

# Formal Research In Rauf Parfi's Lyrics – Content Features Of Triangles

Umaraliyeva Nafisa Qurbonali Qizi

[umaraliyevanafisa01@gmail.com](mailto:umaraliyevanafisa01@gmail.com) +998999260198

**Annotation:** Formal innovations in the development of modern Uzbek poetry were studied on the example of poet Rauf Parfi's poetry and his triplets. In the work of the poet, a triptych inspired by hokku in classic Japanese poetry was analyzed. Hokku and triad characteristics were compared. The literary and philosophical characteristics of the three were compared. Similarities and differences of *terzina*, *musallas* and hokku, characteristics of Rauf Parfi triplets and Japanese hokku were comparatively studied. The comparative-typological method was used.

**Key words:** Hokku, triplet, *terzina*, *musallas*, rhyme, syllable, traditionalism, innovation, image, poetry, poem, syllable.

## Introduction

In the creative process, traditionalism and innovation include both formal and substantive aspects. A unity that is a form in one place can serve as a content in relation to another unity. For example, an image is a form in relation to an idea, and an idea is a content in relation to another. However, an idea, as a reflection of life, is a form in relation to real reality. It seems that form and content are inextricably linked. In today's poetry, a number of new forms have enriched Uzbek poetry, along with decorating the lyrics of creators. Formal research in poetry has also given impetus to the formation of individual genres. Poets who were inspired by the poetry of the peoples of the world managed to introduce innovations into literature.

The period of independence saw many changes in every aspect of the literary process: the style of expression was renewed, the form of depiction changed, and in poetry, both national traditions were restored and new forms emerged.

## Literature Analysis And Methods

Rauf Parfi's lyrics contain many formal and substantive researches, which we can see in the example of triplets alone. As Aristotle noted in his *Poetics*, form and content are inseparable in art; form is the body of the idea, and content is the soul. R. Parfi's poetry also shows a correspondence of form and content. In classical Japanese poetry, he retained the poetic form known as haiku in his works. Classical haiku are unrhymed, with a structure in which the number of syllables is five in the first and third lines, and seven in the second line, but this form can also vary. Since it is difficult to rhyme words in the Japanese language, the number of syllables is important in this genre. Such triplets are devoted to the image of nature, the lyrical hero in them always appears against the background of nature, they are devoid of any subtle meanings or philosophical content. Japanese classical haikus reflect loneliness, the tired mood of a person in harmony with nature. The mental state of Rauf Parfi's lyrical hero is also similar, and the Japanese people have a strong devotion to nature. There are a number of triplets in Rauf Parfi's lyrics, and the author took the form of haikus for these creative examples, but created the content with little creative individuality. In general, triplets are called *terzina* in Western poetry, and *musallas* in Eastern lyricism (*aruz* verse), and both forms have their own rhyme scheme and style of expression, and are forms that achieve perfection. Rauf Parfi's work embodies the features of triplets in all three literary forms. Some of the triplets he created are dedicated to the image of nature, like haikus, while others have a rhyming system, becoming a hybrid literary form.

The greatest book is life. = a

A book written by all mankind. = b

The heaviest, most beautiful book. = b [7, 117]

The triplet has a rhyming system a a b, like the *musallas* in classical literature. Literary critic H. Umurov describes triplet in Uzbek literature as a genre with a literary-philosophical character[1]. However, taking into account the requirement of the genre to have special characteristics, this article organized triplet as a literary form. As Umurov emphasized, the above triplet has a literary-philosophical character in terms

of content. In the triplet, the poet tried to answer a question, what is life? This is the biggest book, the author of which is all of humanity, the most beautiful, but heavy book. Rauf Parfi, as a creator, describes life as a book, and in the second verse, as if he is referring to the fact that humanity creates its own destiny. In the third verse, he describes the book with the words beautiful and heavy (in this case, antonyms), the poet encourages humanity to see the beauty of life while carrying the burden of the book on its shoulders.

### Results And Discussion

Boron, my friend, why are you silent, = 8  
Why are you silent, Lightning, my brother, = 8  
My sister, at the beginning of Silence?! = 9[8,112]

The fact that the above trio was written with the help of Japanese poetry is evident from the chosen topic. The topic is a description of nature, and haiku usually means reflecting nature with words. The trio does not have a rhyme system like haiku. The number of syllables is  $8+8+9=25$ , a total of twenty-five syllables, while classical haiku consists of seventeen syllables. The poet expresses the tranquility and calmness in nature with noisy lines. Silence reigns around, while noisy natural phenomena such as a storm or lightning are silent. Rauf Parfi is a social lyric poet, therefore, most of his creative works, especially this trio created in 1975, are full of newness and a call for freedom. Therefore, it is as if the storm is the lyrical hero's friend, and lightning, as his brother, is a call and encourages him to make noise. Silence is also not a stranger, it is like a sister to the lyrical hero. When justice is served, it is not silence that comes to mind, but a stormy day. The images created by Rauf Parfi - storm, lightning, silence - were his loved ones, his nation, unable to stand up to the established order. The rhetorical question, "Why are you silent?", was addressed to them.

In describing the beauty of nature, the lyrical hero draws inspiration from the night, the night was the period of the established system in which the poet lived, Rauf Parfi's poetry was a logical, modern continuation of the work of the Jadids. In particular, in the work of Cholpon, we can see the system of images such as night, stars, moon, wind in the Gozal poem alone in the semantic center of several of Rauf Parfi's triplets. In general, haikus use special key words that denote the season or the mental state of a person. In Rauf Parfi's triplets, there are key words and images that denote an entire era, which enhances the social essence of the creative triplets and gives them an impetus to acquire artistic and philosophical content.

1. I am consumed by sounds, = 9  
To the sounds of the snowy mountains. =8  
The moan of the moon is deafening. =9 [7, 25]  
2. The color of the day is fading, =11  
The moon also laughs at me, without shame, =11  
It has absorbed the color of the day. =11 [7, 29]  
3. Worlds have passed through me, = 8  
The earth trembles within me. = 9  
The moons have burned, the sun has shone. = 9 [7, 35]

In these triplets we can see the progression of the image of the moon. First, the moaning moon, then the moon that has absorbed the color of the day, finally the scorched moon and the shining sun. There is no doubt that these lines are in harmony with the social environment in which the poet lives and the mental state of the lyrical hero.

The smell of snow hit the nose... = 9  
Sleeping in the bosom of the wind = 9  
Baixon that has not shed its leaves. = 9[7, 78]

The creators of Hakku created a trilogy, realizing the beauty of nature that ordinary human eyes cannot perceive. In the above trilogy, Rauf Parfi begins the winter season with a description of the smell of snow, as if he were describing it, but the scent of basil sleeping in the bosom of the wind is at the semantic center of the trilogy. Basil is the hope for tomorrow, its leaves are a symbol of human endurance and perseverance, and in this trilogy, the creator also touches on the image of the wind. In the trilogy, which expresses the winter season, a beautiful work of art is created through the images of snow, wind, and basil.

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## Conclusion

To summarize, the triplet form existed in our literature, but its form of expression changed, it was assigned the task of depicting nature, it took on the task of connecting the mental state of the lyrical hero with the seasons, literary and philosophical views were instilled. The semantic and meaningful capacity of these poetic forms consisting of three lines increased, and in the words of the creator, the triplet, which was carelessly written, is deprived of its original meaning. Uzbek poetry is also enriched by forms from world poetry. The poet innovatively introduced haiku into Uzbek poetry, based on his individual creativity.

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