2021.00802.8
237.	EFFECTIVE STRATEGIES AND TECHNIQUES OF TEACHING ENGLISH VOCABULARY Kattaboeva Dilrabo	1454-1457	10.5958/2249-7137.2021.00803.X
238.	THE IMPORTANT FACTORS FOR TEACHING FUTURE TEACHERS TO WORK ON LANDSCAPE COMPOSITION Nigmatjon Nozimovich Talipov, Nazarbek Sultanovich Aliyev	1458-1464	10.5958/2249-7137.2021.00744.8
239.	FORMATION OF ART AND AESTHETIC COMPETENCE IN FUTURE FINE ART TEACHERS Nilufar Ibrohimovna Yuldasheva	1465-1471	10.5958/2249-7137.2021.00745.X
240.	RAUF PARFI AND WORLD LITERATURE Olim Oltinbek	1472-1477	10.5958/2249-7137.2021.00746.1
241.	SOCIO-POLITICAL LIFE AND GHULAMZAFARI'S WORK IN TURKISTAN IN 10-20S OF THE XX CENTURY Olim Usmonov	1478-1483	10.5958/2249-7137.2021.00747.3
242.	INTERPRETATION OF NATIONAL VALUES IN THE WORK OF ABDULLA AVLONI Ozodbek Imomaliogli Danabekov	1484-1489	10.5958/2249-7137.2021.00748.5
243.	"COTTON QUESTION" IN THE MEMORIES OF THE KARAKALPAK PEOPLES Pirniyazova T	1490-1493	10.5958/2249-7137.2021.00749.7
244.	THE DEVELOPMENT OF THE LIFE GENRE IN THE FINE ART OF WESTERN EUROPE: XVI - XVII CENTURIES Saidislombek Yusubaliogli Yunusov	1494-1498	10.5958/2249-7137.2021.00750.3
245.	CHILD HEALTH BUDGET IN INDIA: A POLICY BRIEF Dr Bijayalaxmi Panda, Mousumi Gupta, Snigdha Sahal	1499-1510	10.5958/2249-7137.2021.00998.8
246.	MODERN TECHNOLOGIES IN THE DIAGNOSIS AND TREATMENT OF KIDNEY CANCER Yarmatov Sardorbek Abdurazzoqogli, Yuldashev Laziz Temurogli, Jumaniyazova Shakhnoza Iskanderovna	1511-1518	10.5958/2249-7137.2021.00966.6
247.	REFLECTION AND PROBLEMS OF LINGVOCOGNITOLOGICAL AND COGNITIVE ASPECTS IN TRANSLATION Azamova Gulasal Sodiq qizi	1519-1522	10.5958/2249-7137.2021.00967.8



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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.

KEYWORDS: Pir – Old Man Who Gives Advice, Arabic, Persian, Turkish, Petrarch Path, Sonnetism, Sonnetry, Santiago, Isla Negrada, Thakuriya, Kishpra, Muktibodhduosi

INTRODUCTION

Rauf Parfi's acquaintance with examples of world literature began very early. One of the reasons for this was his first teacher in literature - Abdurahmon Vodili. The poet's article "Oppression and Poetry" reveals his knowledge of the literature of classical and modern Muslim nations, as well as Arabic, Persian and Turkish languages: *"At the end of Vadili's life, he translated Abdurahman Jami's treatise on mysticism from Persian; Muhammad Hadi's "Alvohiintiboh" in Azerbaijani; Abdurahman al-Kawabi's book Zulm was translated from Arabic into Uzbek.*

I enjoyed reading the Russian edition of Abdurahman al-Kawabi's Zulm. At that time (1963-64 - O. O.) I searched for and read the works of Evgeny Evtushenko, Andrei Voznesensky, Alexander Solzhenitsyn, Andrei Sakharov, Viktor Sosnora, Abdurahmon Avtarkhan and others" [1, pp. 187–188, 189]. It turns out that the poet became acquainted with some of the latest, and even banned, literature of that period during his student years. But the poet's acquaintance with world literature was not limited to these.

THE MAIN FINDINGS AND RESULTS

One of the creators of the world that Rauf Parfi fell in love with was William Shakespeare. In 1965, the poet wrote a poem "Hamlet" consisting of three sonnets. The author of the poem: "My

contemporary, the tormented Hamlet, Oh, my friend, see the bloodthirsty in the world, this pen is weak, the imagination is weak" [2, pp. 15-16], sympathizes with the hero of Shakespeare. In the poem, the English classic poet says: *"Don't die! Have mercy on the world, zealous..."*

There are two paths in world sonnetry: one is the Petrarch path (classical sonnet), the other is the Shakespeare path (free sonnet). R. Parfi followed Shakespeare's path in sonnetry, in which he raised Uzbek sonnetism to the stage of maturity. For the rest of his life he remained an ardent fan of Shakespeare. He epigraphs the lines *"Eyajal, jonimnitezolg'ilfaqat, yolg'ongaqulemish, yorab, haqiqat - O death, take my soul quickly, only to be a slave to lies, O Lord, the truth"* to another poem. In the last years of his life (2003) Shakespeare translated the first sonnet in his book of sonnets. Since this sonnet, which is kept in the poet's own handwriting, has not yet been published, we have found it necessary to quote it here in full:

A garden of sophistication that will never die,
We expect fruit from the original vine,
When the buds open, the army is sad
The flower is a shed, and we will pass.
And you are fascinated by yourself,
He will renounce the exalted virtue from you.
If perfection leaves - you are disabled, you are happy,
You stab yourself, stab yourself.
You are the ambassador of spring, the transient,
You are a death; you decorate yourself only for this day,
Will he die without opening his face?
You were not out of jealousy.
Have pity on yourself, laugh out loud,
Let the buds open, let the flowers bloom.

Another poet who gave Rauf Parfi a great deal of pleasure and inspiration was George Byron. "Manfred", a genius of English romantic poetry, was translated by R. Parfi. Literary critic N. Rahimjanov in one of his articles quotes from the conversation with the poet: *I really liked Manfred. You know everything — there's actually nothing. The spirit in him is very high and special. Close to my soul. It has such free thoughts that you will enjoy and freeze. Manfred is a terrible image. Manfred is a free man, submissive to nothing. And he does not recognize the appearance of any muteness...*" [1, pp. 187–188, 189].

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

In 1823, the national liberation movement had begun in Greece. Byron, an ardent fan of ancient Greek culture, considered it his human and creative duty to take part in this struggle. Before his death on April 19, 1824, he said: *“I gave him (Greece - O. O.) my time, my property, my health - can I do more than that? Now I will give him my life”*. The feeling that captivated Rauf Parfi's heart was Byron's participation in the national liberation movement.

Representatives of world literature, to whom Rauf Parfi refers, stand close to the poet in three respects: either with a sense of Freedom, or with the sorrow of the Homeland, or with aesthetic principles. Sometimes all three of them came together. The Chilean poet Pablo Neruda Rauf Parfi is associated with each of these ties. That is why our poet had great respect not only for his poetry, but also for his personality. His poem “On the Death of Pablo Neruda” is proof of this. In the poem, R. Parfi describes it as “the white dawn of Chile”, “the endless sky of freedom”, and even the sun of the sky of freedom. Sadly, he was killed: *“The black devil with a black torch was killed”*. Our writer AskadMukhtor wrote about this tragic event: “On the day Nazi planes shot down Santiago, he was in his studio in the seaside village of Isla Negra, a hundred miles from the capital. The junta, which was always afraid of the poet, got it that day, the village telephones and communication lines were immediately cut off ... Fascism is always afraid of poets. It has always been that way. Fascism fears the poet even after his death. Carabinieri were placed on the threshold of Neruda, who was lying on his deathbed. His friends, relatives, and even the innocent Matilda (his wife - O. O.) were not included with him. They were afraid that any words of the poet would burst into the world.

Severe illness and the tragedy of the country took the poet out of life in a week. That night, the Nazis invaded his home in both Santiago and Isla Negra, vowing to destroy all traces, creations, heritage and libraries of the fiery furnace to the last leaf, to the last word...

The next day the coffin of the great poet could not be left in the house: the rooms were filled with water. The coffin was placed on a few bricks in the street” [4, pp. 221–222].

The events of September 23-24, 1973, resonated in the heart of an Uzbek poet living millions of miles from Neruda. Rauf Parfi assesses the situation as follows:

The evil devil, with the black torch in his hands again,

Darkness is the white dawn of Chile.

They broke in pieces.

They took a bloody stab, Pablo.

They wanted to orphan the freedom, only.

They orphaned themselves again, Pablo.

Rauf Parfi had translated six poems by Pablo Neruda. A poet who has no commonality in nature and feelings cannot enter the literary world of another artist. Pablo Neruda in his Nobel speech:

“The duty of poetry commands me not only to be acquainted with beauty and harmony, wonderful love and boundless sorrow, but also to demand that human cruelty be a part of my poetry” [5, p. 68], which also applies to Rauf Parfi's literary and aesthetic views; it should be noted that it is not alien.

“Enough, I have three pirims”, says Rauf Parfi in an article, “Yassavipirim, Navoipirim, Thakur pirim” [6, p. 192]. The poet has never honored any of the representatives of world literature to such an extent. The Yassavi and Navoi are, without a doubt, the unchanging beacons of our national-spiritual path. Thakur, on the other hand, is a genius who illuminates the ways to free his nation from oppression. He is a mentor to Rauf Parfi not only for his love for his country and nation, but also for his courage in the cause of national liberation of this country.

In one of Robindranath Thakur’s poems: Oh. India, mother, my songs are for you, our heart is yours - what else do we have, - says Rauf Parfi: He wrote like this,

*Oh, mother Turkistan, I sing burning,
You gave me the courage of the world.
I now understand the Turkish World,
Behold, I am ready to die, -*

The great Indian poet: “I have never lied in my poems”, said the Uzbek poet. “Lying is the cousin of talent”, he said. The soul of a poet who writes a lie will die. So, Thakur is a teacher of Rauf Parfi to everything from patriotism to the principles of creation.

Our poet's first poem about Thakur was written in 1973. After this poem, entitled “The Rain of Thakur and Srabon”, he also wrote “Quotes to Thakur” (1993) and “The Last Poem of Thakur” (2003). At the end of his life, he announced that he was working on the series “Thakuriya”. All these were examples of Rauf Parfi's respect for the “great Indian”.

Another Indian poet is Muktibodh. Fans of Rauf Parfi know the name as the title of one of the poet’s poems. SharachandraMadhavMuktibodh (1921–1964) was one of the twentieth-century Indian writers. The collection of poems “Sign of New Days” (1949), a collection of short stories “Kishpra” (1954) and the novel “Border” (1962) were published. A nationalist writer who enriched Indian poetry with new forms. Rauf Parfi's poem “Muktibodhduosi” is associated with the name of this artist. The poet in the poem: If he had not uttered the words,

*When dawn breaks in my country,
When will the grief be over?!*

through the Muktibodh prayer, he would not have been able to utter them in his own language in 1981, when the Soviet knife was naked.

In general, Rauf Parfi used this method a lot. Most of them are associated with the name of a creator. Most importantly, there is emotion, destiny, and fellowship between that creator and the poet. In this way, Rauf Parfi both introduced the reader to his own pain and introduced him to a painter we do not know in world literature.

In 1913, the poet BerdiRahmat published a memoir about Rauf Parfi entitled “Holidays of Poetry”. In the article, the author dwells on the poems in the poet's book “Memory” and continues: “One of them is from the language of the twentieth-century Japanese classical poet Ishikawa Takuboku. Only five lines:

I'm sorry
 From liquid stones
 I want to build a dahma
 To myself
 Have your own body inside.

The reason for this poem is that I am interested in Japanese poetry. In general, it was Rauf Parfi who interested me and my peers in the work of world poets" [10, pp. 166–167]. Indeed, it is. But Rauf Parfi not only introduced us to world poets and their works, but also to the genres of world poetry.

There are such poetic genres in modern Uzbek lyric poetry that have entered the world literature, the legitimacy of which in the heart of our national poetry is directly related to the work of Rauf Parfi. These are rondo ("Goodbye ... Playing butterfly ..."), rondel ("It's a sad night"), tanka (fives), and hokku (threes). And the sonnet also reached the stage of maturity in Uzbek poetry through the pen of Rauf Parfi, and his unique classical samples were created. Also, a number of poetic methods and figures related to world poetry have been created in the poet's work - this is a separate research topic.

CONCLUSION

Rauf Parfi introduced the Uzbek reader to the representatives of world literature in two ways: first, by informing them (in poetry, articles and literary conversations), and second, by translating his works. The poet's translation includes one epic (N.Hikmat's "Landscapes of Man"), two epics (M.Hodi's "Sounds of Life", A.Tvardovsky's "Right to Memory"), one dramatic epic (Byron's "Manfred"), three plays (Ya. Solovich's "Silver Lion", G. Oster's "Greetings to the Monkey", U. Sarayan's "Who's There?"), Two stories (E. Gutsalo's "Meeting", T. Miura's "River of Patience"), as well as three world poems. It is known that there are about a hundred translations. (This list could be expanded). Some of them have not been published yet. These sources provide only an overview of Rauf Parfi and world literature. In fact, the coverage is much larger. In particular, 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 is a separate research topic.

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